



## Booklet of Abstracts

### Folk Narrative and the Visual Arts: Fashion, Design, Materials and Media

The International Society for Folk Narrative Research (ISFNR) Interim Conference at London College of Fashion, University of the Arts London, 20– 23 July 2022.

#### Panel 1: Just Hopes in Fairy-Tale Materiality: Clothing & Shelter

**Michelle Anya Anjirbag, University of Antwerp, 'If the Shoe Fits, It Could Fit You: Disney's "Cinderellas" as Corporate Palimpsest'**

When interviewed by *Vogue* about her design choices in the 2015 live-action Disney *Cinderella*, costume designer Sandy Powell refers to Cinderella's "glass" slipper, fashioned for the screen from Swarovski crystal and absolutely impossible to wear let alone walk or dance in, "the ultimate fetish shoe" (Powell qtd in Camhi). "Cinderellas" wear a variety of footwear across their many times and geographies. But the glass slipper, and Disney's visualizations of it, has become a symbol of not only the fairy story, but of Disney's specific brand of fantasy, a definitive escapism that people can potentially grasp for themselves under the corporation's careful control. This paper explores the many iterations of Disney productions of Cinderella narratives as a "corporate palimpsest", paying careful attention to what is retained across versions, in particular, the glass slipper. I will demonstrate how

Disney's manipulation of what Kamilla Elliott terms "tie-intertextuality" simultaneously allows the corporation to reaffirm the dominance of their "original" narrative while also oversaturating the image of Cinderella in popular imagination through sheer volume of transmedia output. As such I call attention to not just Disney's particular manipulation of fairy-tale escapism, but how it is achieved and sold.

**Michelle Anya Anjirbag** recently completed her PhD at the University of Cambridge and later joined the Constructing Age for Young Readers (CAFYR) project at the University of Antwerp, funded by the European Research Council. Her research interests include adaptation, fairy tales and folklore, Disney, magical libraries, societal constructs of age, power and place in media, the intersection of literature, media, and culture, and cross-period approaches to narrative transmission across cultures and societies. Her work has appeared in edited collections and journals including *Gramarye*, *Children's Literature Association Quarterly*, *Adaptation*, *Soc. Sci.*, and *Jeunesse*.

**Cristina Bacchilega, University of Hawai'i-Mānoa, 'Transformative Fairy-Tale Remakes of "Cinderella": Clothes and Shelter in *The Magic Fish* and *Into the Dark Woods*'**

This paper discusses how remaking rather than consuming fairy tales is key to confronting fictional and everyday trials in *The Magic Fish* (TMF) by Trung Le Nguyen (2020) and *Into the Dark Woods* (ITDW) by Su Blackwell (2021). In an early scene of TMF, Tiển, a 13-year-old kid in the 1990s American Midwest who struggles with coming out to his family, reads fairy tales aloud to his mother Helen, a refugee who grew up in post-war Vietnam, while she sews patches on his jacket. In adapting both verbally and visually "Cinderella" tales that "change almost like costumes" across cultures, this graphic novel plays out healing intercultural communication as Tiển and Helen take turns at reading creatively and as characters' clothes and their surroundings refashion readers' fairy-tale experiences. An illustrated adaptation of seven fairy tales that makes intermedial use of secondhand books, ITDW is inspired, in Blackwell's words, by how "my journey from leaving home at sixteen to where I am today has been the stuff of fairy tales," their trials and villains as well as their hopes and fairy godmothers. With textiles and building materials being remade into paper and printed words in Blackwell's book-sculpture illustrations of "Aschenputtel," fairy-tale clothing and sheltering also take on renewed emotional and symbolic meanings. Furthermore, a "removable section of the book, which contains the templates" for making seven fairy-tale objects, including a paper shoe and a bird, extends material opportunities for refashioning and reinhabiting fairy tales to Blackwell's readers.

**Cristina Bacchilega** coedits *Marvels & Tales: Journal of Fairy-Tale Studies* and is Professor Emerita of English at the University of Hawai'i-Mānoa where she taught fairy tales and their adaptations, folklore and literature, and cultural studies. She focuses on wonder tales (*Postmodern Fairy Tales: Gender and Narrative Strategies*, 1997; *Fairy Tales Transformed? 21<sup>st</sup>-Century Adaptations and the Politics of Wonder*, 2013; *Inviting Interruptions: Wonder Tales in the 21<sup>st</sup> Century* with Jennifer Orme, 2021), the translation/adaptation of traditional narratives in colonial and decolonial projects (*Legendary Hawai'i and the Politics of Place: Tradition, Translation, and Tourism*, 2007; *The Penguin Book of Mermaids* with Marie Alohani Brown, 2019), and situated understandings of the fantastic.

**Ulrich Marzolph, University of Göttingen, 'Illustrated Editions of *The Thousand and One Nights* in Qajar Iran'**

Usually perceived as a collection of folk and fairy tales originating from the Arab world, the *Nights* inspired the creativity of Western artists ever since the work's introduction to the West at the beginning of the eighteenth century. Even so, the heyday of illustrated Western editions of the *Nights* detailing specific scenes with particular attention to ethnographic detail was yet to come.

The Persian translation of the *Nights* was published in a lithographed edition in 1843–45. The first illustrated edition, adorned with 70 images prepared by master illustrator Mirzâ 'Ali-Qoli Kho'i and two of his (junior) colleagues, appeared in 1855. At the same time, the young Persian monarch Nâser al-Din Shâh ordered the preparation of a precious royal manuscript. With a total of 3,455 illustrations, this manuscript qualifies as the last outstanding specimen of the traditional art of the book in Qajar Iran and as the most lavishly illustrated copy of the *Nights* ever produced in any language worldwide.

My presentation is to discuss these illustrated Persian editions of the *Nights* that are internationally largely unknown. Whereas the enthusiastic reception of the *Nights* in world literature is primarily perceived as a Western phenomenon, the case study opens up new windows into appreciating the international impact of this highly influential collection of popular tales. The presentation will particularly study the adaptation of the illustrations to the material culture of the Qajar period in terms of material culture and costume.

**Ulrich Marzolph** is a retired adjunct professor of Arabic and Islamic Studies at the Georg-August-University in Göttingen, Germany. Having spent most of his professional career as a member of the editorial team of the *Enzyklopädie des Märchens*, his main research interest is the narrative culture of the Muslim Middle East. He has published widely on Arabic, Persian, and Turkish folk and fairy tales, jokes and anecdotes, and other genres of popular literature. His most recent book, *101 Middle Eastern Tales and Their Impact on Western Oral Tradition* (2020) has been praised as an “endlessly fascinating ‘story of our stories’” (Margaret Mills).

**Jennifer Orme, Independent Scholar, 'Building Homes and Building Hope in *Tigers are Not Afraid*'**

The child protagonists of Issa López's *Tigers Are Not Afraid*, (Spanish title *Vuelven*, 2017) live in an unnamed city in Mexico that has become a ghost town due to drug cartel brutality. Having lost their parents, the two protagonists, Shine and Estrella, take elements from around them to create different storytelling modes and different physical shelters for their gang of left-over children.

Shine creates shelter and safety from materials he has taken from more traditional houses and apartments. Their first roof-top home is delineated by blankets, boxes, and old electronics. It is when Shine tells scary stories to help the children sleep at night that the make-shift shelter becomes a home. Soon after Estrella joins them, the children are forced to move. Guided by an unfinished fairy tale world-view, she finds them a grand abandoned building that is being re-claimed by nature but still provides both shelter and space for self-expression: a theatre, room to play soccer, and even a pond in the middle of the floor housing escaped aquarium goldfish.

While the film does gender both the storytelling and the homes Shine and Estrella create, it refuses to privilege one over the other; both modes – horror stories and shelter made from cast-offs as well as fairy stories and refuge in abandoned grandeur - are necessary for survival at different times.

The question the film raises is if any of these techniques can work to achieve justice for lost children when adults roam the streets like feral tigers.

**Jennifer Orme** is an independent scholar, editor, and writer in Toronto, Canada. Her 2021 book, *Inviting Interruptions: Wonder Tales in the 21<sup>st</sup> Century*, co-edited with Cristina Bacchilega, is a collection of short stories, visual images, and visual/verbal texts that relate to fairy tales and wonder in different ways. Jennifer teaches virtually for the University of Winnipeg, Canada. Her current research engages concepts of fairy-tale justice and the ways fairy tales and wonder imagine and express justice in a broad sense and how fairy tales and justice can, do, and sometimes really do not, work together.

## **Panel 2: Costume and Performance**

### **Donatella Barbieri, London College of Fashion, UAL, 'Multiple Authenticities, Hybridity and Activism: Telling Tales through Costume to Stay with the Trouble'**

Considering costumed bodies as hybrid figurations that Donna Haraway partial perspective enables, creates possibilities for intervening in debates beyond performance narratives. This is because such processes of 'mattering' - of stories materially coalescing into performances as well as being made meaningful in the experience of the performance - draws attention to processes as much as its products. In such material and bodily enacting, characters' becomings in co-created iteration of the story are active, affective and relational. If stories and characters become the performative matter that shapes them, then performing dressed bodies as matter for storytelling produced in meaningful co-devising with matter via movement and interaction, can play their part in relation to the world's becoming. In this understanding of performance, costuming is a phenomenon that is a relational, iterative, critical, situated, material, temporal, spatial, in motion and embodied becoming.

Building on the notion of multiple authenticities (Murai, 2013), my presentation focuses on the extent to which costume can be 'activist'. Based around methodologies of material and narrative embodiment that, from a new materialist perspective, I have pioneered at London College of Fashion in my experimental practice-based teaching, I will discuss how questions of authenticity and activism became particularly pertinent during the pandemic. Addressing *Alice in Wonderland* via the intercultural interpretation into words and music by David Henry Hwang and Unsuk Chin (2007), interpretations by graduate students demonstrate how significant meanings were materialised. In processes that decentred and re-centred narratives, stories, returning layered and expanded from co-creative meanderings through matter and bodies, addressed shared fears in transcultural explorations in the here-and-now of performance making.

**Donatella Barbieri** is a performance designer, academic and researcher, who has driven forward experimental methodologies through curriculum development that have impacted on professional practice as much as on the understanding of it. Beyond my experimental practice, that includes inclusion in curated events at the Prague Quadrennial 2019,

international exhibitions, *Costume Agency* at KHiO, Oslo and World Stage Design 2017, Taipei, my publishing also advances knowledge in a way that intends to transform research in the subject, for example through the founding and co-editing of *Studies in Costume and Performance* as well as my monograph, *Costume in Performance: Materiality, Culture and the Body* (2017), that has been awarded the Prague Quadrennial Best Publication Award (2019) and has been shortlisted for the Society of Theatre Research Book Award. I am frequently invited to speak internationally and am currently co-convenor the International Federation of Theatre Research Scenography Working Group. I supervise and examine research degrees at the London College of Fashion.

**Jil Terry Rudy, Brigham Young University, 'Cinderella's Ensemble: Costuming and Communitas in Rodgers and Hammerstein's Ballroom'**

This paper analyses Cinderella's ensemble, both her costuming and the group of dancers, in the Rodgers and Hammerstein's *Cinderella* ballroom scene. The mise-en-scène navigates tensions between communal belonging and individual fame in all three televised versions and the Broadway musical, highlighting similar tensions in the production and reception of many fairy tales. By focusing more on optional choices to maximize personal success rather than on obligations to lift the whole community, fairy tales often feature individual station over collective wellbeing. Tales frequently involve an ending that signals a just world, which may coincide with the protagonist's attaining a glamorous and possibly powerful royal status. In contemporary productions like R&H *Cinderella*, fairy tales encourage children and youth to attend to their rightful place in the world; however, they do so through the appealing performances of famous people in a celebrity society steeped in inequities. R&H *Cinderella* reinforces some celebrity elements, investments in whiteness, and the individualism of fairy tales while also exploring equity through shifting content, casting, costuming, and sociohistorical contexts. Fairy tales both mark and perpetuate displacement, while still affording hope, companionship, and pleasure. People turn to folk narrative and media storytelling for some semblance of communal experience through shared narratives. The R&H *Cinderella* ensemble, especially during "Waltz for a Ball," affords joyful moments of communitas. These performances portray a feeling together that surmounts individualistic impulses and offers performers, production teams, and viewers brief moments of connection, if not the deep responsibilities and resonances of kinship and belonging.

