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ABSTRACTS

Keynote Abstracts

Keynote 1: Professor Veljko Vujačić (Provost of EUSP): Historical legacies, historical antecedents, and critical conjunctures: Causality and time through the lens of Weberian comparative-historical sociology

During the last two decades much attention has been paid to the role of time and/or temporality in historical causation but few works demonstrate how to integrate theoretical frameworks and actual cases. What is the mechanism through which historical legacies are transmitted and how exactly do they influence an historical outcome? How do historical legacy factors work in conjunction with contextual causes and how to analytically distinguish or attribute their relative weight in explaining a historical outcome? Can the concept of historical legacy be broken down in a way that enables us to distinguish long-term from medium-range factors (historical antecedents)? And what is role of critical conjunctures ("weighty" contextual factors working together) in "activating" legacies (or antecedents) as causal factors?

In this paper I propose to show how such problems can be addressed within the framework of Weberian comparative-historical sociology. In addition, relying on Eliade's distinction between "historical" and "mythical" time, I show how "ordinary" historical causation can be temporarily suspended in extraordinary historical periods (e.g., war) when actors (sometimes unconsciously) emulate the actions of canonized mythical ancestors as if they were "outside of historical time." My examples are drawn from the study of nationalism in Russia/Soviet Union and Serbia/Yugoslavia, documented in my recently published book Nationalism, Myth, and the State in Russia and Serbia: Antecedents of the Dissolution of the Soviet Union and Yugoslavia (CUP, 2015). The point is to show how causal factors that "belong" to different temporalities intersect in transformative events that alter the political identity of the participants and "change the trajectory of history." In this sense, the paper also can be seen as a contribution to the study of the eventful history of nationalism.

Keynote 2: Professor Tim Denham (Associate Dean, College of Arts and Humanities, ANU): Archaeological Imaginings: Conceptualising time and social change in the archaeological record of Island Southeast Asia

There are major dislocations and asynchronies in the ways archaeologists conceptualise time and social change. Most archaeological reconstructions of the past find it hard to bridge the conceptual gap between the lived time of everyday experience and the chronological time of isochrones and migratory pathways on maps. In this imaginative exploration of the past, I engage with the archaeological record of Island Southeast Asia during the late Holocene (primarily the last 4000 years) to project the materiality of the past onto temporally meaningful horizons of social change. These explorations are designed to shed a critical light on the pasts that have been created by archaeologists for this region, while simultaneously developing new ways of conceiving how people lived through - and forged - a series of significant cultural and social transformations.

Keynote 3: Prof. Dr. Thiemo Breyer (a.r.t.e.s. Lab "Transformations of Knowlegde"): Reflections on the intersubjective dimension of time-consciousness

Abstract to follow.

Panel Abstracts

Panel 1: Change and Continuity in Cultural Formation

1.1: Rob Paton (ANU): The mutability of time and space as a means of healing history in an Australian aboriginal community

For many Australian Aboriginal communities linear time is perceived to have a depth of only a generation or two. This linear time exists along with what I call "temporal wave time". In temporal wave time all events exist alongside each other on a flat temporal plain, like the face of a wave that moves forward, capturing all history as it progresses - hence you can have things like "Toyota Dreaming" and "Cigarette Dreaming". People certainly also see time as working in other ways – linear, and in categories like "cattle time" or "rain time". But the main way of perceiving time is as this flat, wave like structure.

It is for this reason that very hurtful and tragic events like multiple deaths can attain a constancy in these communities, and a gravity that disrupts other events on the temporal wave. One way of conceptualising this is to imagine the day-to-day historic stories to be like a bright stars casting their light onto the landscape illuminating its features. Then imagine a body of immense gravity (such as multiple deaths), like a black hole, suddenly appearing near the stars, capturing their light, and in the process warping both time and space and distorting reality. Such a destructive event, if left unresolved, would clearly play havoc with the cosmos, far beyond its own borders. And this is what was happening in my Northern Territory case study working with a Mudburra speaking community. The severity of the hurt caused by multiple deaths was too overwhelming to be dealt with by ordinary actions like the abandonment of houses and the destruction of dead peoples' property. No temporal distance was being created between the deaths and the immediate lives of people. The magnitude of the events surrounding the deaths was eclipsing everything else on the flat temporal plain. And this was unlikely to resolve itself as the wave of time moved forward, meaning the event remained unresolved and ever-present.

When it became clear after several months that the hurt caused by the deaths would not resolve, people began to discuss how they might heal the community by breaking the link between these very sad historic events and their own immediate lives. A decision was made about six months or so after the deaths, to engage an elegant mechanism called *winnun* to help heal the temporal wave. *Winnun* in its most basic manifestation involves trade of material objects over long distances. However, it is much more than this. *Winnun* is best understood as it was described to me; as being like blood circulating in a body. Carried within the blood are all of the things necessary to keep an organism alive and healthy. In this sense, the objects traded in *winnun* are not in themselves as important as what they carry. These objects (in this case boomerangs and spears) are embedded with special meanings that are exchanged with other

objects as a way of rewriting community memories and healing the past. Through a detailed example, I will show how the gravity of several deaths, was perceived by the Aboriginal community and how they came to resolve it by engaging the inherent mutability of secular time and space in order to rewrite the past.

1.2: Enid Guenes (a.r.t.e.s): "Frozen in time": Timelessness as a strategy and a paradigmatic trap among Kenya's hunting and gathering communities

Hunters and gatherers are often portrayed as frozen in time, or, at least, they are easily taken as the last representatives of an age-old lifestyle which, as such, should be protected and kept pristine. As a result of this perceived 'timelessness' there has been at times an unwitting tendency for them to be treated as a museum exhibit. Jimmy Nelson's pictorial collection *Before They Pass Away*, for example, purports to document some of the 'most fantastic indigenous cultures left'. Yet the term 'indigenous', as applied to human beings, is far from unproblematic and nowhere is it more the case than in Kenya. Indeed the term 'indigenous' has very much become the rallying cry of Kenya's comparatively large pool of communities who have a hunting and gathering history. In fact, in Kenya as in other places, the term 'hunter and gatherer' has to a large extent been made synonymous with indigenous (a point of view that has been endorsed by the Kenyan Constitution since 2010). As a result, in the 21st century, self-proclaimed 'indigenous' communities have gained a degree of influence by presenting themselves as gatekeepers and protectors of their own 'timeless', yet 'vanishing' culture. Yet, this narrative, though it has given these communities a voice nationally and internationally, also trapped them in a paradigm. For not only does 'being indigenous', in the current reading, means upholding the disputable narrative that hunter-gatherer communities have moved and changed little over the centuries, but it creates the idea that, to be 'protected', 'culture' must stay unchanged. The paper proposes to explore the tensions inherent to the claim of perpetuation of what is perceived as 'traditions', especially when this goes against the increasing reality of an African of hyper-connectivity and mass education.

1.3: Farhan Samanani (Cambridge): Time for myself: ethical self-formation and fragmented time in the global city

'Within the recent anthropological focus on ethics, there has been a vital - if underdeveloped recognition - of how ethical projects are grounded in a mode of unfolding time that allows for understandings of self and of others to be developed and articulated. Ethical subjects become so through striving to act more-or-less consistently through changing circumstances, and this requires a mode of time that is neither too closed and controlled, nor too open-ended and uncertain. Against this, globalization has generated pressures both towards the carefully accounted control of time, through the spread of capitalist modes of exchange on one hand, and towards the over-fragmentation of time on the other, as people, ideas and images from across the globe all converge on 'local' space to infuse it with a host of competing temporalities.

In this context, I look at how citizens of London imagine ideas of the good, in tenuous and often cynical ways, but also at how they then deploy particular practices of time management to 'trap' 'make' and 'keep' in order to keep these fragile projects of self-fashioning unfolding over time. In short, how do people imagine credible futures emerging from present uncertainty?

I focus on various ways street youth, often depicted as marginal and 'futureless' engage in various attempts to try and secure a more-predictable future, throughly strategic forms of community-building and self discipline. As such I argue that behaviour that often appears to be confrontational or anti-social to outsiders is often implicated in these future-securing practices.'