**Jill Terry Rudy** is associate professor and associate department chair of English at Brigham Young University, Provo, Utah, USA. She edited *The Marrow of Human Experience: Essays on Folklore* by William A. Wilson and co-edited *Channeling Wonder: Fairy Tales on Television* with Pauline Greenhill. *The Routledge Companion to Media and Fairy-Tale Cultures* was co-edited with Greenhill, Naomi Hamer, and Lauren Bosc. *Fairy-Tale TV*, a Routledge Television Guidebook co-authored with Greenhill, was published in 2020. She co-directs the digital humanities project, "Visualizing Wonder: Fairy Tales and Television." She is past editor of *Folklore Historian* and has served as book review editor of *Journal of American Folklore*. She has published articles in *College English*, *Journal of American Folklore*, *Journal of Folklore Research*, *Western Folklore*, *Folklore Historian*, and *Narrative Culture*.

**Miriam Wray, University of Flensburg, 'Costume and Age in Grimms' and Andersen's Fairy Tales'**

European fairy tales represent a cross-cultural site where relationships between age and gender are made tangible by the use of costume. Conceptions of adulthood, body and clothing have recently been a central focus in the scholarship of global fairy-tale literature (Joosen 2018, Tatar 2020, Wray 2021). Costume in fairy tales is not only informed by the dressing and undressing of character as they pass through different developmental stages, but functions as a social skin that performatively stages the fairy tale's character of new social spheres (Turner 1999, Joosen 2018). My paper examines costume in folkloric fairy tales and looks at age and social boundaries expressed by different modes of costume. Costume differentiates itself from fashion studies in fairy tales as it incorporates a moment of social performance. Costume not only contributes to the construction of age and gender, but also marks a social distinction between child and adult bodies, thus showing the fairy tale's relevance to performance studies. This paper offers a systematic, interdisciplinary, and gender-connoted study of costume as it relates to social and age boundaries in Perrault's, the Grimms' and Hans Christian Andersen's fairy tales, and specifically Little Red Riding Hood, Cinderella and The Emperor's New Clothes, and selected examples of international literary adaptations such as Innocenti's The Girl in Red and Jackson's Cinder Edna and Young's Lon Po Po. Its broader relevance is its contribution to a more sophisticated understanding of driving factors in sartorial studies pertaining to fairy-tale literature: costume.

**Miriam Wray** graduated from Columbia University and from Harvard University with a PhD. Her work has been supported by the Deutsches Literaturarchiv Marbach, International Youth Library in Munich and by Harvard University with research fellowships and awards. She published on aesthetics and fairy-tale literature in various peer-reviewed journals and was a postdoctoral fellow at the University of Antwerp. Currently, she teaches German and Danish fairy-tale literature at the University of Flensburg.

### **Ana Milovanović, University of Belgrade, 'The Presentation of Serbian Folk Literature Through Puppet Theatre'**

This paper aims to explore models of both presentation and interpretation of Serbian folk literature through puppet theatre with particular concentration on the design of puppets. The research is based on theories of puppet theatre. The specific nature of puppet theatre, which belongs equally to art and to theatre, made it very suitable for the interrelationship of oral traditions and visual arts. The basic characteristics of the puppet's characters are very similar to ones of personages from traditional stories and songs. The role of puppet theatre art in the processes of formatting and assimilating knowledge about culture, history, and tradition of a country as in molding a positive attitude toward her folk culture had been confirmed through the history of the world's puppet theatre. The paper questions students' puppet performances which are based on Serbian folk tales and songs and produced between 2001 and 2021. The other sources of examples used in this research are exhibitions of folk puppets. The focus is directed to the design of folk puppets and their abilities to represent folk narratives. The paper stresses the importance of knowledge about Serbian medieval dress and costume for the successful design of puppet's characters from Serbian folk tales and songs. It discusses the examples of representation of Serbian folk literature in popular culture and shows their influence on folk puppet's design. The work displays visual documentation about folk puppets and the inspirations and models which have been given to the students to improve their creation of puppets.

**Ana Milovanović** has a bachelor in *History and Theory of World's Literature* (University of Belgrade), an M.A. in *Theory of Literature* (University of Belgrade) and *Puppet Direction* (National Academy for Theatre and Film Arts, Sofia) and a PhD in *Drama Arts* (University of the Arts Belgrade). She is a puppet director of 34 performances, a playwright of 21 plays and a puppet and puppet stage designer of 19 performances. She is an author of puppet workshops and serials, as well as five books; guest professor at the University of Bitola, University of Groningen and Northumbria University, Serbian lecturer at Sofia University and Associate Professor at Teacher Education Faculty, University of Belgrade.

### **Panel 3: Music and Performance**

#### **Steve Benford, University of Nottingham, 'The Carolan Guitar: A Musical Instrument that Intersects Folklore and the Visual Arts'**

The notion that musical instruments tell stories is familiar from literature, the legends of famous instruments, and the personal stories of many everyday players. I will reflect on eight years of living with a unique musical instrument, the Carolan guitar, that is designed to capture and recount its life story as it passes among the hands of musicians.

Carolan's design draws on folklore, being named after the 18<sup>th</sup> century roving Irish bard Turlough O'Carolan, while visually, its wooden body is inlaid with Celtic knotwork. It is also a digital object. Using a technology called Artcodes, its decorative inlay becomes interactive and functional. Scanning it with a mobile device conjures up digital documentation of Carolan's past – stories of provenance, songs and tunes it has collected, and the personal stories of players it has encountered. Its storytelling varies according to viewer and context, whether noodling at home, sharing at a folk club, or performing on stage.

I will consider the Carolan guitar as a unique object that combines design, materials and media to sit at the intersection of folk narrative and the visual arts. I will draw on Foley's notion of overlapping oral, textual and internet agoras<sup>2</sup> to explain how it serves as a boundary object that bridges between storytelling traditions and between past and future. I will consider how this idea – and digital technologies such as Artcodes – might apply across fashion and design.

**Steve Benford** is the Dunford Professor of Computer Science at the University of Nottingham where he founded the Mixed Reality Laboratory, directs the EPSRC funded Horizon: Creating our Lives in Data Centre for Doctoral Training, and leads the cross-university Smart Products research beacon. He was previously an EPSRC funded Dream Fellow during which time he conceived of and designed the Carolan Guitar. His publications span Computer Science and the Arts and Humanities, including his book *Performing Mixed Reality* with Gabriella Giannachi. His collaborations with artists have led to the award of the Prix Arts Electronica Golden Nica for Interactive Art and multiple BAFTA nominations. He has been a keen guitarist from childhood, playing the folk music that was passed down to him by ear from his father.

#### **Tom Cardwell, Camberwell College of Arts, UAL, 'Folk Metal: Battle Jackets as Contemporary Folk Costumes'**

'Battle Jackets' are customised garments worn by heavy metal fans displaying band patches, studs and other embellishments. These jackets are unique creations of the

wearers, who modify and develop them over time as a means of expressing their commitment to heavy metal subcultures. In my forthcoming book 'Heavy Metal Armour' (Intellect, 2022), I argue that battle jackets represent a type of contemporary folk costume, comparable to the traditions of Morris and mummers' decorative garments.

This paper will elaborate these connections between battle jackets and folk costumes both in the UK and globally, referring to examples ranging from medieval heraldry to the contemporary documentations of European folk costumes by Charles Fréger. Through the practices of customisation personally articulated by each fan, battle jacket making is an active discourse which communicates within metal subcultures and connects externally to wider image and craft traditions. The role of the jackets in performative events (at metal concerts and festivals) connect them to physical practices such as moshing, head-banging and stage-diving. There are parallels in this sense with Morris costumes which are activated through performance, or the make-shift outfits used in folk rituals such as the procession of the 'Old 'Os' in Devon, UK.

Like the folk tales which such costumes are used to enact, metal music involves an ongoing narrative tradition in which historic and contemporary mythologies are revisited and elaborated, often with reference to religious or fantastic archetypes. The paper will refer to images from my own artworks, photographs and interviews with metal fans.

**Dr Tom Cardwell** is an artist and writer exploring the symbolism of objects from cultural and subcultural traditions. His PhD thesis (UAL 2017) employed painting practice and ethnography to examine the customised jackets made by heavy metal fans. His research interests include subcultural symbolism and expressions of personal narrative and identity in popular image traditions. In 2022, Tom's book *Heavy Metal Armour* will be published by Intellect and Chicago University Press, and he has contributed a chapter on battle jackets to the upcoming anthology *The Cambridge Companion to Metal Music* (Cambridge University Press, 2022). Tom Cardwell is Senior Lecturer in Painting at Camberwell College of Arts, University of the Arts London. Exhibitions of artwork include *Faster! Faster!*, Wignall Museum of Contemporary Art, Los Angeles (2019), *Home of Metal*, Birmingham (2019), *Bad Patch*, Wimbledon Space Gallery (2017) and *Faith Once More*, Herbert Read Gallery, Canterbury (2014).

### **Jacqueline N. Smith, Brigham Young University, Fairy Tales *en pointe*: Fair Brides, Ballerinas, & Ballets that Made the Tale'**

The relationship between ballet and fairytale is by no means a new or unique discovery—to either dance history or folklore studies. However, while scholars often acknowledge ballet's fairytale-ness, they rarely discuss ballet's influence in fairy tale studies independently of other performing art forms such as opera, theatre, or film (see the Cambridge and Routledge Companion to Fairy Tales). This intimates that ballet's contribution to fairytale is less significant than that of these other forms, which begs the question: why? Do these brief acknowledgements do it justice, or might ballet offer something original to fairy tale history or canon? While ballet can certainly be credited with giving new life to an old tale, such as Perrault's Sleeping Beauty and Cinderella, we must also recognize its ability to create a relatively new one: ballets such as *La Sylphide* (1832), *Giselle* (1841), and *Swan Lake* (1877) quite literally made, from the fairy bride motif and an array of folkloric source material, the stories of undying love and unwitting betrayal that we know today. The



relationship between fairytale and ballet is one of collaboration, of perpetuation, of rebirth. This paper clarifies that relationship by examining the feminizing effect ballet had on fairy tale in the nineteenth century—considering the progression of the art form itself, as well as narrative events like the murder of the sylph and Giselle's triumph over the wilis, to encourage nuance and femalecentricity among fairy tales by bringing these uniquely made & told tales into the canon.

**Jacqueline Smith** is an adjunct professor of English at Brigham Young University in Provo, Utah, USA. She completed a Master of Arts degree in English, with an emphasis in British Romanticism, in spring of 2020; since nothing seems to satisfy her craving for literature and learning, she is actively pursuing admittance to PhD programs in order to continue her studies. Jacqueline's research interests include the intersection between the performing arts and folklore—particularly ballet history and fairy tale studies—as well as nineteenth-century British novels and female characterization. Her current project seeks to expand the much-needed discussion of ballet's feminizing influence in the fairy tale canon during the nineteenth century. A self-proclaimed book-lover born and raised in the American Wild West, Jacqueline enjoys reading, writing, and teaching composition to her students whenever she is not out hiking the mountains or swimming the lakes of her wild backyard.

### **Belief Narratives Network 1: Dress and Cloth**

#### **Sonja Petrović, University of Belgrade, 'Visualizing Characters in Folk Narratives and Graphic Novels: Transformation of Visual Identity Through Cloths'**

How we imagine folk characters in narrative folklore genres, such as fairy tales, legends, epic, depends on many various factors that concern different instances of poetics, style, narrative modes, our notion and understanding of characters' realistic or fictional/magical nature, as well as context, reception, expectations, sympathy. In graphic novels, comics and book illustrations, visual expression of characters is based on universal symbolic language; it can refer to traditional knowledge, folk patterns and motifs, but also it can be caricatural, humorous, ironic, or grotesque. As important aspects of portrayal, clothes serve as picturesque details that bring narrative characters to life, give them particular appearance and meaning, even when they are used as formulas or typified elements. As clothes can be regarded as a substitute for a person, every piece of clothing has characteristic semantics and connotation. Clothes mark ethnic, gender, age, social, ritual, magic, sacral and other functions, and accent physical and character traits of the entities. The quality, colour/shading, magical dimension of garments and other characteristic details, like weapons, horses, jewelry etc., add to their symbolics and meaning, but also to the perspective on the events. The way that clothes (and bodies) are represented can underline the postures and gestures of the characters, and consequently that may influence our understanding of the narrative.

**Sonja Petrović**, PhD, is an associate professor of Folk Literature at University of Belgrade, Faculty of Philology (Department of Serbian Literature and South Slav Literatures), and at University of Arts in Belgrade, Faculty of Music (Department of Ethnomusicology). She is the editor of *Folkloristika*, Journal of the Serbian Folklore Association, since its founding in 2016. Her main areas of interest are Serbian and Slav folklore and oral tradition,

relationships between folklore, literature and historiography from the Middle Ages through the 19<sup>th</sup> century in Southeast Europe, oral history, everyday life, memory studies, personal narratives, space and place, religious narratives, field research.

### **Radvilė Racėnaitė, The Institute of Lithuanian Literature and Folklore, 'The Dressing of Statues: From Religious Veneration to Memory Wars and PR Campaigns'**

Human-shaped statues have been created from prehistory to modern times and have been central in religious devotion or in commemoration of historical events and representation of influential people. Dressing of statues has also been a widespread practice. It could serve as a form of veneration of a deity or a saint, a way to express disrespect to sculptures of former political leaders, or an artistic initiative in PR campaigns. In all these cases clothes serve as a means of communication based on values and beliefs of a specific group.

In Lithuania, starting from Baroque period, gifts of garments were offered to dress the statues of Christian saints or Jesus Christ as a sign of honour or as a votive offering and folk belief legends were told about the divine grace attained because of these donations. At the end of the 20<sup>th</sup> century, when Lithuania restored its independence, Soviet monuments were enthusiastically removed. Those few that left standing became objects of constant artistic initiatives, including manipulations with clothes. In recent years, public sculptures were often decorated in clothing items for marketing and advertising purposes. This way, they became characters of contemporary urban lore and mythology.

**Radvilė Racėnaitė**, PhD, is senior researcher and the head of the Department of Folk Narrative at the Institute of Lithuanian Literature and Folklore, Vilnius, Lithuania. She has published a monograph "Notion of Human Fate and Death in Lithuanian Folklore" (2011 in Lithuanian with a summary in English) and more than 20 articles in Lithuanian and English. She has also participated in more than 30 national and international scientific conferences in Lithuania and abroad, has delivered lectures to the public on Lithuanian traditional culture, soviet and modern urban folklore, and oriental subjects. Her main research interests are Lithuanian folk narrative, the interaction of oral folklore and written religious creation, relicts of Pre-Christian Baltic worldview in late Lithuanian folklore, folk piety, autobiographical narrative, soviet and modern urban folklore.

### **Parismita Sarma, Baihata Chariali B.Ed College, 'Folk Costume and Folk Narrative in Ojapali Performance of Assam'**

In the Ojapali performing art form, the costume is a distinctive symbol. The Ojapali of Assam is well known for its unique costume. In Biyah Ojapali the performers sing the texts from the two great epics, the Mahabharata and the Ramayana. In Suknanni Ojapali the text from the epic Padma Purana is rendered. Some other forms of Ojapali will also be dealt with in this paper. Costume is the necessary part of the Ojapali. This reflects the identity of the folk group. In fact, we can recognize the different types of Ojapali performance from the costumes the performers wear. Costume is different for the different types of Ojapali. In the present day context, the clothes they use are of a particular type. The dresses have changed over a period of time due to some unknown aspect as well as their convenience. These performances are now enacted on stage as a performing art form, and are a group performance headed by a leader with five to ten assistants. They consist of singing,

dancing and semi dramatic enactment, and are performed on different occasions, some of which, are ritually associated with religious festivities such as, worship of Lord Vishnu, death rites, etc. The Suknanni Ojapali however, is associated with the Shakta tradition and sung during the worship of Manasa, the snake goddess. The Sattras under the Vaishnava tradition of the Saint Sankaradeva also have absorbed the tradition of performing Ojapali in the style known as Sattriya Ojapali.

**Parismita Sarma** is currently working as an Assistant Professor in Baihata Chariali College of Teacher Education in the Department of Performing Arts. She did her postgraduate in Mathematics from Gauhati University and MA in Music from Indira Kala Sangit University, Khairagarh, Chattisgarh. She did her MPhil from the Folklore Research Department of Gauhati University and the topic of her dissertation is *Devaddhwani Dance of Kamakhya Temple: A Folkloristic Study*. She did her PhD. also from the same Department of Gauhati University under the supervision of Prof. Dr. Dilip Kumar Kalita. The topic of her PhD. Thesis is *A Musicological Study of Assamese Devotional Folk Songs with a Particular Reference of Kamrup and Darrang Districts*. She has four published papers in different journals and four published books to her credit. She is also the President of Non-Governmental Organisation named Nature's Observer CB which works for protection of the environment.

#### **Maria Palleiro, Buenos Aires University, 'Hats, Caps and Belief Narratives: Transformations of Little Red Riding Hood in Argentinian Folktales'**

Although Little Red Riding Hood is the protagonist of the fairy tale classified as ATU 333, some Argentinian versions show an intertwining with belief narratives. In an oral version collected in fieldwork, the wolf of ATU tale type is replaced by the *Pombero*. This creature is a vernacular elf who has a sexual encounter with the grandmother, depicted as an old witch, similar to the *Pachamama*, an earthly goddess. The theatrical recreation *Caperucita* by Javier Daulte (2009) presents a young woman who lives in Buenos Aires city, works in a supermarket and interacts with a wolf-like parapsychologist. Also the choreography *Voraz* (*Voracious*) by Carlos Trunsky (2006) recreates the narrative pattern, to express the cannibalism of human relationships in contemporary societies.

Social beliefs, which express a collective consensus regarding the truth of discourse, influence the constructive process of folk narrative, erasing boundaries between story, legend and myth. Such boundaries are broken by narrators and performers who deconstruct cultural stereotypes, one of which is clothes. The cap is a symbol of transition to adulthood, connected with the context in which the protagonist lives. Likewise, the hat of the *Pombero* is a sign of belonging to the local mythology. Caps and hats have the magic power of leading to alternative worlds, without a happy end accomplished through magic saviours. The intertwining with local legends and the recreations in contemporary contexts mirror the problems of vernacular communities and urban societies, showing the dark side of wonder.

**Maria Palleiro (PhD)** is professor of Orality and Genetic Criticism at Buenos Aires University, retired Senior Researcher in Folk Narrative at the National Scientific and Technical Research Council, Argentina (CONICET) and Vice President for Latin America ISFNR. Author of more than 150 chapters of books, proceedings and articles in international publications, and of books dealing with folk narratives: *Folktales from La Rioja*,

*Argentina. An introduction to oral narrative* 2016; *Discourses of migration, uprooting and exile in South American contexts: orality and literacy* 2017; *The lady ghost. Labyrinth of memory in folk narrative* (2018); *John the Fox, the armadillo and uncle Tiger: animal tales and social beliefs in Argentinian folk narrative* (2020) and the compilation *Argentinian and Slovenian folk narrative archives* (2020). She has also been the editor of the six-volumes collection, *Narrative, identity and social memory* (2004-2008) and co-editor of *Acta Ethnographica Hungarica. An International Journal of Sociocultural Anthropology* (2019).

#### **Panel 4: Public Space, Perimeters and Borders**

##### **Dace Bula, Institute of Literature, Folklore and Art, University of Latvia 'Fenced Landscapes: Narrativity of the Built Environment'**

Based on an ethnographic study of the Riga port neighbourhoods, this paper examines people's engagement with fences surrounding the territory of the port. Focusing on human engagement with the narrativity of the physical world, the article treats port's fences as a 'storied matter'. This includes, first, an observation that these built structures constitute a narrative subject matter frequently appearing in the interviews of the lower Daugava residents. In addition, the discursivity of the Riga port's fences is contemplated as constituted by their function, enforced or disputed by spatial forms of discourse (signposts, warnings, graffiti) and shaped via symbolic activities of the involved parties, which both address place-appropriation issues and transform the communicative character of these spatial objects. As objects of built environment, fences are functionally and discursively influential. Aimed at the fragmentation of space, they transmit multiple boundary messages — those of separation, demarcation, enclosure, gathering, protection, etc. Regardless on what grounds certain segments of reality are set apart by walls or fences, circumscribing constructions exert a discriminating effect on both physical and social space and deeply shape how a place or environment is experienced. Dividing the space into insides and outsides, they create differential regimes of accessibility, safety, and visibility. They also produce social discrepancies regarding authorization, entitlement, and belonging as well as their opposites, exclusion and prohibition. Border narratives in themselves, walls and fences provide material surface for various kinds of graphic discursivity. Territories next to fences frequently become zones of space appropriation debates and actions.

**Dace Bula** is a cultural scholar, senior researcher of the Institute of Literature, Folklore and Art, University of Latvia. She has published two monographs (in Latvian): *The Nation of Singers: Folklore and National Ideology* (2000) and *Contemporary Folkloristics: Paradigm Shift* (2011), as well as edited and co-edited a number of volumes. Her research interests and publications include a range of topics, such as history and theory of folklore studies, popular calendric practices, culture(s) and identities in the post-Soviet condition, community studies, and nostalgia; more recently — environmental humanities and eco-narratives.

**Kari Tapio Korolainen, Karelian Institute, University of Eastern Finland, 'Folk Narratives and Comic Art Making: Exploring a Visual Approach to the Study of Vernacular Ideas about Borders'**

Folklore and folk narratives touch on a variety of border-related issues. Local history narratives occasionally include maps that outline geographical borders, whereas jokes, or the descriptions of folk belief might address also other spatial or cultural borders. My study focuses on folklore and folk narratives. I explicate the relationship between folklore and geopolitical and sociocultural borders. In this paper, I discuss the intersections of folk narrative and visual culture especially from the viewpoint of the interplay between research and visual arts practices. My discussion is based on the early stages of my recent project *Borderscapes within Folklore* (2022–2025), where I intermix folklore and border research with visual artmaking, especially comic art making. The project explores the manifestations of, and the reasons for the diversity and the multivocality of borders (i.e. *borderscapes*) within folklore. Sources are limited to the 20th century folklore questionnaire responses, which originate from the Finnish-Russo borderlands. Methodically the work links to narrative and schematic analyses. In addition, I seek schematic and methodological links between the artmaking and the research. The artistic outputs, the comic book, and the cartoons, are independent works which mean that they should be approachable for the public without direct references to the research. Drawing from this background, in this paper I attempt to shed light on questions about visibility and its distinctive qualities in this context. Consequently, the paper touches on issues such as how artmaking contributes to the folk narrative study, and vice versa; and what are its challenges and possibilities.

**Kari Korolainen** is senior researcher at the Karelian Institute, University of Eastern Finland and is a folklore and cultural studies researcher and cartoonist who is interested in the epistemological, political, and aesthetic aspects of culture and cultural traditions and folklore. Her research touches on disciplinary history, folkloristic drawings, object environments, borders and borders studies, as well as fine arts and aesthetics related issues, such as *artification* and home decorations. In addition, her work regularly combines research and art practices. Her recent studies address folklore and borderlands life and in addition involve cartoon-making. The most recent project “*Borderscapes within Folklore*” (2022–2025) focuses on *borderscapes*, the diversity of borders from the viewpoint of vernacular comprehension, folklore, and visual arts.

### **Georgios Kouzas, National and Kapodistrian University of Athens, ‘Storytelling and Consumption in Athens: Professional Storytellers in Greek Coffee Shops and Shopping Malls’**

This paper, which is based entirely on field research, focuses on the following points: a) the connection between modern storytelling and consumption especially in places like shopping malls or coffee shops. This tendency is linked with the commercialization of the “old craft” of storytelling and, finally, transforms the content of the narration process itself; b) the way narration as a normal procedure becomes work with specific strategies in order to stimulate the interest of the client. In the modern urban space, this activity becomes a work (professional storytellers), especially in places like shopping malls or coffee shops; c) the changing of the traditional narrative norms and repertoires. While in the past people wished to listen to optimistic messages, today’s audience in coffee shops seems to be attracted by a series of scary and unpleasant narrations, such as horror stories, urban legends and conspiracy theories.

**Georgios Kouzas** studied Philology and Folklore at the University of Athens. He elaborated his thesis on the sectors of Urban Folklore and Urban Ethnography, and in

particular on beggary in Athens today. He has worked in research programs at the University of Athens and the Panteion University, in relation to the work, the immigration, and the social marginalization of population groups. He has published articles in Greek and foreign journals. He has worked as a post-doctoral researcher at the University of Athens (2015-2016) and at Democritus University of Thrace (2016-2019). He is assistant professor (Urban Folklore) at the University of Athens and also adjunct lecturer at the Hellenic Open University. Also, he has taught Folklore at the University of Peloponnese, at Democritus University of Thrace and other universities.