1.4: Marika Landau-Wells (MIT): Reconciling the very long and the very short: Applying an evolutionary perspective to contemporary political behavior

The study of contemporary political behavior often side-steps the fact that human beings are biological organisms that have evolved over a relatively long time-scale under social and environmental conditions markedly different from those existing today. Indeed, the contemporary political space in which most humans exist – large-scale, interconnected societies, often with abundant resources relative to human needs – not only looks substantively different from our evolutionary past, but is also changing rapidly, operating on time-scales that are significantly shorter than an individual's lifetime. There are both positive and normative reasons to question the relevance of insights regarding species-typical behaviors, preferences, and cognitive processes for the study of individuals in contemporary societies functioning as political actors, either in positions of leadership or as mass participants. However, the fact remains that contemporary humans do not exist independently of their evolutionary past. "Evolutionary political science" (Lopez and McDermott 2012) is a perspective within the discipline that attempts to reconcile the very long and the very short time-scales relevant to contemporary political behavior. In this paper, I outline the theoretical and methodological challenges of treating human beings and political behaviors of interest as the product of these two very different time-scales. I highlight where an evolutionary perspective provides an advantage over other models of political behavior and where it likely does not. I illustrate the evolutionary approach to theory-building and research design for the study of political behavior using a case from my dissertation project on threat perception. Finally, I discuss the practical and disciplinary challenges in pursuing this type of research.

Panel 2: Managing Social Time

2.1: Steffen Lorenz (a.r.t.e.s): Modernizing the timeless truth. The reintroduction of proverbs as a cultural practice among the urban Acholi youths

Contributing to the question of the conceptualization and perception of time in African cultures this study takes a look at the Acholi in northern Uganda and how changing social circumstances have changed the perception and function of proverbs among the Urban Acholi Youths.

Proverbs, often times said to carry a "timeless truth", can serve a variety of social functions within a community. In traditional Acholi culture proverbs were used to promote socially appropriate behavior and to resolve conflicts. It was clearly regulated and restricted in which context and by whom these proverbs were to be used. These restrictions "froze" them in discourse, creating unchangeable artifacts of knowledge that are inherently timeless; a quality emphasized by their innate connection to the metaphysical, spiritual sphere as they arise from the dreams of elders.

This timelessness and restriction of usage led to them being more and more forgotten as cultural continuity has been broken in this region plagued by civil wars for almost three decades. At the same time, changing economic circumstances, migration and globalization have altered the living conditions, especially in the rapidly growing urban or urbanizing centers. In these centers however proverbs are being rediscovered and reinvented as a cultural practice and form of expression among young Acholi who use them as identity markers and adapt them to their present social reality.

This reframing of cultural practice represents the transformation of a society previously focusing on stability and continuity (where the present is strongly connected to the past, and culture is eternal), to a social reality that is determined by uncertainty, change and the necessity to adapt traditional Acholi culture to the modern urban life.

2.2: Revd Robert Evans (Cambridge): Time, history and faith in early medieval Germany

Time and temporality were of central importance to early medieval Christian culture which provided the basis for western European culture as a whole. Nowhere is this clearer than in the writing of historical narrative, which provided time with structure and meaning for the edification of Christian communities. This paper will explore how Christian understanding of time were expressed in the writing of history in eighth and ninth-century Germany.

From their conquest by Charlemagne in the late eighth-century, the lands east of the Rhine played a crucial role in cultural renewal and ecclesiastical reform. It is no surprise, therefore, that German monasteries such as those at Lorsch, Fulda, and Prüm boast some of the finest examples of history writing from the period. These poems, annals, and chronicles show writers grappling with how to articulate their experience of the divine at work within time. In particular, they sought to relate their own recent history to the sacred narrative of faith. They also discerned God's work through looking back and seeing His purposes unfolding temporally. These texts were often widely circulated among the Imperial elites who governed Charlemagne's Empire and its successors. They are, therefore, important artefacts of theological thought about time but were also influential on contemporary politics and society.

Early medieval Germany, therefore, provides excellent evidence for how an understanding of time reflects and influences broader patterns of cultural thought. They also offer great insight into how scholars of the humanities in a different context thought about time and their work.

2.3: Olga Vorobyeva (EUSP): Time scaling in Russian larps

Live-action role-playing game (larp) is a leisure activity that consists of improvisational interactive performances in which participants portray fictional characters in a fictional game world.

Larp implies that a plot is interactively built up of certain in-game events. Different larp traditions exploit different approaches to how in-game events and, respectively, in-game durations are represented by off-game actions and their temporality. Nordic tradition implies

one-to-one approach to depicting of time, which means that one hour in the life of the characters (diegetic time) is represented by one hour of the players' activities.

From the beginning Russian larps required depicting long diegetic events in shorter durations: in three game days, some months, years or even decades passed for the characters. In such cases, Nordic approach use the act structure similar to theatre where relatively long diegetic periods are cut off. Russian larps, however, developed a "time scaling" approach that provides for two simultaneous temporal streams. One depicts the "private time" of a character, which means that the player is portraying her character's actions as if it were everyday life: the characters wake up, have breakfast, etc.

The other stream is a kind of meta-, or "historic", time: a gaming day may contain very "long" diegetic events such as war, three harvest gatherings, or a love story from the first meeting to childbirth. A crucial difference from Nordic larps is the absence of any breaks designed for cutting off the "irrelevant" events: both time streams are running in parallel. This time scaling is an implicit rule of Russian larps and is perceived as quite natural for participants: a war can start and finish on "historic scale" while other participants have had just enough time to take tea, according in their "private" time-scale. Thus, the temporal dimension of Russian larps is at least two-layered.

Panel 3: Philosophies of Time in Context

3.1: Rogier van Bemmel (a.r.t.e.s): Trans-subjective experience and history. Outlines of a transcendental perspective on time

Contemporary physics has done away with Newtonian absolute time. In physics, time is no longer regarded as something that happens when nothing else is happening. Time 'is' nothing in itself, it rather denotes a particular aspect of dynamic processes. These processes can only be described relative to an observer. Observations do not need time; Time needs observations. This comes as no surprise to the transcendental philosopher. Transcendental philosophy endeavours to explain the constitution of reality as a subjective-objective 'act' or genesis, rejecting the validity of objectifying (and, for that matter, subjectifying) statements about the world. In this paper a transcendental perspective on time will be developed. This perspective will help shed light on the pivotal issue that the absence of absolute time presents us with: How can shared temporal experiences be thought without relying on an idea of time as something that simply unfolds separately from our experience of it?

This problem, although epistemic in nature, is relevant to the humanities. In contemporary humanities, the irreducibility of experience plays an important role. However, without answering the question how irreducible experiences interlink, we cannot understand how we can think of ourselves as living in the same world as other people - how it is possible that we seem to share a history. For focussing on subjective and perspectival categories implies the existence of some sort of objectivity, even if claims about it are evaded.

This paper will argue that shared temporality can be understood as an intrinsic part of experience in a two-fold argument. Firstly, experience will be shown to be best understood as

necessarily developing, explaining temporality as a necessary quality of self-reflective experience. Secondly, following the thought of J.G. Fichte, self-reflective experience will be shown to be a necessarily trans-subjective and therefore shared process.

3.2: Julia Brown (ANU): Temporality and self-as-being in the course of treatment of chronic schizophrenia

Ways in which chronic multi-morbidities of mind and body impinge on a person's sense of temporality against linear time is critical to understanding how concordance to regimented clinical treatment and monitoring often occurs alongside non-concordance to general health advice. While temporality, referring to non-confinable and ever-improvising moments of *being*, is distinguishable from time, confined by both external and autonomous constructs and biological processes, aspects of temporality as future-projected may be reworked given the conditional demands of bodily functions during chronic illness (Morris 2008). Building on the phenomenological approaches of Merleau-Ponty (1962) Laing (1960) and Langer (1989), I will discuss intersections between self-constitutions, in the context of disrupted temporal bodily perception in chronic schizophrenia, and lived meanings of well-being suggested by consumption habits that suspend temporal orientations.

My current ethnographic enquiry into clozapine treatment for chronic schizophrenia considers the consumption and monitoring of clozapine, and the lived negations of consumption choices otherwise associated with unhealthy bodies and premature mortality. It will be seen that regular punctuations of present time with tobacco and sugar consumption, while perhaps related to neurochemical alterations, may also serve to provide a sense of security and productivity that fulfils the present time and detaches unfamiliar possibilities of a time-rich future. As far as traumatic relations with others and the world contaminate past self-orientations, imaginings of a future involving conventional practices of 'health' towards longevity are unsafe and thus abandoned in terms of concordance with clinical advice. People living in states of 'incomplete recovery' from schizophrenia amidst cardio-metabolic risks may create self-assurance by *actively* engaging in 'unhealthy' immoral lifestyle habits that eclipse the *passivity* of self-as-object. Herein, Heidegger's (1962) notion of 'ecstatic temporality' transcends clinical 'provisional time' (Morris 2008) and moments of self-assurance via non-concordant consumption practices opens up hope for the self as a temporal, improvising being.