## **Panel 5: Stories and Storytelling**

### **Ruth B. Bottigheimer, Stony Brooks University, ‘Turning European Narratives into Stories for the Arabian Nights’**

With the translation and publication of Hannā Diyāb’s *Book of Travels* into French, German, and English, as well as its publication in its original Arabic, a broad swath of scholarly readers has learned about this young Aleppan and his role in bringing *Arabian Nights* stories such as “Aladdin” and “Ali Baba” to a world readership. He did this by telling “some stories [he] knew” to Antoine Galland, who put them into the final four volumes of his *Mille et Une Nuits* (Thousand and One Nights, vols. 9, 10 in 1712, vols. 11, 12 in 1717). Unknown until now is how Diyāb constructed his tales and how he fashioned them specifically for the *Nights* (by inserting “oriental” clothing, architecture, and artifacts. Furthermore, a newly developed methodology makes it possible to understand what they sounded like when he told them to Galland in the latter’s chambers in a rooming house in the university quarter of Paris on the Left Bank of the Seine during four weeks in the frigid spring of 1709.

**Ruth B. Bottigheimer** is a historian of European fairy tales. She proposed in *Fairy Godfather* (2002) that the most popular early modern and modern fairy tale plot originated in Renaissance Venice, which occasioned a special issue of the *Journal of American Folklore* in 2010. Since then, she has published *Fairy Tales: A New History* (2009, rans. Arabic), *Magic Tales and Fairy Tale Magic Renaissance* (2014) and is currently revising a book-length interdisciplinary study of Hannā Diyāb’s tales. Early books include *Fairy Tales and Society: Illusion, Allusion and Paradigm*, ed. (1986), *Grimm’s Bad Girls and Bold Boys* (1987, trans. Japanese, German), *The Bible for Children: From the Age of Gutenberg to the Present* (1996, trans. German), *Gender and Story in South India*, ed. with Lalita Handoo and Leela Prasad (2007). Her articles treat fairy tale theory and history, book illustration, and the socialisation of children through rewritten Bible narratives. She reviews widely, has contributed entries to reference works in the fields of literary biography, children, childhood, and children’s literature, fairy tales, and feminism, and has translated many scholarly articles into English.

### **Maria Kaliambou, Yale University, “‘With Exquisite Appearance and Abundantly Illustrated”. Designing Popular Books with Fairy Tales’**

Popular books (chapbooks) have been the most widespread and effective medium for the dissemination of folktales and fairy tales in European countries since the 16<sup>th</sup> century.

These cheap publications follow their own rules of book production. This paper raises issues related to the printing, design, and perception of illustrations in popular folktale chapbooks, and discusses the aesthetic, financial, and socio-political reasons for using illustrations. The paper addresses the contradictory choices that publishers often make when including illustrations in these popular books. For instance, chapbooks are products of a mass consumer culture, and so they bear characteristics of negligent production (crude, simply produced illustrations, careless book design etc.) On the other hand, chapbooks sometimes include sophisticated illustrations by unknown yet talented artists. The paper takes care to analyse the thematic breadth of these illustrations (folk art, modern art, foreign versus autochthonous art etc.) and questions the publisher's intentions behind these choices. For example, what role does a classical, archetypical art image such as that of Apollo Belvedere play in between the rough pages of folktales? Finally, the paper will question the functionality of the visual art in these cheap booklets of tales. The publishers, also motivated by education and entertainment, use illustrations as an advertisement incentive rather than an aesthetic one. The material for the paper is based primarily on Greek popular books - folktales published in Greece since the end of the 19<sup>th</sup> century - and offers comparisons with sources from other European countries.

**Maria Kaliambou** is Senior Lecturer at the Hellenic Studies Program at Yale University. She earned her B.A. in History and Archaeology at the University of Thessaloniki, Greece, and her Ph.D. in European Ethnology/Folklore Studies at the University of Munich, Germany. She held post-doctoral positions at the University Charles-de-Gaulle Lille 3 and at Princeton University. In 2006, her dissertation received the Lutz Röhrich Prize in Germany as the best dissertation in the category of oral literature, and in 2011 the European Commission elected her the Erasmus Student Ambassador of Greece. In 2006 she published her first book *Home – Faith – Family: Transmission of Values in Greek Popular Booklets of Tales (1870-1970)* (in German), and in 2015 *The Routledge Modern Greek Reader, Greek Folktales for Learning Modern Greek*, Routledge. She is currently working on her next book, tentatively titled “*The Book Culture of Greek Americans*” and on an edited volume: “*The Greek Revolution and the Greek Diaspora in North America*”. Her research focuses on the dialogue between folklore and book history, particularly in the diaspora. She is also interested in foreign language pedagogy, especially the teaching of Modern Greek.

**Alexandra Antonopoulou, University of the Arts London, ‘Story-making between the Cracks. Crafting Stories as an Academic Escapology and Reinvention of Staff Creative Identities’**

This paper explores the writing and materialising of stories as a way to create ‘crack’ like liminal spaces that allow for the development of personal and professional identities. In detail the paper examines how out-of sight spaces of crafting stories and re-constructing folk archetypes may act as escapology technique that allows for the reinvention of creative identities. By analysing several case studies of secretly being suspended in the making of stories while working at the University, I propose alternatives to oppressive systems which weigh heavy on staff professional lives and deter them from nourishing their creative selves. The case studies, amongst others include a storybook I have created with Professor Jack Zipes (2019) and the creation of a collaborative performance-ritual called ‘Sirens’ (2021) that I have co-created in collaboration with several academics around the world. Revealing the uncanny stories of making behind scenes shifts the focus from the story’s final form to the

process of its creation; in particular, the ways that reconstructing narrative structures, considering the serendipitous nature of found objects and surrendering in the flow of making, can be part of a 'hauntology' process that overlays past histories with the formation of personal narratives. While such covert story-spaces often 'crack' institutional processes the paper discusses the paradox of how they often gain value when being discovered by the institution. In this sense, they remind of what Winnicott (1971) mentioned about children's hide and seek, 'it is a joy to be hidden but a disaster not to be found'.

**Alexandra Antonopoulou** is a UK-based designer and a Course Leader at the University of the Arts London. Alexandra has also taught design, story-making and immersive environments modules at Goldsmiths and the Royal College of Art. Her work engages with wider discourses on art and design pedagogy, myths and fairytales, interdisciplinary collaboration, and science communication. Her artistic practice has been showcased in various galleries including the Victoria and Albert Museum, the Tate Modern Gallery and the London Design Museum. Her research examines child-play as well as story-making, performance and design as tools for criticality and everyday invention. Alexandra Antonopoulou holds a PhD in Design from Goldsmiths.

## **Panel 6: Film, Media and Visual Culture**

### **Lewis C. Seifert, Brown University, 'Viewing Humans and Non-Humans in Fairy-Tale Animation: The Case of Michel Ocelot's Kirikou Films'**

Michel Ocelot's *Kirikou* films (*Kirikou and the Sorceress* [1998], *Kirikou and the Wild Beasts* [2005], and *Kirikou and the Men and the Women* [2012]) have provoked ambivalent reactions from audiences and critics alike: on the one hand, praise for animation and narrative techniques offering an alternative to the hegemonic Disney fairy-tale (Neupert; Zipes); but on the other, criticism for what are construed as primitivist stereotypes of African culture (Tiffin). Against the backdrop of these tensions, my paper will offer a different perspective, focusing on the complex viewing experience they enable of the human and the non-human and showing how Ocelot's *Kirikou* series, more than many other fairy-tale films, blurs that divide. At first glance, Ocelot would seem to heighten the distinction between human and non-human, especially in the *Kirikou* films, which portray minimalist human characters using flat colors with black outlines but at the same time detailed background figures and landscapes with shaded and realistic colors. Richard Neupert has argued that this contrast works to facilitate what Edgar Morin terms "projection-identification" by the viewers, the process by which they project their affective state onto the cinematic image but also internalize that same image. For Neupert (as for most film theorists), the primary objects of this process are human characters, and he convincingly demonstrates how Ocelot's animation makes it possible for viewers to engage emotionally with his minimalist 2-D characters. But left untheorized in this account is the viewing experience of the background figures (plants and animals) and landscapes—the non-human lifeforms and objects portrayed on screen. In Ocelot's animation, and particularly in the *Kirikou* films, the background is foregrounded, so to speak, allowing viewers to engage with it through the process of "projection-identification" ordinarily understood to involve human characters alone. Thus, spectators are drawn to non-human forms in ways unavailable through live-action film, endowing these forms with an agency usually reserved for humans. At the same time, this projection-identification with animals, plants, and inanimate objects brings to the



fore the interdependence of human characters and their non-human others. In this paper, I will argue that Ocelot's fairy-tale animation offers an ecological vision—a visual and affective engagement with both the human and the non-human—that has the potential to counteract the destructive forces of the Anthropocene.

**Lewis Seifert** is Professor of French and Francophone Studies at Brown University (Providence, RI, USA). A specialist of early modern French literature and folk - and fairy tales of the French-speaking world, he is particularly drawn to questions inspired by gender and sexuality studies and, increasingly, by the environmental humanities. He is the author of *Fairy Tales, Sexuality, and Gender, 1690-1715: Nostalgic Utopias* (1996) and *Manning the Margins: Masculinity and Writing in Seventeenth-Century France* (2009). His current projects include a study of tricksters as intermediaries between the human and the non-human in French and Francophone folk- and fairy tales and a new translation of the fairy tales of Charles Perrault.

**Nicole Thesz, Miami University in Oxford, Ohio USA, 'Nature Imagery in Socialist Landscapes: Václav Vorlíček's *Three Hazelnuts for Cinderella*'**

This presentation takes an ecocritical approach, juxtaposing the Grimms' 1812, 1819, and 1857 versions of "Cinderella" with the Czech-East German co-production *Three Hazelnuts for Cinderella* (1973; dir. Václav Vorlíček). The cinematic adaptation draws on the Grimms' canonical tale, but substantially alters the nature imagery and the heroine's characterization, drawing in part from Božena Němcová's 1845 tale. Examining aesthetic, political, and pedagogical implications of each version's distinctive nature imagery, I argue that the Czech-East German film abandons the pious and maternal connection between Cinderella, her hazel tree, and the bird helpers, instead displaying an athletic and independent heroine in control of her surroundings. While the Grimms' tale is marked by isolation (cf. Ruth B. Bottigheimer) and stillness, the film emphasizes speed and evasion. The snowy setting – the film's hallmark aesthetic trait – alludes to the Grimms' motif of snow marking the mourning period after the mother's death, but recasts the natural environment in a cheerful light. Moreover, the conventional ballroom setting of the couple's first meeting is supplanted by a chance meeting in nature. The youthful distaste for convention also becomes a socialist rejection of monarchy and opulence, and, as Qinna Shen points out, a celebration of the working class. The emphatic rewriting of nature's role indicates a departure from a moral universe, in which doves reward good deeds and subservience, to a fairy-tale world that favors enterprise and confidence. The latter is governed by physical and scientific principles, as signaled by the owl that guards the protagonist's treasures. Ultimately, I contend that society's ossified hierarchies are no longer maintained by magical means in this socialist tale, which transforms merciful nature helpers into landscapes at the disposal of the heroic working class.

**Nicole Thesz** is Professor of German at Miami University in Oxford, Ohio. Her monograph *The Communicative Event in the Works of Günter Grass* appeared in 2018 with *Camden House*. She has written articles on Grass, GDR literature, German film, fairy tale, ecocriticism, as well as medicine and literature. Currently, she is working on a monograph on ecocritical approaches to German fairy tales and their literary and cinematic reinventions.

**Anastasiya Astapova, University of Tartu, Estonia, 'Injecting Fun? Humour, Conspiracy Theory and the (Anti)Vaccination Discourse in Popular Media Memes'**

Conspiracy theories have accompanied vaccination since its mass introduction, among other forms, circulating in humor: such as cartoons, and now – memes. Importantly, humour has been targeting both vaccination and anti-vaccination. In this study, we discuss the peculiarities of humorous content within the vaccination debate and uncover the most popular thematic categories, forms and logical mechanisms of vaccination-related visual humour. We show that humorous and serious discussions on vaccination go hand-in-hand, but playfulness and ambiguity of humour condition its special role in the public understanding of the vaccination debate. Our analysis shows that the pro- and anti-vaccination humour often simplifies the complex issue of vaccination and makes it simultaneously more understandable and more tangible for the general audience.

**Anastasiya Astapova** is an Associate Professor of Folkloristics (University of Tartu, Estonia) and a member of Estonian Young Academy of Sciences. Previously, she was interested in the research of post-socialist humour and genres of political self-expression under authoritarianism (which, along with other publications, resulted in her monograph *Humor and Rumor in the Post-Soviet Authoritarian State*. Lanham: Rowman and Littlefield, 2021). In 2016-2020, Astapova was a board member of the COST project "Comparative Analysis of Conspiracy Theories", within which she published a co-edited *Conspiracy Theories in Eastern Europe: Tropes and Trends* (Routledge, 2021) and a co-authored *Conspiracy Theories and the Nordic Countries* (Routledge, 2020), among other works. At the moment, Astapova is a principal investigator in Estonian Science Foundation project "COVID-19 Conspiracy Theories: Contents, Channels, and Target Groups".

**Amod Kumar Rai, BPG College, Kushinagar, 'Indian Folklore and Its Adaptation in Films, TV and Digital Media'**

Wonder! Films and folk, despite having a quintessential and complementary dependence for substantial success, have not corroborated and acknowledged each other's share in their respective odyssey so far. Need there is for an open, full and complete interchange of properties between both of these media, and it is invariably present there too but without a vocal, lucid and apparent approval. Neither the directors or producers of films nor the organising secretaries or folk artists and performers concede a merger of its properties with welcome and encouraging spirit. Surprisingly enough, but both these forms have enjoyed a tacit affiliation, mutual interchange and irresistible sharing of each other's lively properties. One arch reason for this hide and seek game or intersection between folk narrative and visual culture in all its forms from films to TVs and from digital media to video games etc is paucity of research in our Academics too. This situation is altering, by degrees, in last two decades. Adaptations of folk in films, TVs and in digital media are more manifest, phenomenal and rampant as far as Indian films, TVs and digital media is concerned. A penchant for Nativism in the Postcolonial era has impacted all academic discourses made by Indian intelligentsia. This present paper intends to focus merely on identification of

preponderant folk properties in India and its adaptation in Indian Movies (primarily in Hindi cinema/Bollywood movies), TV serials and soap operas, advertisement and digital media. Success of this varied visual media now-a-days largely due to the maximised use of folk properties viz. dialects, music, song, dance, costumes, edibles, hinterland stories and much celebrated *desi andaz* or panache (Jackson, 65). It is difficult to name even a single movie today that is totally devoid of folk elements. Such an idea of dwelling upon this issue is obviously sparked by Paul Smith in *Contemporary Legend*. Here he notes, “there is perhaps a certain irony in the fact that, while such films as *Candyman* (1992) recognise the role of folklorist as collector of contemporary legends, very little attention has been given by folklorists to the role of films and [the] television industry as users and disseminators of contemporary legends” (1999: 138).

**Amod Kumar Rai** has been in academic research for more than 17 years. With 35 research papers on varied subjects; seven books in English and one book in Hindi in the genre of travelogue, as well as 56 presentations in national and international seminars and conferences. He is also the editor of a research journal *Oasis*, organiser of four national seminars and one DST camp, research associate at IAS, Shimla. He is a constant Picaro and he has a wide range of experience in Indian culture and folk literature.

## **Belief Narratives Network 2: Folk Narrative and Transformation**

### **Felicity Wood, University of Fort Hare, South Africa, ‘Wealth-Giving Spirits in Present-Day South Africa: New Forms and Changing Tales for Contemporary Times’**

The changes that have taken place in contemporary accounts of the mamlambo, a South African wealth-giving spirit, and the transmutations, shifts and sudden reversals that characterise these narratives are discussed. The wealth-giving mamlambo came into being in a rapidly changing socio-economic and political environment, and the present-day context it inhabits is precarious and unstable. Appropriately, then, the mamlambo is a shape-shifter, often manifesting itself as a snake, a seductive human being or a mermaid. But times have changed, and so has the mamlambo. Originally, mamlambos were beautiful heterosexual woman, generally manifesting themselves in rural areas and small towns. Nowadays, however, accounts of male mamlambos are increasing, and mamlambos may be gay or heterosexual. Also, the mamlambo has made itself at home in cities, especially in places where money is spent. The significance of these changes is discussed.

Meanwhile, the money bestowed by the mamlambo is transient and mutable, vanishing as swiftly as it materialised, and the mamlambo may first manifest itself as money, but suddenly change into a snake. This is suggestive of the precarious, changing, often temporary nature of wealth in free-market capitalist contexts. *Ukuthwala*, the procedure by means of which someone takes on the ownership of a wealth-giving mamlambo, is viewed as a form of sorcery, and the mamlambo as a malevolent spirit. However, in certain contexts, attitudes to the mamlambo have shifted and sometimes the ownership of a mamlambo is celebrated. The reasons for this are explored.

**Professor Felicity Wood** is employed in the English Department at the University of Fort Hare, South Africa. Her particular area of research interest is the way in which contemporary western and westernised societies are steeped in aspects of mystery, mythmaking, ritual and metaphorical magic, especially in economic and socio-political contexts and the present-day workplace. Since 2003, she has been conducting research into the mamlambo, a South African wealth-giving spirit, and a procedure known as ukuthwala, believed to be a highly dangerous and powerful process for acquiring long-term wealth. She has published many papers in this area, and also a book entitled *The Extraordinary Khotso: Millionaire Medicine Man from Lusikisiki*, which investigates magic as a marketable commodity. She has also written a book exploring the occult aspects of contemporary higher education and free-market capitalism, entitled *Universities and the Occult Rituals of the Corporate World: Higher Education and Metaphorical Parallels with Myth and Magic*, and she has published articles in this area.

**Gigi Valentine Knapp, Brigham Young University, 'No Evil: Pan-American Folklore Adapted, Animated, and Online'**

*No Evil* is an amateur web animation series (2012—) by Betsy Lee that combines Indigenous American legends, Aztec myths, North American tall tales, and other traditions in an animated dramatic narrative. This paper analyzes which folk narratives it chooses to adapt and reference as a part of its original, ongoing narrative and the visual styles used to evoke traditional art. Though the main conflict centers around the Aztec myth of the Tezcatlipoca, diverse American traditions are represented and woven within each other through characters, subplots, locations, props, and world lore. Because characters often have a two-fold nature of an ancient, indigenous identity and one based in post-colonial legends, folk narratives from across all North and South America bleed into one another with no regard for differences in time and place. *No Evil* is notable for its use of changing animation style to indicate folk narrative told within the narrative itself, evocative of traditional visuals but adapted to digital animation tools. Because of the series' choice of transforming, usually non-human protagonists, animation is the only medium in which the fantastical nature of the tales told and played out can be represented. Though evocative of an ambiguous collective past, this adaptation and combination of cultures and folk traditions is only possible in a hyper-connected online world, where the passion project of a few can find a sustained audience of hundreds of thousands.

**Gigi Valentine Knapp** is an undergraduate student of Media Arts and folklore research assistant under Dr. Jill Terry Rudy at Brigham Young University, Provo, Utah, USA. She has provided research for the ongoing digital humanities project "Visualizing Wonder: Fairy Tales and Television," as well as Rudy and Pauline Greenhill's *Channeling Wonder: Fairy Tales on Television*, and the Routledge Television Guidebook *Fairy-Tale TV*. As a media arts student, she has worked on numerous BYU produced short films such as *Lovers Retreat*, *Thorn Thank You for Coming*, and *Socorro*, while studying screenwriting and film critical studies. She also writes for the weekly BYUradio podcast *The Good Word*.

**Maria Surducu, Independent Artist, 'TIMEMONGERS - Visions of Tomorrow'**

"Basme" are reality-altering incantations, shaped as fairy tales, common in Eastern Europe. A recurring motif is time-manipulation, designed to course correct the world in unexpected ways - while offering psychological healing to the listeners. The *Timemongers* project

explores this concept through a narrative live drawing concert, incorporating fantastic elements specific to European mythology. In the shadow of the pandemic, and on the brink of economic and ecological collapse, the narrative follows the journey of an unnamed main character who must use all means available to find a way out - be it personal or universal. The story offers no magical solution to changing the past, but wishes to offer reconciliation with an unpredictable future.

*Timemongers* is a sequential art project, created in the frame of Comic Art Europe 2021-2022 grant and residency. The performance consists of a 45 minute live drawing concert, developed by Maria Surducan, with music by Julien Limonne. It presents a stylized fairy-tale of the lifelong search for happiness/immortality, with an interactive element where the audience decides which road the hero will take. The concert is also accompanied by an auxiliary tarot-like card game, in which the Major Arcana reconstructs the hero's initiatic journey, from the child who does not want to be born" to the elder who makes peace with fate", while the Minor Arcana explores the contemporary meaning of achievement and happiness. The concert will be presented at the Lyon BD Comic Festival in June 2022 and The Lakes International Comic Art Festival in October 2022.

**Maria Surducan** works as an illustrator and comic book author from her studio in Cluj-Napoca, Romania. She holds an MA from the University of Art and Design Cluj, and has published several comic books, in French, Romanian and Hungarian. Her work explores the idea that, by using belief narratives as a tool, sequential art has the subtle power to offer healing through emotional storytelling. Her main focus are Eastern European myths and folktales and the various ways in which they can be integrated, retold and recontextualized in contemporary storytelling. She believes images are an imprecise way of translating reality, which, in a way, makes them more accurate than words. Her latest work, *Știma Apelor*, created in collaboration with Anna Benczédi, received the 2020 *Alfabéta* Award from the Hungarian Comics Association and the 2021 *Vladimir Colin* SF-Fantasy Award. Maria has been actively involved in the development of the Romanian comics scene since 2008.

### **Kristinn Schram and Alice Bower, 'Posthuman Transformations: Polar Bear Encounters in Icelandic Traditional Storytelling, Conversational Narrative, Collections and Media'**

This presentation explores the relationship between transformation and belief narratives of polar bear arrivals. Both traditional and recently collected legends in Iceland, as well as media representations, trace the polar bear's fleeting presence on Iceland's shores and cultural imagination. They call into question the transformations from human to animal and vice versa but also the storytellers' place in a precarious world. The paper asks what Icelanders take away from traditional polar bear narratives and other representations. How are they understood in their societal context or in a posthuman context offering something other-than-human or more-than-human? How are they narrated or embodied in the situational context with regards to distance or vicinity to known polar bear arrivals or actual encounters with polar bears, in or outside of Iceland? How does the function and representation of polar bear encounters differ between communication channels such as traditional storytelling, conversational narrative, folktale collections, news and social media. It takes into account the disparate status of storytellers and co-habitants with polar bears e.g. gender, class, agency, sexuality, and positionings of local and outsider. It will look to the significance of objects such as weapons, or lack thereof. Lastly it will explore how

transformations are a central theme in belief narratives with regards to shape shifting , not only of bears and bear-slayers but also the communities that tell their stories.

**Kristinn Schram** is associate professor of Folkloristics and ethnology at the University of Iceland. His field of study ranges from oral narrative to food and festival, ironic performances to media representations, in a variety of cultural spaces such as Arctic shores and city streets. He directed the Centre for Arctic Studies in the University of Iceland 2012-2015 and the Icelandic Centre for Ethnology and Folklore 2008-2012. He received his Ph.D. in Ethnology from the University of Edinburgh in 2010. He lectures on the dynamics of identity, national images and tradition, folk narrative and urban folklore. Among current research topics are the exoticism of the north, transnational performances of the 'West-Nordic region' and sociocultural aspects of climate change and mobility in the North Atlantic. He currently conducts the research project *Visitations: Polar bears out of place*, concerning human/non-human relations in the context of climate crises; historic, current and future.

## **Panel 7: Illustration, Visual Art & Painting 1**

### **Jack Zipes, University of Minnesota, 'The Subversive Surrealism of Rolf Brandt'**

Once upon a time in the early 1940s, a mysterious, young German-Jewish refugee living in London founded a publishing company, which he decided to call Peter Lunn Publishers. Gottlieb co-opted the name Peter Lunn, captain of the British Olympics ski team in 1936, who was famous for refusing to honour Hitler in the opening ceremonies of the 1936 Berlin Olympics. Clearly Gottlieb chose this name for his press as a politically symbolic statement and gesture. Moreover, Gottlieb became the publisher of what the Nazis called “decadent” art, for Gottlieb was an experimental and progressive publisher, who broke with the conservative and commercial publishers in England and employed many of the gifted European artists who had fled to England and needed work to support themselves. One of Gottlieb’s “recruits” was Rolf Brandt (1906-1986), a painter, designer, illustrator, and teacher. Though he had been born and raised in Hamburg, Brandt was British, and after finishing high school, he worked as a professional actor on the Continent. However, by the 1930s he had abandoned this profession and turned to the study of art, especially Dada and surrealism. After studying drawing and painting in Paris, he moved permanently to London. When and how Gottlieb met Brandt in the early 1940s is unclear, but by this time Brandt had become a remarkable and original artist, and he collaborated with Gottlieb on more than six books. Peter Lunn’s tenth title was the startling *The Fisherman’s Son: An Old Caucasian Fairy Tale* (1944), which was illustrated by Brandt and was selected by the Publisher’s Association as one of the year’s best British children’s books. My talk will focus primarily on two other books which Brandt illustrated, *The Grimm’s Fairy Tales* and *Why the Sea Is Salt* to demonstrate the unique manner in which Brandt interpreted well-known folk tales and breathed new life in them. Brandt, as several other artists from the interwar years, is regrettably not yet recognized as one of the foremost illustrators for folktales in the late twentieth century.