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3.3: Rafael Dernbach (Cambridge): Anticipatory realism: On algorithmic determination and constructions of the future

Today algorithms autonomously write news articles, guide our search for documents, recommend products and predict crimes. They have become the pervasive semantic infrastructures that facilitate our daily lives. Yet, algorithms all share a particular structure.

They analyse past behaviours to predict future behaviours. Rather than producing meaning, algorithms reproduce existing order. Thus, they are extensions of present into the future.

In her essay *What is documentarism?* German author and visual artist Hito Steyerl formulates a strategy to face this algorithmic determinism: "Only from the perspective of the future can we recover a critical distance; from a future that releases images from their entanglement with contemporary rule." Rather than past behaviour predicting future behaviour, Steyerl calls for speculative future perspectives to intervene in the present. This form of speculation, however, is opposed to the speculation undertaken by algorithms. The present is not extended into the future, but rather a speculative future becomes the position that allows for a destabilization of a deterministic present.

This figure of disruptive anticipation in contemporary documentary practice will be the main concern of my presentation. The writings of Hito Steyerl and artworks by Neil Beloufa and Marcus Coates embody this untimely critique. I will show how their works make the constructedness of futures palpable and thus create alternative futurologies (systems of knowledge about the future). They draw upon non-modern systems of prediction such as astrology as much as upon science fiction. I hope to contribute with my presentation to the question what the role of fiction could be in a world that is increasingly governed by self-learning autonomous machines and the logic of algorithms.

Panel 4: The Calendar in History

4.1: Olivia Elder (Cambridge): Calendars and the construction of identities across the Roman Empire

This paper will use the evidence of different calendars from within the Roman Empire to explore how the measuring of time functions as a marker of cultural and political identity.

Recent work such as Feeney (2012) has demonstrated that time could be an important political tool at Rome. Changes to ways in which time was measured or recorded can say much about the changing ideals, practices and personalities of the Roman state. The adoption of the Roman calendar across the Empire was one marker of spreading Roman-ness. Examples of different dating systems within the epigraphic record, however, demonstrate that local conceptions of time also remained.

The paper will first set out the ways of measuring time in the Roman world, and chart the most important changes to the Roman calendar. It will also outline the evidence for the continuing use of calendars from different cultures across the Roman world. I shall then move in to consider two examples of different calendars in detail: the Gaulish-language Coligny calendar found near Lyon, and the use of Greek, Latin and Palmyrene dating systems in the Palmyrene sanctuary at Rome. Both these examples encourage us to break down the binary of Roman/non-Roman conceptions of time. They demonstrate that the expression of time was one place where complex cultural negotiations took place and different cultures could co-exist. This emphasis on cross-cultural negotiation fits with recent approaches to Roman identity such as Woolf (1998), Dench (2005), and Wallace-Hadrill (2008).

The importance of expressions of time as a marker of identity has relevance beyond the Roman world. In focusing on inscriptional evidence, this paper also offers reflections on the broader methodological question of the relationship between material evidence for the marking of time and political and cultural understandings of time.

4.2: Tony Harris (Cambridge): Ordering time: The perpetual Easter table in MS Bodley 309 f.165v (and its obfuscations)

In order to establish the temporale 'movable feasts' that are keyed to the date of Easter, and which form a major part of the liturgical calendar for the Christian year, the date of Easter must be predicted by calculation and not by observation. In particular, this is to anticipate the forty day Lenten fast which precedes Easter Sunday (defined as the first Sunday after the first full moon which occurs after the spring equinox). If the full moon falls on a Sunday then that is Palm Sunday and the following Sunday becomes Easter Sunday. This science of 'computus', the calculation of the date of Easter, was something that had continued to preoccupy the early church since the second century. A mixture of astronomy, mathematics, and theology, computus was 'difficult' and sought to predict exact timings using, what was at the time, an inexact science. Given that the Julian solar cycle repeats every 28 years, and the lunar cycle repeats every 19 years, early 'computists' (including Bede) fathomed the construction of a 19 x 28 = 532 year perpetual Easter table which gave a date of Easter for any year in the Julian calendar. We stand in awe of their achievements when we consider that they were working with a mathematical system based on roman numerals, no decimals, no concept of zero, and a system of astronomy based only on observations taken with the naked eye.

This paper will explain the history of the computus as a mechanism for ordering liturgical calendars and predicting sacred time. As an example, the construction and use of the perpetual Easter table in MS Bodley 309, folio 165 verso will be discussed. The paper will conclude by explaining how (and perhaps why) the contents of this particular table has been deliberately obfuscated in order to defeat the casual observer.

4.3: Maria Gumerova (EUSP): Annulment of weekend: Soviet reform of the social time

In my paper I'm dealing with a problem of intentional changing of the social time structure. The concept of *social time* is conventional in Sociology and Anthropology. It is an essential part of the structure of every society. Its basic quality is rhythmical recurrence; all members of the society should use the same time structure. The point of my research is what happens if this structure fails; why basic schedule of everyday life should be the same for everybody within it.

In 1929, the Soviet government rendered anthropologists and sociologists a great service. It performed rather cruel experiment that nobody can afford in normal life; it radically rearranged the structure of social time. In august, 1929 the Soviet Government issued a ruling about a transition of all the country to the continuous 5-day working week. Saturdays and Sundays were to disappear from the calendar as harmful, unhealthy relics of the past. All people were divided in five groups; each group had their own day-off. That new schedule was called "Nepreryvka" or "Continuous".

My research is based on archive documents, diaries and memoirs of the period. At the first glance project looked simple, logic, rational and economically valid but it turned out that the exclusion of the unified day-off for the society had wide range of disastrous consequences from constant feeling of frustration to extra low productivity (though it should be vice versa). Bolsheviks managed to change almost everything in their state but social time kept its structure: in 1931, returned the unified day-off and in 1940 so did the standard 7-day week.

Panel 5: Time in the Cold War

5.1: Marcus Colla (Cambridge): Legitimacy, history and temporality in the German Democratic Republic

In recent years, historians and philosophers have increasingly begun to analyse changing attitudes towards future, present and past. One key theme in this literature concerns how the futurist orientation of the modern era began to crumble from the 1960s. At the same time, new forms of popular history, coupled with retro-oriented cultural habits and architectural practices, came to endow the past with a markedly 'presentist' meaning. So far, however, much attention directed towards the so-called 'Nostalgia Wave' or 'Regime of Presentism' has been confined to studies of the West. This paper seeks to further these ideas into communist Eastern Europe, focussing upon the German Democratic Republic. In particular, it will consider how François Hartog's 'Regime of Presentism' can be applied to certain political developments from the 1970s, including changing historical conservation practices, the intellectual distinction between 'heritage' and 'tradition', and the ruling party's increased emphasis upon economic performance as a locus for regime legitimacy.

5.2: Marie Burks (MIT): The future in theory: Cold War intellectuals and the prospect of a science of social conflict

"That social conflicts might be solved peacefully and justly or even be completely eliminated from social life is one of the great visions of the human race," the political theorist Hans Morgenthau wrote in 1945.[1] He warned against the pervasive Western belief that science could be a means to this end in the not too distant future. However, beginning in the mid-1950s, a number of social scientists in the U.S. embarked upon an ambitious project to formulate conflict as a problem of scientific knowledge. They hoped that their new interdisciplinary science would eventually yield practical applications for the management of conflict at all levels, from the intrapersonal to the international. The looming threat of nuclear annihilation meant that the stakes of their project could not have seemed higher. The economist Kenneth Boulding wrote in 1960 that international conflict dominated the attention of scholars because it "threatens to put a stop to civilizations and perhaps to all life on earth."[2] Facing an uncertain future, these midcentury social scientists set themselves the task of imposing order on existing conflict

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[1] Hans J. Morgenthau, "The Scientific Solution of Social Conflict," in *Approaches to National Unity: Fifth Symposium of the Conference on Science, Philosophy and Religion*, ed. Lymon Bryson et al. (New York: Harpers and Brothers, 1945), 419.

[2] Kenneth Boulding, *Conflict and Defense: A General Theory* (New York: Harper & Row, 1962), 227.

knowledge. They insisted that, once the proper framework was in place, it would only be a matter of time before a unified theory of conflict would emerge. That theory would be the means by which they would realize their utopian vision of a future in which social conflict—from marital discord to racial strife to the arms race—would be controlled, if not eliminated altogether. These social scientists thought they were living through a rupture in historical time: either conflict in its most extreme form would destroy humankind, or social science would tame conflict once and for all. This paper argues that critical to the theory building efforts of these social scientists, living as they were in a dystopian moment, was a utopian image of the future as a place where conflict is under control.