**Jack Zipes** is Professor Emeritus of German and comparative literature at the University of Minnesota. In addition to his scholarly work, he is an active storyteller in public schools,

founded Neighborhood Bridges at the Children's Theatre Company in Minneapolis, and has written fairy tales for children and adults. Some of his recent publications include: *The Sorcerer's Apprentice: An Anthology of Magical Tales* (2017), *Tales of Wonder: Retelling Fairy Tales through Picture Postcards* (2017), *Fearless Ivan and His Faithful Horse Double-Hump* (2018), *The Hundred Riddles of the Fairy Bellaria* (2018), and *Slap-Bam, The Art of Governing Men: Édouard Laboulaye's Political Fairy Tales* (2018). In 2019, he founded his own press called Little Mole and Honey Bear and has published *The Giant Ohi and Tiny Tim* (2019), *Johnny Breadless* (2020), *Yussuf the Ostrich* (2020), *Keedle the Great and All You Want to Know about Fascism* (2020), and *The Magic Herb* (2021).

### **Jonathan Roper, University of Tartu, 'An Uneasy Relationship: Illustrations and Scholarly Editions of Folklore'**

One of the recurring canards that folklorists have had to answer from the time of Thoms (and before) has been that their interests are trivial. In this light, the ability of illustrations to reorientate their reception of editions away from the scholarly realm and to one of popularization and juvenalisation has been felt as a palpable danger. To give just one historical example, perhaps the decisive difference in feel and in reception between the original German edition of the *Kinder- und Hausmärchen* and its first English rendering, the *German Popular Stories*, is Cruikshank's illustrations. And yet for all this, the scholarly editors of folktale and folksong seem to have had a more tolerant and productive relationship to illustrations than the scholarly editors of literary authors: the *Folktales of Newfoundland* may only contain 18 images in its 1180 pages, in other words one only every 65 pages, yet the edition is a different and a richer work by warrant of those images. This paper addresses the uneasy, and yet sometimes productive, relationship between scholarly editions of folksong and folktale and illustrations. Among the topics it addresses are the role of visual on the covers of books, in frontispieces, and as vignettes; images of the storyworld as against images of the informants and collectors; the role of photography as opposed to that of draughtsmanship. Examples will be presented from England, Newfoundland, Catalonia and elsewhere.

**Jonathan Roper** is interested in traditional verbal genres. He holds a PhD in folklore from the University of Sheffield, and now works in the folklore department of the University of Tartu. He is the author of *English Verbal Charms* (2005), and editor of various books, including *Alliteration in Culture* (2011) and *Dictionaries as a Source of Folklore Data* (2021).

### **Terry Gunnell, University of Iceland, 'Images Amidst the Ripples: The Development of Folk Tale Illustration in Northern Europe (1816-1870)'**

This year will see the publication of *Grimm Ripples: The Immediate Legacy of the Grimms' Deutsche Sagen in Northern Europe*, a collaborative work by 18 international scholars which focuses on the cultural tsunami that took place in Northern Europe largely as a result of the appearance of the Grimms' *Deutsche Sagen* in 1816-1818. Among other things, this work pays close attention to the influence that the various folk tale collections which

appeared in the wake of *Deutsche Sagen* had on each other, something that applies not least to the increasing use of illustrations in these books. Elsewhere in this conference, Jonathan Roper will be examining the influential work of George Cruikshank (1792–1878), illustrator of Taylor’s translation of the Grimms’ fairy tales in 1823. In this lecture, I would like to follow on from Roper’s lecture by examining the way collectors and publishers in other countries such as Ireland, Norway, Sweden, Germany and Iceland followed up on Cruikshank’s work as the “ripples” travelled northwards. Attention will be paid not only to the frontispieces of these works but also the illustrations contained within them by artists such as William Henry Brooke, Daniel Maclise, Hans Gude, Peter Nicolai Arbo, Theodore Kittelsen, Adolph Tidemand, Erik Werenskiöld, Marcus Grønvold, Gustav Doré, Egon Lundgren, Wilhelm von Kaulbach and J. B. Zwecker. If nothing else, this overview will underline the degree to which the collection of folklore in the north was closely intertwined with the creation of national culture, national art, and not least national image.

**Terry Gunnell** is Professor of Folkloristics at the University of Iceland and Chair of the ISFNR membership committee. He is also author of *The Origins of Drama in Scandinavia* (1995), editor of *Masks and Mumming in the Nordic Area* (2007), *Legends and Landscape* (2008), and the forthcoming *Grimm Ripples: The Immediate Legacy of the Grimms’ Deutsche Sagen in Northern Europe*, and (with Karl Aspelund) co-editor of *Málarinn og menningarsköpun: Sigurður Guðmundsson og Kvöldfélagið* which was nominated for the Icelandic Literature Prize in 2017. He has also written numerous articles on Nordic folk belief and legend, folk drama, performance and Old Nordic religion.

### **Sara da Silva, Institute for the Study of Literature and Tradition, Portugal, ‘Grotesque Elegance in Paula Rego’s Fairy Tales’**

The themes explored in folktales are an incredibly valuable yet often neglected repository of information on cultural histories, as they transmit messages and the central moral values of particular societies. Paula Rego’s unique take on tales is a testament to the context in which she grew up, rebelling against the suffocating dictatorship in Portugal, the persecution, oppression and patriarchal hierarchy of her time, whilst confronting the hardships of family dynamics and disease, including depression, mostly from a female perspective. In its grotesque elegance, Paula Rego’s work pays homage to the subversive potential of tales. In this paper, I propose to examine Paula Rego’s artistic journey and document how her work has been heavily inspired by her knowledge of traditional tales and the particularities of her own sociocultural context and personal experience, reflecting on the artist’s comprehensive and uncomfortable process of self-reflection that permeates her work so profusely. Building on Jack Zipes’s belief that “fairy tales begin with conflict because we all begin our lives with conflict. We are all misfit for the world”, I intend to show how the term misfit is fittingly appropriate when describing Paula Rego’s characters and characterisations. The opposing worlds, sensations and representations she pursues are superbly constructed in unsettling, crude portrayals that ultimately reveal the masks of humanity in their fragile, raw and beautiful ugliness. In a way, her monsters are ours. Her monsters are us.

**Sara Graça da Silva**, PhD, is a Research Fellow at the Institute for the Study of Literature and Tradition, NOVA/FCSH, Portugal. Her research interests include the intersection



between literature and science, gender, morality, emotion, and the evolutionary study of literature. She has contributed to The Victorian Literature Handbook, The Dictionary of Nineteenth Century Journalism, National Geographic, among others, and published in journals including Utopian Studies, Royal Society Open Science, and Proceedings of the National Academy of Sciences. She has edited three books on the symbiosis between morality and emotion, with Routledge (2016, 2018), and Palgrave Macmillan (2021), and coordinates the Portuguese team of the H2020 project VAST- Values across Time and Space, responsible for Pilot 3 - Values in European Folktales, since 2020.

## **Panel 8: Cloth and Textiles**

### **Mary Jane Montgomerie House, Cambridge School of Art, Anglia Ruskin University, 'Arewa Dagi as a Hausa Folkloristic Messenger: Embodied Motif in Hausa Material Culture and it's Interconnections with a Hybrid Wrapper Cloth from "Live Theatre and Jam'lyyar Bukin Explosive Polychromatic Performance"'**

This paper focuses on Arewa Dagi as a Hausa folkloristic symbol and its interconnection with two hybrid fashion wrapper cloths from my seventh (in a set of Seven) performative Art Installation, "Live Theatre And Jam'lyyar Bukin Explosive Polychromatic Performance", in the Ruskin Gallery, Cambridge during January 2022. The Hausa are an African tribe from Hausaland, Northern Nigeria. A wrapper cloth is a two-yard rectangular piece of cloth which is tied or wrapped around the body and worn usually as part of a fashion ensemble. Hausa oral history and folklore are intrinsically embodied within the multilayers of Hausa Culture and Social capital as demonstrated by Graham Furniss, the Hausa linguist. The Hausa place value in their folklore and are natural storytellers, which is commonly visible and practiced within their community and day to day environments. This paper's focal point is how Arewa Dagi as a motif with its metamorphic ideologies and plurality of meanings can embody hybrid "Global" fashion wrapper cloths. It also explores how these hybrid fashion wrapper cloths are nonverbal communicators with political, spiritual and economic metaphors which interconnect with social issues. Multifunctionality narratives are also discussed within the sphere of the physical wrapper cloths. Materiality aspects of the hybrid wrapper cloths, issues of sustainability and zero waste are also discussed. The hybrid global fashion wrapper cloths within the art Installation are 'magical' visual agents for change. Issues of myth, mimicry, tolerance and resistance are explored together with performance, transformation and multifunctionality.

**Mary Jane Montgomerie House** is a multi-medium Artist, Author (<https://www.waterstones.com/book/time/mary-jane-montgomerie-house/9781788089944>), Visionary, and Doctoral Candidate at Cambridge School of Art, ARU. She has worked extensively on community arts-based projects (<https://www.bbc.co.uk/news/uk-england-cambridgeshire-30382054>) and has exhibited Nationally and in West Africa. Her work is also on permanent display at various sites Nationally. Mary Jane has substantial knowledge/experience instigating / leading / organising creative art workshops (cross range/up to 80 participants) and directing teams (innovative projects). Her Interdisciplinary/Transdisciplinary practice based / theoretical research encompasses Fashion/Textiles, large scale Site Specific Art Installations, Photography, Poetical Verse, Drawing and Painting as well as Performance Art. Her research interests are Materiality, Sustainable Fashion/Design, Art as Non-Verbal Communication, and Societal Well-being

through Art. Other research interests are African Arts, Colonial/Post Colonial Issues, Performance and Oral History. Mary Jane has a passion to make Art more accessible to all with no hierarchies.

**Monalisa Borgohain, JDSG College, Bokakhat, Assam India, 'Tales from the Loom: Weaving the Story of *Taankhon*'**

In common terms, a design is understood as universally concurrent, dealing with the user's visual response in the 'product form'. Simultaneously design is also related to one's 'culture' and 'identity'. Within the community culture, it is important to unify ourselves to a larger, broader group. But it is equally necessary to define oneself as a part of a unique specific category through which one's identity and values can be preserved and categorized. This paper aims to discuss "Taankhon", an important cloth offering made by the Tai Buddhist Khamyang community of Assam in the North Eastern part of India, during the Kathin Chibor Daan festival. It is a kind of scroll like prayer flag offered to the Sangha, usually depicting themes related to Buddhism. The ethnic designs displayed in the Taankhon play the pivotal role in promoting a feeling of a distinctive identity of the Tai Khamyangs as against the greater religious identity. Religion and culture go hand in hand here, in the motifs designed in a Taankhon to construct idiosyncrasy within the coherent.

**Dr. Monalisa Borgohain** is a senior Assistant Professor teaching in the Department of English, JDSG College, Bokakhat, Assam, India, since 2003. She worked for her PhD in Cultural Studies under Prof. Desmond Kharmawphlang, from North Eastern Hill University, Shillong. Her area of interest includes performance, identity and gender studies.

**Lina Būgienė, Institute of Lithuanian Literature and Folklore, 'Magical Cloth in the Lithuanian Folk Belief as Marker of Cultural and Spatial Boundaries'**

In the Lithuanian folk tradition with its predominantly agricultural roots, the meaning of flax and textiles is particularly highlighted. Flax cultivation and processing was the part of the household economy mainly managed by women. The transformation of plant into cloth signified crossing the essential boundary between nature and culture, and as such, was endowed with special mythical significance. Female mythical beings *laumės* (the Lithuanian equivalent of fairies) are described in the traditional folk legends as particularly skillful weavers, and the cloth that they make allegedly has no end. However, *laumės* are believed to be afraid of the flax itself; besides, they are in charge to control that women would not spin or weave during the prohibited time periods, and brutally punish the offenders. Women's relationship with *laumės* is characterized with peculiar dynamics in the Lithuanian folklore, and the role of these mythical beings in flax processing enables various interpretations.