5.3: Kamila Kocialkowska (Cambridge): Out of time: Photographic falsification and the manipulation of memory under Stalin

In the Stalinist state, the past was not unalterable. In fact the opposite was true: history was a distinctly malleable entity, whose chronology was dislocated, vacillating and bestowed with vanishing points. This paper will examine how the manipulation of visual records contributed to the correctional upkeep of soviet temporal narratives, specifically the iconoclastic practice which tore blind-spots into Stalinist time: the falsified photograph.

The case study will be Aleksandr Rodchenko's 1934 album *Ten Years of Uzbekistan.* This photo-album of Eurasian party officials became illegal literature overnight in 1937, when seven of its subjects were convicted as enemies of the state and were accordingly consigned to a uniquely soviet category of criminal law: banishment from collective memory. Required to fulfil his civic duty of targeted amnesia, Rodchenko was forced to mask his subjects with pen and paint, veil identities with black ink and violently scrawl out facial features. His vandalistic gesture took on an almost metaphysical dimension in the extremist climate of the purge period: erasing his subjects not just from the image, but from time itself.

talinist penal codes incorporated mnemonic correction into their disciplinary procedures, and through this the state fashioned a new - historically unprecedented - category of criminal; the forcibly forgotten. The protagonist of this paper, then, is a state-created nonentity - the *persona non grata*, the unperson - one who may neither live nor be recalled to have lived. This biopolitical anomaly was forged by the defacement of his visual records, which stripped him not just of status as citizen, but status as a psychic subject, devoid of even the right to be remembered.

This paper will take a new approach to considering these photographs, which are conventionally deemed an administrate rather than artistic gesture, and thus largely evade art historical scholarship. Yet, they take on a profoundly philosophical dimension in their role in activating the altered ontology of Soviet historiography. This paper will explore how the vandalistic reception of discredited photographs exerts an agency over the (de)construction of citizenry, and thus became a tool in the reconstruction of the past.

Panel 6: Living in Time

6.1: Marco Cavallaro (a.r.t.e.s): Time, habit, and life-history: A phenomenological investigation

My paper tackles the issue of time from a phenomenological perspective. Phenomenology's aim is to uncover the conditions of possibility for experiencing, i.e. that without which it is not possible to experience objects such as trees, dogs, persons, or the Pythagorean Theorem. Traditionally, time counts as one of these conditions that render experience possible at all. Phenomenology however does not only speak of time as a condition for experience but also, in the same breath, as an experience as such. We do not only have experience of temporal objects (e.g. melodies) but we do continuously live through a peculiar experience of time that encompasses our entire life. This is what philosophers usually call a "life history" (*Lebensgeschichte*). In my paper, I firstly contend that there are at least two ways of interpreting life histories: either as narratives or as the product of habitual sedimentation. The first option (MacIntyre 1984; Ricoeur 1985, 1990; Carr 1986; Taylor 1989; Tengelyi 1998) understands a life-history in terms of a socially mediated re-construction of one's own experiences according to a pre-given sense that structures them in a meaningful whole. The second, less known interpretation (Husserl 1960, 1983; Deleuze 1953) makes reference to a more original process of constitution in which the life-history is not socially mediated but the product of a passive sedimentation of experiences according to a pre-given set of genetic laws. I argue that this second option is more appealing than the first one, albeit it also necessarily requires some further qualifications. My main thesis is namely that habitual sedimentation is one necessary but not sufficient condition for the constitution of life histories. The latter needs be connected with the subject's faculty of taking a reflective stance towards its own experiences and positing (*setztend*) them as her own or not. In other words, it is always a subject's choice that determines whether one experience should count as her experience and there is no a sheer mechanical sedimentation of experiences that can explain the constitution of subjects' identity.

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6.2: Paul Merchant (Cambridge): Time's fractured interior: Niles Attalah's *Lucia* (2010)

Cinema, according to Mary Ann Doane (2002), archives 'the experience of presence. But it is the disjunctiveness of a present relived, a present haunted by historicity.' *Lucía* (2010), a film by Chilean director Niles Atallah, offers multiple avenues for the explication of this statement.

Lucía, a woman in her thirties, and her father, live in a rundown old apartment in the Recoleta district of Santiago de Chile, which is witnessing the rise of new housing blocks. Their daily life is presented to the spectator primarily via a series of long, static shots, which might be identified with Deleuze's time-images, and seem to place the protagonists outside any historical progression. Yet radio and TV news bulletins situate the narrative at a significant moment in Chilean history: the death of Augusto Pinochet in December 2006. Moreover, the director's recourse to stop-motion animation for some sequences of Lucía's daily routine further complicates cinema's claim to present 'real' time, highlighting the normally unperceived temporal cuts in the structure of film.

Using these observations as a starting point, this paper will argue that *Lucía* offers a powerful reflection on the spectral persistence of history and its ability to cross apparent divides between the public and the private realms. It will employ Derrida's notion of 'artifactuality' to highlight the media's manipulation of history's haunting presence, and further suggest that *Lucía* demonstrates how time is not reproduced, but rather *performed* in film. The re-articulation of labour, domestic chores and interior spaces that the film undertakes provides a fresh perspective both on dialectical models of historical development, and on the small-scale narratives of much recent Chilean cinema, which are too often read as apolitical or ahistorical. In this instance, the home provides not so much 'protection from time's terror' (Harries 1982), as a stage for time's complexities.

6.3: Bryan Harris (ANU): Origins, endings and what happens in between

My research centers on the design of furniture to support memory, promote the activity of remembering, and to provide a durable locus where the Self may abide. This furniture was initially conceived as a means to mitigate the loss of both the home environment and its "material convoy" (Ekert 2011) that occurs when a person enters a care facility, or experiences some other major home transition. Such transitions often occur at times of extreme physical and emotional fragility, and the intention here is to provide a concentrated sense of self through the preservation and display of a collection of personally significant objects. Notions of ancestry, origins and offspring, the active support of present day "continued bonds" with persons now passed, how the durable is enlisted to reify the ephemeral, the possibility for atemporal reflection through objects, the activity of curation and the ordering of time, these are some of the ways this project engages the themes of this conference.

The notion that each of us came from somewhere, some time ago, contains an essential presupposition about identity — that we are *continuous beings* capable of holding together, or synthesizing, the manifold of our experience into a whole which we call our life.

Across cultures and throughout history, the fleeting, intangible aspect of individual and cultural identity has been shored up through the use of durable monuments and materials. Anything can be pressed into service so long as it endures longer than us. This is an essential truth about Time, that we are aware of its passing only by perceiving the changes in the materiality of the world, or conversely, the changes in ourselves relative to the world around us.

My claim is that objects, identity and Time are all inextricably linked. Since Locke's theory of personhood located identity in the capacity of the mind *to remember,* inheritors of this

Enlightenment legacy have been gifted the possibility, and the duty, to determine who they are. Culturally, this manifests as the modern identity awash in a sea of possibilities, and consequently, each is engaged in the continuous activity of selfdetermination. This activity is a process of casting backward and projecting forward, of looking inward and signing outward. At bottom it requires the ability to construct a cohesive narrative.

We think of narrative as a verbal construct that necessarily has a sequential nature. It's how we order thoughts and link sentences together. But I would argue that *collecting things*throughout life fulfills a similar role while providing us with a way to step out of Time. Possessions that have been carried throughout a life can appear as a nest of moments, without being restricted to a single place in a sequence; for example, a grandchild may where the clothes you saved from your own child.

This project is a case study in how furniture can support memory and identity. Furniture is at the heart of the domestic setting. So many pieces can have indelible links to important memories, like the table where we all gathered for meals, the particular chair a loved one sat in. I am working to produce a novel kind of furniture, one that inheres in one's memory and provokes it simultaneously. It contains both the prospect of your passing, and the things you've passed.

Panel 7: Art, Performance, Duration

7.1: Francesca Valentini (a.r.t.e.s): Time-based media art and the paradox of the book

Contemporary artworks that include video, film, slide, audio, or computer-based technologies are referred to as time- based media works because they have duration as a constitutive dimension and unfold themselves to the viewer over time.

Given their durational essence, it is challenging not only to suitably document them but also to properly represent them. Appropriate representations in fact form part of the core of natural and human sciences development. This is all the more true for art history because, while art historians ostensibly study things in practice, they often look at representations of things – at their images – more than at things themselves.

Rather than resolve this contradiction, new technologies as well as the recently inaugurated domain of the digital humanities seem to complicate it, without offering truly innovative solutions. Paradoxically, art books (and exhibition catalogues) – books in which through the interaction of text, image and design, time-based media works attempt to be presented and represented – are still the most desirable and authoritative instruments through which these works of art can be accessed and studied *anytime*. Art books, however, do not permit one to experience the artworks but rather *to place* them, to put them *in a context of knowledge*.

Since the 1950s, art has entered the vast domain of culture, becoming a document of culture itself. As a document, art has noting to do with contemplation, but rather with study and interpretation. Focusing on the challenges implied in the documentation and representation of time-based media art, I aim to stress the relevance of the book both as the instrument through

which one can fully grasp art's mutated ontology and as the performative instrument through which the durational dimension of time-based art can be unexpectedly but most effectively enacted.

7.2: Jack Belloli (Cambridge): Piece keeping: the immunological shaping of time in contemporary performance

This paper proposes an alternative to the prevailing critical discourse surrounding live and performance art, one which might makes it easier to recount the philosophy implicit in how such art gets made. Following Scott Maisano, I propose that performance should be understood as happening not 'in the now' but 'to the now': contemporary artists are not necessarily committed to the always-dissipating "event" of performance – its potential for immediacy, contingency, failure – as much as they are to establishing and sustaining the conditions in which such events can continue to be made possible, by shaping and re-shaping the structures in which we experience time. This is the kind of cultural process described by Peter Sloterdijk as akin to biological immune systems: if performance art has often pinned its faith on the emancipatory connotations of liveness and universal openness, my approach emphasises an (at its best, no less progressive) investment in preserving people and environments against hostility, while still allowing them the capacity to develop.

In Forced Entertainment's Speak Bitterness and Action Hero's Slap Talk, two recent British "durational performances" in which audiences (and sometimes performers) are free to come and go as they please, the challenge of shaping experience into significant events is at stake within the performance itself. I analyse how the speech-acts executed repeatedly by the performers make claims on moments beyond the immediate: the confessions of Speak Bitterness describe past events but anticipate a future in which they will be absolved; the threats of Slap Talk, read from an autocue, promise violence which is never enacted. Drawing on Alan Read's Theatre, Intimacy and Engagement, I conclude by identifying a tacit response to ecological catastrophe in both companies' work: modelling how to manage time might be the best ethical response to awareness that human time is finite, and running out.

7.3: Hannah Quinlivan (ANU): Spatio-temporal drawing and rhythmanalysis: A practice-led intervention in three-parts

This paper presents 'spatio-temporal drawing' as a means of apprehending and intervening in the rhythms of urban life. Using a practice-led approach, it contributes to an emerging literature that develops Henri Lefebvre's rhythmanalysis as a method for inquiry. It applies an experimental, recursive logic to the process of rhythm analysis in an attempt to reveal a temporal structure which is layered like the growth rings of a tree rather than laid out in lines or cycles, a dendrochronology of duration.

The paper is organised into three distinct movements. The first aims to develop a rhythmanalytic method of drawing. Lefebvre gave only general principles when describing the process of rhythmanalysis. While Lefebvre and his interlocutors describe the disposition that rhythmanalysts must cultivate, they articulate few details and provide fewer examples of how an applied rhythmanalysis should proceed. In dialogue with Lefebvre's portrait of the

rhythmanalyst, I experiment with 'spatio-temporal drawing', that is, ephemeral drawing in three dimensions.

The second movement of this paper turns the first inside out. Using a recursive logic, it applies rhythmanalysis to spatio-temporal drawing itself. Where the first movement developed drawing as a tool for rhythmanalysis, the second movement uses rhythmanalysis to theorise and critique the drawn artefact.

Using a practice-led approach, the method will be illustrated in relation to the temporalities of Peterhouse College, Cambridge. In a third movement, a further recursive application of rhythm analysis, the author will seek permission to produce a site-specific spatial drawing *in situ* during the week before the commencement of the conference. This drawing will analyse and respond to the rhythms and flows on the grounds of the college. This drawing will be evaluated and analysed in the conference paper itself.

Panel 8: The Time of Civilisations

8.1: Annie Burman (Cambridge): Learning from the past: Archaic epigraphy and structures in Roman antiquarianism

Just like modern-day travellers around the Mediterranean, Romans of the late Republic and early Empire frequently encountered material relics of the past. With little or no literary sources to provide context, ancient writers attempted to explain this material like the Black Stone at the Roman forum and the Colossi of Memnon at Thebes. These remnants of the past became tangible proof of abstract myths, and archaic (often incomprehensible) inscriptions were used to discuss the history of Latin.

The archaic past in the ancient present provides an insight into Roman understanding of the nature of time and history. This paper will argue that the way Roman scholars approached and utilised material remains of the past is part of the same intellectual movement as the Roman rationalisation of myths which Varro and Livy practiced. Monumental and epigraphic material was integrated into the historical and mythical understanding of the past in an effort to make sense both of the material they encountered and the past it represented. The use of surviving inscriptions and structures and the reliance on the writer's eye-witness testimony became an alternative form of evidence in a scholarly tradition often relying on literary authorities.

8.2: Lilith Apostel (a.r.t.e.s): Nighttime: The impact of sleep and dreaming on ideas of the netherworld before 1500 BC

The most basic division of time, the alternation of day and night, shaped humans' life long before techniques of time measurement came into being. On the one hand, our brain's circadian clock controls and consolidates our sleep / wake rhythms. On the other hand, the division of day and night, as well as its specific (in-)activities, are always shaped by cultural conventions and dependent on the technology of a given time. In the first historic cultures of the late third and early second millennium BC, the passage of time and the alternation of day and night were connected to myths and stories that tied together the sun cycle with sleeping and waking, as

well as with the netherworld. In my paper, I will explore texts from Mesopotamia and Egypt that mention sleep and dreaming, with special attention to religious ideas that were influenced by these experiences, and present archaeological findings of sleeping places. Both Mesopotamia and Egypt already show a high degree of sophistication concerning sleeping habits at the beginning of written history. Furthermore, in Mesopotamia dreams were considered an important means of divination and therefore considerable knowledge about sleep developed in the course of time, sometimes describing features that have only recently been rediscovered by modern science. But while dream reports abound in the Sumerian and Akkadian language, the Egyptian sources stay much quieter, probably because of the fear of the power that was contained in writing. However, we can gain insights from other sources like the myths surrounding the sun god, as well as from burial practices. Egypt and Mesopotamia share a certain body of ideas that connect sleep to the netherworld and the travel of the sun at night.

8.3: Christoph Pretzer (Cambridge): Modulations of time in the twelfth century

History as the event horizon of passed time only emerges when one certain "point in time" takes it on it to look back and thus constructs history. History is literally "made" but not by the historical actants who hope to "make history" with their deeds but by those who look back at previous times. This means that the historicity of history itself becomes a problem for scholarship and has to be acknowledged and made visible.

For example in the late 20th century the influence of concepts from anthro-pology and sociology spatialised the modern view at the past and turned it into a "undiscovered country" where they do things differently. Earlier centuries found their own lenses to look back. In my paper I am going to look at the different modulations of time the 12th century found in diverse Latin and vernacular texts from all over Europe, which engaged themselves with history. The 12th century is of special interest in this regard because it is the time when the narrativisation of time became a chief interest for chroniclers in most of the European polities proceeding modern national states. They appropriated the historical authority of past ages without much interest in cultural or structural development, they constructed genealogical and ethnographical ties going back to the Trojans and beyond all the way to Adam the first man, and - deeply convinced of a soteriological teleology behind all things happening - they identified time as the dimension in which their unchanging God's plan for his creation could be made visible. Their renditions of the past were deeply informed by the interests and preoccupations of the times the chroniclers lived in, telling us more about the 12th century than about the times they purportedly portray, thus sharpening the modern readers eye for the historicity of their own conceptualisation of the past.

Panel 9: Times of Revolution

9.1: Rhys Jones (Cambridge): Temporal claustrophobia at the Continental Congress, 1774-1776

In January 1776, along the margins of an unfinished petition to George III, John Dickinson, Pennsylvanian delegate to the Continental Congress, scrawled a resume of recent events. On 8 January the king's dismissal of the Olive Branch petition reached Philadelphia, and a

"succession of events that followed quickly upon its arrival undermined any hope" that Congress might place itself "on record against independency." The royal reply, after all, had arrived on "the very day Thomas Paine's *Common Sense* was published in Philadelphia," and "only the evening before letters had been received from Virginia bearing news of Lord Dunmore's devastating attack on Norfolk on January 1." Over the course of a single day, the political patience required to issue a petition – and await a response – became suddenly intolerable. It seemed as though events were uncontrollably closing in upon the present, compressing the timescale of deliberation, and intensifying the dangers of delay.