Besides, the cloth itself can be endowed magical meaning in folk beliefs, especially if it is made in an unusual way. A length of cloth that was made in one day was believed to grant protection against epidemic illnesses, if placed at the village gates or on a cross, or even spread in a circle around the village. In this case, the cloth was seen as a magic means to symbolically secure the broken boundary between order and chaos, or between healthy society and unruly disease.

**Lina Būgienė**, PhD, is a senior researcher at the Department of Folk Narrative, Institute of Lithuanian Literature and Folklore, and leader of a long-term institutional research program

in folklore. Her main scholarly interests include traditional and contemporary belief narratives, mythical images in folklore, autobiographical narratives, and systematization of folklore. She has recently edited a collection “The Storytelling Human: Lithuanian Folk Tradition Today” (Boston: Academic Studies Press, 2020), and is currently working on a comprehensive publication of the Lithuanian belief legends.

### **Rita Ļegčīlīna-Broka, Art Academy of Latvia, ‘Magical Landscape in the Tapestries of Latvian Textile Art’**

The flourishing years of Latvian textile art refer to the 1970s and 1980s or the Late socialism period. During this time, newly discovered woven pictures or tapestries became increasingly popular. This image form became a relatively free experimental field in terms of visual expression because it was little influenced by the controlling authorities, unlike the fine arts. At the same time, in a situation where there was no historical tradition of tapestry weaving, such textiles developed as the modified variation of folk art. In-depth studies of the nation's textile heritage and nature additionally the ideologically limited thematic expansion of the images guided the interest of textile artists in ascertaining the narratives of nation's past. Imagery and motifs found in folklore, combined with the local landscape features, became the main form of expression until the 1990s. The woven setting proved to be a particularly grateful medium for reproducing mythical images, folk songs, fairy tales and annual customs. The specific setting contributed by wool and linen elevated the ancient wisdom to the unprecedented multisensorial experience where every component of the story acquired a substantial material body. In my presentation, I will examine tapestries representing narratives of national folk songs, myths, and annual customs in the landscape context as the expositive environment. Selected illustrative material will demonstrate how and when features of the textile medium proved favourable in the picturing of specific storytelling.

**Rita Ļegčīlīna-Broka** is a visual artist and currently a PhD student of the Art Academy of Latvia. Her research interests are focused on landscape and its representation in textile art. This topic arose problems discussed in various landscape theories, including the perception of the environment and relationships with the inhabited place. In the centre of the research is the artist who works in non-fine art medium and reflects about surroundings according to the specific restrictions and possibilities of selected material and technology. The research aims to prove the presence of landscape outside the traditional framed scheme of the genre. She has publications and actively participates in conferences in Latvia and abroad.

### **Panel 9: Folk Dress**

#### **Tulika Chandra, Shiv Nadar University, ‘Folk Attire, Colours, and Woven Vibes: Setting the Tone for Folk Narratives in India’**

The folk attires, their design traditions and colours form the part of narratives that are woven in a fantastical plot and are wildly mixed with regional historical settings. The folk dress has attributes to be preserved and fostered in modern times. But folk clothing, along with definite woven vibes and colour propensities, I will argue in the present paper, are represented in the folk tales and folk songs for certain aesthetic reasons, for sacred

preserving purposes. The folk expressions could include the way a definite textured and coloured *pagri* (turban) is folded overhead in Barsana (India); or a tale from ancient Indian scripture '*Bhagavata-purana*,' narrating Krishna stealing *Gopis*' clothes; or the folk narratives behind *bahrupiya* (an impersonator). Folk attire displays aloud the desire to perfect each outfit which is supported by inherited elements. This paper will explore woven folk representations that interconnect with cultural identities, retaining the complicated dramatic tale-telling.

**Dr. Tulika Chandra** is Professor & Proctor at Shiv Nadar University Delhi-NCR. Drawing from her training in Linguistics (PhD from JNU New Delhi), she creates and implements courses, programs for second-language learners. Her publications include books, book chapters, and articles published in journals; she has translated and edited folktales from Braj language & Hindi into English. Dr. Chandra is a US International Exchange Alumni. She is a folklore collector, currently working on two active Folklore projects. Apart from folklore, she is working on the notion of learner-centred instruction and the role of instructors in the classroom.

**Muskan Dhandhi and Suman Sigroha, Indian Institute of Technology Mandi, 'Visualis(in)g Sanjhi and Imagin(in)g Haryanvi Women as Visual Artists: Analysing Haryanvi. Women's Identities through Visual, Oral and Literary Representation of Haryanvi Sanjhi'**

During September and October, also referred to as the month of Saaman as per the Hindu calendar, Sanjhi is celebrated spectacularly across the villages in Haryana and the neighbouring states in Northern India. As a start to the festival maidens cover up village walls with cow dung, clay, etc. to create their own interpretations of goddess Sanjhi. They light an earthen lamp near the image every evening, sing songs, and perform various festivities. Its depiction as a visual art has been subjected to multiple interpretations (some imagine her as a form of Goddess Durga, some as Goddess Parvati, among others). By investigating the representation of visual culture and visual art (including clothing and dress) in Haryanvi Sanjhi, the paper will attempt to understand the construction (and reconstruction) of Haryanvi women's identities through *Sanjhi*. Therefore, the paper will also explore the intersectionality of oral, literary, and visual culture concerning Sanjhi. Sanjhi as a

visual tradition has survived the test of time where it has witnessed several changes across time and space. Since the activity is conducted by the women and for the women, the paper attempts to study the interpersonal relationships between these Haryanvi women (as artists), and the relationship they share with the socio-cultural and political structures around them where they dismantle patriarchal structures, 'sing' resistance amidst misogyny and recreate their own identities by performing, creating (as visual artists) and honoring Sanjhi.

**Muskan Dhandhi** is currently pursuing her PhD in English Literature at School of Humanities and Social Sciences, Indian Institute Of Technology, Mandi, India. Her research interests are Translation Studies, Folklore and Cultural Studies. She has presented research papers at several national and international platforms such as American Folklore Society, London Folklore Society, Royal Anthropological Society London, University of

Lisbon, etc. She has also worked as a Research Associate in an IMPRESS-ICSSR Oral History research project.

**Suman Sigroha**, PhD., is a researcher and teacher at Indian Institute of Technology Mandi, Himachal Pradesh, India. With her training in the fields of literary studies and psychology, she engages with texts through psycho-social concepts like stereotyping, implicit bias, memory and representation. Her recent research focuses on contemporary literature from troubled regions of India, South Asia and America, rich with unsettling questions about nationalism, belonging, and identity. She has recently contributed to and co-edited *Translational Research and Applied Psychology in India* (SAGE, 2019).

**Kristinn Schram, Anna Karen Unnsteins and Karl Aspelund, University of Iceland, 'Narrating the "Lady of the Mountain": National Dress in Contemporary Iceland'**

National costumes of Icelandic women' have long been a prominent and tangible national symbol (Aspelund; *Æsa Sigurjónsdóttir*). The *fjallkona*, or 'Lady of the mountain', embodies this symbol on Iceland's national holiday and through various narrations and performances of romantic origin, pomp, political positioning and, most recently, cults of personality and exoticism of the north. While examining its historical context and emergence within elite networks this paper seeks to throw light on the narration of national dress among Iceland's youth today. Through fieldwork, participant-observation and visual methodologies it will explore the imaginaries, identifications and discursive shifts that take place in the intersections of contemporary vernacular cultures (Glassie), including dress, fashion and tradition. We enquire how its practice among today's youth might express something beyond Baudrillard's self-referencing and implosive fourth stage in the development of images or the perpetually contested dichotomy that pits local tradition against cosmopolitan modernity, traditional dress vs. sophisticated fashion, as incompatible states of being (Antonen; Hertz). While analysing shared experiences described as 'queen for a day', or the more earnest responsibilities of 'adult' embodiment, we will also ask how Icelandic youth shape the meaning of traditional dress through contemporary practice. From formal fittings to social media representations, we place close attention to the changing contexts of groups and occasions and initial experiences of young people in costume. We look also to significant aspects of material culture in play including shoes, accessories, and hair styles and how they may be employed to negotiate a place within contemporary fashion.

**Kristinn Schram** is associate professor of Folkloristics and ethnology at the University of Iceland. His field of study ranges from oral narrative to food and festival, ironic performances to media representations, in a variety of cultural spaces such as Arctic shores and city streets. He directed the Centre for Arctic Studies in the University of Iceland 2012-2015 and the Icelandic Centre for Ethnology and Folklore 2008-2012. He received his Ph.D. in Ethnology from the University of Edinburgh in 2010. He lectures on the dynamics of identity, national images and tradition, folk narrative and urban folklore. Among current research topics are the exoticism of the north, transnational performances of the 'West-Nordic region' and sociocultural aspects of climate change and mobility in the North Atlantic. He currently conducts the research project *Visitations: Polar bears out of place*, concerning human/non-human relations in the context of climate crises; historic, current and future.

**Anna Karen Unnsteins** is a master's student in Folkloristics and Ethnology at the University of Iceland. They received a bachelor's degree in the spring of 2020. Their

bachelor's thesis was focused on Iceland's national costumes, the unwritten rules that apply to them, and how these rules are broken. During the following two summers, Anna worked with Dr. Kristinn Schram and Dr. Karl Aspelund, delving deeper into issues relating to the national costumes but specifically focusing on the iconic "Lady of the Mountains" (Fjallkona) and her role in the holiday-celebration of Iceland's Independence Day. Anna is currently working on a master's thesis focusing on Iceland's younger generations' use of– and views on–national costumes. Anna is currently a teacher's assistant at the University of Iceland and has lectured on their research, both at the University and elsewhere.

**Karl Aspelund** is Department Chair and Associate Professor at the University of Rhode Island's Department of Textiles, Fashion Merchandising and Design, and Visiting Associate Professor in Folkloristics/Ethnology and Museum Studies at the University of Iceland. He completed a Ph.D. in Anthropology and Material Culture at Boston University, where his work on the nature and development of Icelandic national dress was awarded the University Professors' Edmonds Prize for best dissertation 2010-2011. His research within textiles has since involved material culture and individual and national identity creation. On the 100-Year-Starship research team, Karl researched on needs and constraints of textiles for long-duration spaceflight, leading to focusing on textiles, design, and human behavior within closed-loop ecosystems on Earth. Karl has authored three textbooks on design. A volume of essays on Icelandic culture-creation he co-authored and co-edited with Dr. Terry Gunnell was nominated for the 2017 Icelandic Publishers' Association's Literary Prize for Academic Work.

### **Belief Narratives Network 3: Animal Encounters and Transformation**

**Mare Kõiva and Rahel Laura Vesik, Estonian Literary Museum, Department of Folkloristics, 'Raven and Raven-People'**

The presentation takes a look at the presence of the raven in BNN, science fiction, mythic fantasy, so-called ethnofiction and ethnohorror – the latter terms referring to works based on local folklore and history in a particular language and cultural space. And of course, the raven plays a role in several branches of contemporary music, e.g. in so-called Viking music; the image of the Spirit-bird is widespread in religion today.

Raven-people are shapeshifters between humans and ravens, and this informs one of the attractive storylines in *The Game of Thrones*, in which Bran communicates with a Three Eyed Raven, or the 2018 Chinese web series *Guardian* set on the Earth-like planet of Haixing, populated by humans and Yashou races. The Yashou races are shapeshifters, they represent plants and a variety of animals, incl. ravens.

In Estonian alternative fantasy, we define its connections with folklore, history and myths. The study is based on *Raudrästiku aeg* (Era of the Iron Snake), a book by Indrek Hargla and other folklore-based works, incl. his *Apothecary Melchior* cycle which depicts Tallinn in the early 15th century, and books by Paavo Matsin, whose work is exemplified by *Kongo Tango* (Tango in Congo), in which ravens from the Tower of London take a long flight to Egypt and various European cities. The raven-people vary in appearance and other

attributes. Matsin's work tends to represent beliefs and imagined European folklore. Folklore characters freely merge with literary creation, mythology, historical places and everyday life.

**Mare Kõiva**, is a leading researcher and the Head of the Department of Folkloristics at the Estonian Literary Museum, Tartu, Estonia. She is currently the Head of the Center of Excellence in Estonian Studies and the Editor-in-chief of the 'Folklore: Electronic Journal of Folklore' (founded 1996) and *Mäetagused* (1996 -). Her research focus is on incantations and folk healers, folk religion, Estonian diaspora, mythology and contemporary folklore. She is the editor of 'Folk Belief Today' (1995), 'Media, Folklore, Mythology' (2000) 'Estonian incantations' (2011, in Estonian), 'Estonian Incantation I. Healing words I' (2019, in Estonian) as well as other monographs, compilations and articles.