From its convocation in 1774 to the Declaration of Independence in 1776, the Continental Congress was assailed by a crushing sense of temporal claustrophobia. As the volume and magnitude of political events increased, the time spans available to comprehend them diminished. In a context where time seemed constantly to slide away, delay became unendurable. It provoked an atmosphere of psychic stress – a temporal claustrophobia – amongst the congressional delegates.

In this paper I present a new analysis of the political decision making of the Continental Congress from this viewpoint of 'temporal claustrophobia'. Scholars have been highlighted the new sense of 'presentist' or 'future-oriented' time in the wake of the French Revolution, arguing that 1789 represented a 'break' in lived experiences of time in European history. Few, however, have sought similar understandings of the American Revolution – and, significantly, the temporality of the Revolution *as it unfolded.* Drawing upon Reinhard Koselleck's concepts of the 'space of experience' and 'horizon of expectation', I argue that the start of the American Revolution is characterised by a 'horizon of expectation' that accelerated towards the present, truncating the 'space of experience.' By applying archival materials, I propose – contra Koselleck – that 'modernity' in this American political context is characterised *not* by an ever-widening gap between these two theoretical models, but rather by the very opposite. I conclude with a few remarks on the significance of my findings for historical applications of Koselleck's time theory, as well as the way in which a temporal perspective can shed new light on our understanding of the American Revolution.

9.2: Thomas Blanck (a.r.t.e.s): The beauty of speed – the end of history? Futuristic conceptions of time, acceleration, and the past

On February 20, 1909, Italian artist Filippo Tommaso Marinetti published his Futurist Manifesto and stated that "the world's magnificence has been enriched by a new beauty: the beauty of speed." According to Marinetti and his followers, the speed of cars, airplanes, and industrial modes of production called for new ways of understanding, producing, and performing art. Although the futurists hailed the features of modern city life, by the turn of the 20th century Italy was a country only partly dominated by these—whereas in broad areas of the young nation, especially in the south, pre-industrial and even feudal structures prevailed. Marinetti's call for speed, thus, has to be grasped as an artistic counter-movement against industrial backwardness, against the past-loving symbolistic literature and, finally, against Italy's public image as Europe's largest open-air museum. Consequently, the Futurists aimed at destroying every type of artistic *passatismo* and focusing only on the future.

Questioning these programmatic claims, though, it becomes obvious that he who speaks about speed and future implicitly always speaks about the past. Following Reinhart Koselleck, the perception of speed and acceleration is a distinguishing mark of Western modernity. This shift in the temporal structure of the present led to a new understanding of time and history. This paper poses the following questions: How did the Futurist's concept of future, their notion of speed, and their perception of acceleration lead to a specific understanding of time and history? How did the Futurist reflect this concept both in their programmatic writings and in their concrete artistic practice? How did the radical notion of future paradoxically lead towards a new concept of the past and historic time? In a wider context, these questions connect with the examination of the intellectual foundations of the rise of fascism in Italy after World War I and the relation between fascist authorities and "their" futuristic artists: If Mussolini saw himself as a successor of the Roman Emperors, how could he deal with artists that tried to destroy Italy's museums?

9.3: Roman Gilmintinov (EUSP): "Mass reader" or "future historian"? History-writing in the Soviet Union in 1920s

Revolutions break temporal continuity and offer new ways to think about time. Yet even as the Bolsheviks proclaimed rupture, they began to rewrite history to extend their roots deeper into a contested past. The new regime's legitimacy was connected to temporal questions, for revolution without cause was merely a coup d'état. It is tempting to see the Bolsheviks' struggle with such issues dominated by the interests of a single actor, the state. This cohesion, however, disappears as we switch lenses for a lower level of analysis, for many institutions were compelled to use history-writing to bolster their position within the new system.

My presentation focuses on the Commission on the History of the Professional Movement (*Istprof*), a subdivision of the All-Union Central Council of Trade Unions. *Istprof* consisted of trade unionists, not professional historians, and although the trade unionists lacked theoretical training, they operated within a scientific framework shaped by a mixture of positivist and Marxist ideas. In my presentation, I argue that a multiplicity of institutions and particular ideas of Soviet scientificity shaped the temporal structures of the Soviet historical narrative in the 1920s.

Because they were incorporated into a non-academic institution, *Istprof* historians had to repeatedly justify their work. Generally they posed one of two answers: their history was either for today's "mass reader" or for a "future historian". The first required narratives of the trade unions' history for its workers with no delays. The second, on the other hand, required the accumulation of sources for a *complete* history of the trade unions. Only later would the future historian be able to criticize them. Construction of the past in the 1920s was marked by this contradiction between targeting the future and the present

Panel 10: Temporality, Theory, History

10.1: Anat Messing Marcus (Cambridge): Ruination of time, sites of ruin: Temporality and spatiality in Adorno's "The Idea of Natural History"

In 'the Idea of Natural History', a lecture delivered in 1932, Adorno seeks to dialectically develop, in an inverse – or negative – fashion, the antithesis of 'nature' and 'history' to the extreme 'point' where these concepts are 'indifferent' to each other. In this way 'history' and 'nature' are fleetingly laid bare in their very moment of transferability: history itself is comprehended as nature, and nature itself as history. *Naturgeschichte,* read as the 'history of nature', is dialectically constituted, following Adorno's analysis, by Heidegger's fundamental ontology on the one hand and Benjamin's theory of allegory on the other. History, as the very structure of *Dasein*, transfigures the rejection of temporalization as such, leading to the temporal paradox of repetition (what Adorno calls the 'tautology tendency' in Heidegger) and leaves 'history' as a 'finished, fixed, and foreign object'. Conversely, what is manifested in the allegorical presentation is the image of history itself. History 'is only meaningful in the stations of its decline' as Adorno cites Benjamin, and thus, the 'theme of allegorical is simply, history' as stressed by Adorno. And hence, the starting point asserting the withdrawal of the question of the meaning of Being regresses, according to Adorno's critique, back into the idealistic imposition of meaning on material and historical reality. The latter is occluded in Benjamin's allegorical construction of the annihilation of time. Nevertheless, both positions solidify into what Adorno terms, following Benjamin, an 'eternal transience.' In this paper, I will try to explain this temporal complexity by pointing to the spatial dimension of the subject's experience that persists throughout Adorno's lecture. As I will aim to show, Adorno's analysis of the oscillation between 'nature' and 'history' could be clarified by disclosing the subjective modes of experience that render the ruination of time as sites of ruins.

10.2: Moritz von Stetten (a.r.t.e.s): Postcolonialism and the temporality of excess

At least since the publication of Robert Young's *White Mythologies* in 1990, postcolonial studies have been widely applied in numerous academic fields. The relation of history, temporality, totality, and colonialism is one of the central issues addressed by Young's book. Even if he refers to a possible critique of traditional Hegelian and Marxist dialectics, his ideas and other postcolonial approaches (Bhaba, Spivak, etc.) neither dare to reformulate nor to completely reject the paradox of theorizing and conceptualizing history. In my paper, I reconsider Young's hint at non-western narratives as a "movement of excess" in the light of George Bataille's interpretation of dialectics, especially his notion of transgression. The main argument of my paper is that the postcolonial skepticism and critique of "Western" dialectics and rationalization should be interpreted as phenomena of "unproductive transgression" (Bataille) and excessive temporality. The notion of "unproductive transgression" refers to a wide range of different cultural phenomena (festivities, celebrations, religious rituals, poetry, literature, violence, war) considered as forms of excess radically transgressing the totality and unity of history and the temporal horizon of modernity. Bataille and other members of the *Collège de Sociologie* (1937-39) have used this concept in order to point out the continuing presence of transgression and excess *within* the framework of modern societies. My claim is that the notion of "unproductive

transgression" allows an interpretation of postcolonial narratives and theories as the immanent exceeding of dialectical tensions without transcendental idealism. This shows that postcolonial narratives should not only be considered as an essential part of a more radical form of dialectics. Moreover, they draw on the specific temporality of exceeding practices and semantics that operate on the verge of dialectics and history itself.

10.3: Natasha Tanna (Cambridge): Queer Temporalities and the Collapse of Chronology

Queer theory's engagement with temporality, at times, reinforces conventional chronology and, at others, collapses it. For José Esteban Muñoz, queerness is 'visible only in the horizon' (2009). His vision of queer futurity challenges Lee Edelman's polemic conceptualisation of queerness as anti-reproductive and bound to an anti-social present (2004). In this paper, I contrast these critics' approaches to queer temporality with the collapse of chronology in texts that enact what Carolyn Dinshaw has described as 'affective connections' or 'touches across time' (1999).

I illustrate debates about queer temporality through the Catalan poet Maria-Mercè Marçal's sole novel *La passió segons Renée Vivien* (1995). In the novel the Ancient Greek lyric poet Sappho, the English-born poet Pauline Mary Tarn who reinvented herself as Renée Vivien (and saw herself as an early twentieth century Francophone Sappho), and the Catalan researcher and alter-ego for Marçal, Sara T., interact through their creations. Sara's name tellingly contains the Catalan word for 'now' ('ara'). Through her, historical, present and future Sapphic subjects are collapsed into 'an extended now, a shared contemporaneity' (Dinshaw 2007).

Sara T.'s research into the figure of Vivien is an example of Elizabeth Freeman's theorisation of queer 'chronopolitics' as 'erotohistoriography: a politics of unpredictable, deeply embodied pleasures that counters the logic of development' (2010). Marçal described her search for literary predecessors amidst a canon of heterosexual male writers as a search for 'symbolic mothers'. I argue that in her novel, however, writers of the past appear less as predecessors and more as contemporaries as their presence is conjured in a quasi-erotic mode. I propose that these literary "predecessors" thus take the form of symbolic lovers, rather than (or as well as) symbolic mothers, for the Sapphic writers who engage with their works.

Panel 11: Music and Ritual Practice

11.1: Helena Phillips-Robins (Cambridge): Song and liturgical time in Dante's *Divine Comedy*

Medieval liturgy encompassed multiple ways of understanding and experiencing time. Liturgical performances commemorated the events of Christ's life, but went far beyond simply calling the past to mind or preserving it in the memory of the worshippers. Rather, liturgical performances were understood as re-enacting past events - re-creating them in the present moment - as well as anticipating events that were to come. In the chants, in the sacraments, in the bodies of those participating in the liturgy, past, present and future were made to mystically converge in what musicologist Margot Fassler has called a sense of 'all time'. As historian Gabrielle Spiegel puts it, the fundamental goal of liturgy was making the past 'live in the present'.

This paper addresses the treatment of liturgical time in Dante's *Divine Comedy*, focusing on two liturgical songs that frame Dante's journey through the afterlife. I combine analysis of medieval liturgical theory and practice with close literary reading of the *Comedy* to explore ways in which a liturgical framework allows us to conceptualize a non-linear relation between past and present. Taking Dante as a case study, I investigate how liturgical performance of song and prayer articulates, spans and collapses the temporal distance between past and present. I also consider how we, as readers of the *Comedy*, are invited to engage with Dante's depictions of liturgical time.

11.2: Fredeliza Campos Piper (ANU): Ati-Atihan music and the discordant levity of time in a public space

Colloquies of time and temporality are constitutive elements of music analysis and performance studies in music research. However, the consideration of temporal concepts in the study of indigenous music, particularly when performed in public, and the subsequent retelling of its history is still under-explored. This paper aims to present the musical narrative of the Ati-Atihan festival in the Philippines and to investigate how differing constructions of time and temporality are shaped as a means of making sense of the past and in contextualizing indigeneity in music. Ati-Atihan literally means "being like the Aetas, the Atis, or the Itas," who are ethnolinguistic groups inhabiting various areas in Luzon and the Visayas islands. To highlight the 'primitive Ati look', musicians playing percussion instruments cover their faces and bodies with black soot and wear wigs of kinky hair as they accompany street dancers, locals, tourists, and devotees alike, parading and dancing in the street with their patron saint, the Santo Niño, the religious icon of the infant Jesus. These performers create a unique musical space that dominate the week-long Ati-Atihan festival held annually in Kalibo, Aklan in western Visayas.

The study will draw upon fieldwork data and discuss preliminary analysis, thereby providing insights into how music, and to a great extent, musical instruments, contribute to reconstructing and redefining of time, and to an understanding of events that imagines an indigenous past. This study is grounded in ethnomusicology and organology, and through a critical look at intersections of musical performances and musical artifacts, it will elaborate on the concept of temporal frames of shared meanings and structures, and contribute to a wider understanding on the contentious issue of temporal ontology, and musical identity and history.

Panel 12: Time and Narrative

12.1: Anuparna Mukherjee (ANU): "Memory's gold": Nostalgia's time and the search of a lost "home"

My paper concerns itself with the relationship between time, memory and nostalgia by interrogating a series of interrelated questions starting from the very basic, why is the call of nostalgia so seductive, even when it is deemed hostile to the idea of "progress" in the modern industrial society? As the memory moves in the direction opposite to the chronological time from the vantage of the "present, could nostalgia then propose an alternative to history's

inevitable march towards the "chronic process of impoverishment….and degeneration" in linear acceleration of time?

The emphasis on the nostalgia's temporal dimension has increasingly strengthened when scholars like Linda Hutcheon defined the essence of nostalgia" in her essay "Irony, Nostalgia and the Postmodern" as the very "pastiness of the past. This goes along the line of thinking that modern nostalgia is quintessentially a search for lost time rather than a lost space. It stresses more specifically upon "[the] human incompleteness in its temporal dimension - the way in which our finitude is conditioned by temporality. It is the self as divided and split temporally which is lamented in nostalgia" (James Phillip: "Distance, Absence and Nostalgia"). Freeing nostalgia from geographical moorings certainly bears emancipatory promises, as by distancing nostalgia from "exterior objects" such as "home" or "homeland", such interpretations, posits Tammy Clewell in *Modernism and Nostalgia,* can focus on the interiority of feeling in terms of memory, temporality, and desire. But then, In the light of this argument, the question arises: how do we negotiate with the early definition of nostalgia as homesickness? Should home be understood in its abstraction that fuses time and space, rather than a fixed geographical reality? Finally, if home relates to space as much as it relates to time, signifying both the source or the beginning (as in birthplace or a cradle) and the destination or the endpoint of a journey, could there be nostalgia for the future? If the model home could be located both in the past and the future, it would enable the uncoupling of nostalgia from its rigid association with yesteryears "alone" where everything locked away in an irrevocable past. It thereby, opens the concept of "home" to a plethora of interpretations that may even grant nostalgia, I would assert, a redemptive role as a catalyst of social transformation, especially emphasizing on the concept of "revolution" that simultaneously signifies a "break" and a "return". Nostalgia could search for the ideal present within the present itself, or may revel in the yearning for a speculative future taking its course. I'll be looking at two literary pieces: WG Sebald's *The Rings of Saturn* and Mahmoud Darwish's take on nostalgia in *Absent Present* to substantiate my argument that attempts to unpack some of the given assumptions on nostalgia in relation to time and temporality.

12.2: Xuebo Wang (a.r.t.e.s): Poetics of slowness: Thomas Bernhard's narrative strategies of deceleration in *Walking* and *Old Masters*

Acceleration, as Hartmut Rosa portrays in his book *Social Acceleration*, has been "a fundamental force that shapes the cultural and social structure of modernity". In comparison to acceleration, slowness has often been dismissed as reactionary and antimodern. However, research on literary reflections on the phenomenon of slowness or deceleration in literature and art has gained growing importance since the beginning of the twenty-first century. Invoking the work of Manfred Osten and Mathias Mayer, this paper outlines a poetics of slowness. It argues that a poetics of slowness can be interpreted as a literary resistance to the logic of acceleration and the linear perception of time, because it offers alternative temporal experiences. Identifying the Austrian writer Thomas Bernhard as a typical exponent of the poetics of slowness, this paper focuses on two of his novels, *Walking* and *Old Masters*. Through analysis of the narrative strategies and the language style in the two novels, this paper demonstrates four aspects that constitute Bernhard's poetics of slowness. These four aspects are firstly the rhythmic or static narrative models such as walking and sitting, the aphoristic style that requires a slower reading,

the musical structure based on repetition and finally the sinuous sentence structures.

Panel 13: Time in the Public Sphere

13.1: Timofey Rakov (EUSP): Time and the Bolshevik party meeting

The Party meeting was an important political practice of Bolshevism and was governed by a particular sense of time. The meeting was a place where decisions about intraparty politics were made, where different positions struggled for votes and sympathizers. Intraparty struggle happened especially in the space of Party meetings.

A specifically Bolshevik time presupposed that the structure of a Party meeting and its timing were interconnected. The timing of the Party meeting was extremely important for making a decision or to take a position in the discussion. Time could tell us how intensive and how real or formal the party meeting could be. If the meeting lasted, for example, only 40 minutes, we could say that it was impossible to discuss the issues of debates at large. Time could be reveal democratic and public practices, in the sense that debates lasted for hours. There could be lack of time if decision should be made as quickly as possible. All these different sorts of timing fixed in various transcripts and protocols of Party meetings. The representation of this Party time, found in the Party press, presents it as "lively", "crucial".

Another important question of the Party meeting's timing is how particular distribution of time influenced the assignment of various Party roles. The meeting's first speech, the report, provided the speaker more authority because he had time to explain his position. In a sense of public decision-making, time was extremely important, since the oral report in semi-literate society still plays crucial role in policy. Understanding the particularities of Party time helps provide us with a sense of which questions were more important in discussion, whether a position was determined during the course of a meeting or if it was pre-prepared by Party officials.

13.2: Tom Özden-Schillig (MIT): Forest as future shock: (Re)politicizing nature in northwest British Columbia

Two decades ago, the government of British Columbia responded to a rising tide of anti-clearcut logging protests throughout its coastal rain forests by establishing a series of research forests to demonstrate its interest in the impact and viability of alternative harvesting techniques. Over the past decade, most of these installations have languished due to the steady erosion of support for public science in Canada and declining provincial interest in long-term ecological research. In this talk, I will draw on my ethnographic explorations of one such site with members of a nearby independent research institute who have come increasingly to serve as the site's stewards. As the meaning of the experiment which originally defined the Date Creek Research Forest changed and the infrastructure surrounding the site began to decay, researchers there have increasingly positioned their observations of "natural" forest disturbances to highlight the provincial government's failure to manage its own infrastructures along the temporal scales relevant to climate change. These deliberate reconfigurations of meaning around outdoor laboratories signify a transition in attitudes about individual legacies

and professional succession, particularly for environmental scientists supported by government research institutions. By contesting the devaluation of government-led data collection and experimental work, independent scientists have re-appropriated the outdoor laboratory – and the public land on which it sits – as a privileged site of knowledge production and political legitimation. I argue that the ad-hoc research groups that increasingly use and maintain long-term forestry experiments seek to render visible the legacies of their scientific labor not simply by "constructing nature" in governable ways, but by recursively re-designing the field of their work as a flexible grid capable of generating new questions for local researchers and broader audiences about the long-term consequences of resource management practices.

Panel 14: Time and Language

14.1: Bastian Persohn (a.r.t.e.s): Time, tense and narrativity: A Bantu perspective

The aim of my paper is to give an overview of time and temporality in Bantu, a language family of Sub-Saharan Africa. Thereby I will provide an insight into some linguistic questions associated with the conference's topic. Starting with simple utterances, I will move on to a language-specific case-study of narrative discourse.

Human languages differ considerably in they expressions for temporality. Amongst the world's languages, the Bantu family is well known for their fine-grained distinctions of the temporal localization (*tense*) and the internal constituency of states-of-affairs (*aspect*). Dahl (1985: 185) goes so far as to speak of "the most complex TMA systems in general".

Recently, these complex systems have attracted a growing interest, which is reflected in comparative works such as Nurse (2008) and language-specific studied such as Seidel (2008) or Crane (2011). New theoretical models such as Botne & Kershner (2008) allow for a deeper understanding of temporality in these languages. Based on data from my own fieldwork on Nyakyusa, a Bantu language of South-Western Tanzania, I will give a practical introduction into the construal of states-of-affairs in a typical Bantu language.

The new-found attention in Bantu tense-aspect systems further goes along with a strong interest in narrative discourse. In linguistic approaches to narrativity it is well-known that a language's inventory of tense-aspect categories often fulfils functions other than those expected from single sentence utterances (e.g. Fleischman 1990). This situation becomes even more intriguing in the case of Bantu languages, which often posses specific verbal categories for use in narrative discourse.

Based on oral renditions of folk narratives from Nyakyusa, I will show how the aforementioned verbal categories are employed in the construal of narratives and how the concept of *thematic continuity* (Givón 1984; also see Robar 2014) drives the alternations between 'regular' and narrative-specific devices.

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14.2: Pavlo Shopin (Cambridge): Metaphorically speaking, what is time?

In this paper, I will discuss how time is metaphorically conceptualized in literature. I will first review the metaphors for time studied by cognitive linguists and literary scholars and then focus on the particular representation of time in Herta Müller's novel *The Hunger Angel* (2009). While space is usually associated with time and is used to organize our temporal experience, I will show that there are many more concepts which can be helpful in making sense of time. Conceptual metaphor theory predicts that the more abstract concepts are understood through the more concrete ideas, and the analysis of the representation of time in the novel *The Hunger Angel* will help demonstrate this point and highlight certain challenging issues in the framework of the theory.

Since nothing is directly or perfectly represented in the human cognition, any conceptualization is ultimately an approximation, an affordance used to relate to the environment, others, and self. Correlation of experiences provides shortcuts in understanding things that are not accessible to sensory perception. Because some experiences and concepts are regarded as more human-scale and accessible, they can serve as images for interpreting the less directly accessible ideas. Time is highly abstract, and at the human scale it can be best understood metaphorically through the more concrete concepts. For example, moving through space correlates with the passage of time, and the body's motion is perceived as a concrete experience. As a result, motion through space is used to reason about time. The metaphors we use to understand time are not just poetic devices but illuminating tools of perceiving and conceiving our environment. Cultural, linguistic, and bodily contexts all contribute to our unique but far from arbitrary understanding of time.

Panel 15: Being Modern

15.1: Alison Laurence (MIT): Mesozic matters: Extinct ecologies and the modern American imaginary

The Mesozoic Era, or the 180 million-year-long Age of Reptiles that began with a mass extinction event nearly 250 million years ago and concluded with another about 66 million years ago, manifests materially in the human present in the form of fossils. Most familiar of the time-traveling relics are the iconic and immense dinosaurs—Tyrannosaurus Rex, Stegosaurus, and Brontosaurus, among others. These remnants of deep time are, undeniably, material, but in what ways do they matter?

This paper interrogates the meaning and utility of the Mesozoic Era, and deep time more generally, by examining how it was presented to the American public. I anchor this study in the

United States during the 1930s, a decade of economic devastation and ecological disaster that revealed the fragility of modernity, and focus on two exhibits in particular: the Smithsonian Institution's Hall of Extinct Monsters, the name for its fossil hall in the early decades of the twentieth century, and Sinclair Oil Corporation's animatronic Dinosaur Exhibit at the 1933-4 Century of Progress Exhibition in Chicago. In these exhibits, deep time collided with modernity—neither presented a linear chronology of life on earth, instead portraying a muddled Mesozoic—but the Smithsonian and Sinclair offered visitors significantly different narratives about deep time and its present-day significance. Through a close reading of these two exhibits I will demonstrate the various ways in which extinct environments were reconstructed. Natural history museums, for example, supplemented their articulated fossil mounts with miniature clay models and murals while popular exhibits used sound effects and live botanicals to set the scene. Though faithful to the science of their day, these exhibits constructed ecologies shaped by and in service to present circumstances; they made the Mesozoic meaningful—even therapeutic—to the public during the depths of depression and helped redefine modernity.

15.2: Emma Greensmith (Cambridge): Have we (n)ever been modern? Temporality, anachronism and the oldness of the ancient

The attempt to formulate a break with the immediate past is characteristic of much contemporary thought on the nature of temporality. As Fredric Jameson noted, postmodern theories that emerged at the end of the twentieth century are "marked by an inverted millenarianism, where premonitions of the future, catastrophic or redemptive, have been replaced by senses of the end of this or that." (*Postmodernism* 1991:1). Bruno Latour's *We Have Never Been Modern* (1991/3) offers a polemical response to this position – seeking in the new era not a rupture with the past but entrenched lines of continuity. We are not moving into a radically new age, he argues, nor must we remain trapped in hegemonic structures of the modern epoch. Instead the very notion that time passes – divided into discrete eras like modern and ancient – is a deluded construct of modern thought.

There is a typically Latourian irony that this theory is mapped out precisely by drawing a contrast between 'modern' and 'premodern' ways of conceptualising time. This paper aims to press this irony harder, taking as its central question the possibility of constructing an *ancient* discourse of temporality, distinct from its modern counterpart. I use as my test-site three texts from diverse realms of antiquity which are all intensely concerned with matters of time: Hesiod's *Work and Days* (700 B.C.E.), Vergil's *Georgics* (29 B.C.E.) and Nonnus' *Dionysiaca* (c. 450 C.E.). Through a close reading of these works, I argue that 'ancient' cannot be used as an easy antithesis to modern when it comes to defining temporality: these authors reveal a series of micro-discourses in which concepts of periodisation and anxieties about the forward arrow of time are thematised, probed and destabilised. Rather than providing *comparanda* to illuminate our modern delusions, they thus engage with temporal configurations in ways as idiosyncratic, self-reflexive and culturally embedded as any new-millennial treatise. In this respect it is probably more true that we have always been modern – and have always been debating this modernity.