**Rahel Laura Vesik** studied philosophy and folkloristics. Her research focus is on Japanese culture, anime and pet culture. She has written papers on the animatsuri-movement, and dogs. She is currently working as a project manager and freelancer.

### **Nidhi Mathur, Jawaharlal Nehru University, 'The Transformations and Shape Shifting between Humans and Non-Human Animals in Grimms' Fairy Tales'**

This paper will focus on different strands of transformations in *Kinder- und Hausmärchen*, collected by the Brothers Grimm and published in 1812, including change in dressing and clothes, shapeshifting, transformation of magical objects and materials and shifts between humans and non-human animals. This research paper will critically analyze selected Grimms' fairytales from the perspective of Human-Animal Studies. It will ask what factors might account for transformations, and how such changes impact upon and influence the communities of which they are a part.

**Nidhi Mathur**, a PhD scholar in German Studies at Jawaharlal Nehru University, New Delhi did her MPhil in Hermann Hesse's art fairytales "The Dwarf" and "Vogel". Her areas of specialisation are Indian and German folklore, storytelling, fairytales, Grimm Brothers' fairytales. She is a regular member of the International Society for Folk Narrative Research and currently serving the society in the capacity of Secretary. In addition, she is an associate member of The Folklore Fellows, an international network of folklorists.

### **Panel 10: Clothing**

**Renata Jambrešić Kirin, Institute of Ethnology and Folklore Research Zagreb, 'Jovanka Broz, the First Lady of Communism, and her Place in Yugoslav Visual Culture'**

Josip Broz Tito's fourth wife, Jovanka Broz (1924-2013), shared her fate with some other 20th century female revolutionaries who were first respected, glorified and imitated but ended their lives incriminated, in anonymity and detention. From the early 1950s to the late 1970s, she was the iconic symbol of the beauty, modernity, and prosperity of the Yugoslav socialist state, while the last 35 years of her life were spent under house arrest. Although disinherited, humiliated and defamed in sensational journalism, the posthumous discovery of her 650 representative gowns, shoes and other garments gave the Serbian contemporary cultural institutions an opportunity to present this socialist high fashion collection in an unparalleled and lucrative way. It features a unique combination of classic dress lines, royal luxury, motifs from Yugoslav folk costumes, imitations of Paris fashion and the original art of Yugoslav craftsmen, tailors and shoemakers. The opening of this collection to the public in the Belgrade Museum of Applied Art (or some future Museum of fashion) will give new impetus to anthropological, feminist and other research into fashion, the relationship between women and power, the communist establishment and female comrades and companions. Djurdja Bartlett has already noticed the official antagonism,, which cast fashion as frivolous and anti-revolutionary but,, eventually gave way to grudging acceptance and creeping consumerism (Bartlett 2010). Although the iconic value of socialist fashion and the textile industry seems to be the happy story of the Yugoslav "middle way", it was nevertheless "in perpetual conflict with the socialist regimes' fear of change and need for control" (Ibid.). This paper will try to answer the question of why this was so.

**Renata Jambrešić Kirin** is Senior Adviser at the Zagreb Institute of Ethnology and Folklore Research, a president of the Centre for Women's Studies in Zagreb and co-director of the postgraduate course Feminisms in a Transnational Perspective in Dubrovnik. Her field of research includes women's history of the XX century, the memory politics in Yugoslav culture, feminist anthropology, the folklore research of narrative practices. She published the book *Dom i svijet: o ženskoj kulturi pamćenja* [Home and the world: on women's cultural memory] (2008), the book of feminist essays *Korice od kamfora* [The Camphorwood Binder] (2016), and co-edited 13 collections of papers. She is one of vice-presidents of the Executive Committee of the ISFNR from 2016.

**Alina Oprelinaska, University of Tartu, 'Gendering through Clothing: Construction of the Third Gender in Ukrainian Wonder Tales'**

Gender has a special emphasis in wonder tales since they typically represent intersexual communication with a mate as a potential outcome. However, gender performance, perception, and expectations vary depending on one's age so the meaning of narratives varies for children and for aging people. The changing significance of gender can be traced in folk narratives in which gender is not only social and cultural but also surrounded by beliefs that transform its meaning.

The paper aims to describe gender specifics of children as hero(ine)s in Ukrainian wonder tales through clothing customs and the relation of job segregation to gendered clothes. Ethnographic materials of the 19<sup>th</sup> century about customs for children up to seven years old



emphasize a hardworking capacity and the necessity to nurture a child so that (s)he would be like an adult as fast as possible, rather than stress sex gendered behaviour among children. It means that children were not expected to engage in gender performance until a certain age, and consequently, the meaning and function of their gender was different. This situation can be seen also in wonder tales, where the reward is always gendered, and once there is no gender emphasis, the hero comes back home without the reward. The description of relations between age, gender, and clothing brings a new light into understanding of gender performance in wonder tales.

**Alina Oprelianska** is a PhD student at the University of Tartu, Estonia, under the supervision of Merili Metsvahi, and at the Taras Shevchenko National University of Kyiv, specializing in the field of Fairy Tale Studies, with a focus on gender aspects. Her research interests are Ukrainian tales, customary law, and belief narratives. She is involved in the Tartu University's project PRG670 'Vernacular Interpretations of the Incomprehensible: Folkloristic Perspectives Towards Uncertainty.'

**Dilip Kumar Kalita, Anundoram Borooah Institute of Language, Art and Culture (ABILAC), Assam, 'Transformation of Dressing and Clothes in Sabin Alun, the Karbi Ramayana'**

The epic Ramayana is popular in India and countries of South East Asia. There are many versions of this epic. The settings of the epic are accepted to be in Ayodhya, south India and present Srilanka. The references to the dresses made in most of the versions are of these places. But the Ramayana travelled to many places both within India and outside India, becoming popular among the Karbis at one time. The Karbi is a tribe living in the central part Assam, the North Eastern state of India. They speak the Karbi language, which belongs to the Tibeto Burman group of the Sino Tibetan family. They have their own religious faith and pantheon, though some of them are converted to other religions such as Christianity and Hinduism. The traditional Karbi pantheon did not include the Hindu deities. The Ramayana in Karbi language is in verse as well as prose and it is narrated in the typical Karbi style unlike other languages. The rituals followed along with narration are also in accordance with Karbi belief system. The dresses of the characters of the epic and other paraphernalia denoting the life style of the Karbis have given the epic a Karbi look. The Karbi version of the epic came into existence after it was translated into Assamese. But it was not a mere translation but a transcreation by the Karbi traditional Minstrels known as the Lunse.

**Prof. Dilip Kumar Kalita** taught English at Undergraduate level before joining the Anundoram Borooah Institute of Language, Art & Culture where he is working as the Director. He did his Postgraduate degree in English from Gauhati and Osmania University. He did his Ph.D. on the topic *Magical Beliefs and Practices in Assam with Special Reference to the Magical Lore of Mayong* from the Folklore Research Department, Gauhati University, under the supervision of Professor Birendranath Datta. He has published forty papers in various journals and authored, edited and translated ten books. He was committee member of the BNN of the ISFNR and hosted 2019 BNN conference in Guwahati and also edited and published the proceedings it as a book. He is a recognised

Research Guide of Gauhati University and Mahapurusha Srimanta Sankaradeva University and fifteen research scholars have obtained their Ph.D. degrees under his supervision.

## **Panel 11: Media, TV & Digital Culture**

### **Surabhi Baijal, Ambedkar University, New Delhi, 'Representations of "Vetala" Tales in Various Media'**

*Vetala/Betaal* is a supernatural entity which appears in the South-Asian folk narratives of *Vetala Panchavimshati* or *Vetālapañcaviṃśati* or *Vikram Betaal*. Various recensions of these tales have been written since time immemorial. Some of the famous scholars to whom these tales have been recensions attributed are Ksemendra, Sivadasa, Somadeva, Bhavabhuti and Jambhaladutta. Across media: film, television, animated games, children's literature and animation, several translations and adaptations of the stories have been made and remade over the twentieth and twenty first century. A variety of names have attempted to explain this entity through using names of supernatural entities of the other cultures. However *Vetala* or *Betaal* has its own specific characteristics which distinguish it from other similar supernatural entities. These characteristics of *Vetala* are culture specific and the essence of the very entity is lost by naming it a goblin, corpse, ghost, vampire, djinn and genie etc. In this paper an attempt will be made to identify how by ascribing it with different names its visual interpretation has changed. Also an attempt will be made to highlight how ascribing it certain other characteristics or names weakens the aura surrounding this culturally specific supernatural entity and why it should be given its own identity different from a corpse, goblin, ghost, djinn, vampire or genie.

**Surabhi Baijal** is a nontraditional graduate student of Human Ecology, Ambedkar University, New Delhi, India. In 2019, she was awarded an MA in English from Shiv Nadar University, Greater Noida, India. She is interested in the psychological impacts of plastic on daily human life, children's literature and folklore. She enjoys reading in her free time.

### **Akemi Kaneshiro-Hauptmann, Prefectural University of Toyama & Center for World Folkloristics at the Kwansei Gakuin University, 'Trends in the Adaptation of Japanese Folklore from the Twentieth Century to Today'**

The world of Japanese folklore is becoming more and more popular in today's world through modern contemporary media such as computer games, cinema films or manga. Oral traditions of Japanese legends were written down in the 8th century and Japanese fairy tales in the 13th. Tsukumogami emaki first appear in the 10th century and Hyakki Yagyo emaki around the 15th. Emakimono are illustrated tales famous for their Japanese numinosity yokai. These two-dimensional representations are still popular today because manga characters can create new conversations, for example in computer games, YouTube videos and television commercials. On the other hand, the places dealing with myths, legends and fairy tales become tourist attractions, for example Kappabuchi (places where river monsters appear) in Tono, Fukuzakimachi where Japanese folklorist Kunio Yanagita was born. There are still many figures of monsters. In my presentation I would like to report on adaptation of Japanese folklore in Japan from 20th century to today and will focus on contemporary changed narrative in modern audio-virtual media. As well I would

like to consider what will be the consequences of them today and future and show how Japanese folk narratives are living in/with technological world.

**Dr. Akemi Kaneshiro-Hauptmann** is Associate Professor at the Prefectural University of Toyama (Imizu/Japan) and Researcher of the Center for World Folkloristics at the Kwansei Gakuin University (Nishinomiya/Japan). After her master course of German studies at the Kansai University (Osaka/Japan) she studied folkloristics, German Studies and Japanese studies at the Georg-August University Göttingen and gain a doctorate about German adaptation of contemporary legends by Rolf W. Brednich at the same university. Her field of research is German and Japanese folklore and contemporary legends, tales of brother Grimm, tourism and cultural heritage.

**Asta Skujytė-Razmienė , Institute of Lithuanian Literature and Folklore, ‘Creative (Re)Construction of a Mythological Worldview: The Case of “The Witcher 3: Wild Hunt”’**

When a Polish video game company “CD Projekt Red” released its video game “The Witcher 3: Wild Hunt” (orig. *Wiedźmin 3: Dziki Gon*) in 2015, probably not that many would have predicted its enormous success: just in 6 weeks after the release the company sold 6 million copies of the game and in a year game’s creators collected numerous awards, including Game of the Year in 16th Annual Game Developers Choice Awards in 2015. Although “CD Projekt Red” was already quite famous for the two previous parts of the game (“The Witcher” came out in 2007 and “The Witcher 2: Assassins of Kings” was released in 2011), the third instalment caught the attention of many more gamers worldwide. In a 2016 interview Marcin Blacha, Story Director at “CD Projekt Red” stated that although “The Witcher 3: Wild Hunt” might be seen as a game that includes some references to bits and pieces of Pre-Slavic mythology, however these original elements are most often seen through the lens of Romanticism, making it impossible to recreate the “authentic” layer, hence letting the creators to convey their own interpretations through the game instead. By focusing on the game “The Witcher 3: Wild Hunt” and its folkloric inspirations, this paper argues that by attempting to *de-romanticize* folklore narratives during the process of creation of the game, the creative team of “CD Projekt Red” might have found a quite unexpected and genuine way to represent the mythological worldview of the times past.

**Asta Skujytė-Razmienė**, PhD, works as a research fellow at the Department of Folklore Archives at the Institute of Lithuanian Literature and Folklore. For the past ten years she has been researching contagious diseases and illnesses in Lithuanian folklore and on her free time playing video games which quite unexpectedly also became her field of interest.

**Emma Mazzuca, California Institute of the Arts, ‘A Case Study on Cottagecore: The Lure of Nostalgia in Times of Cultural Anxiety’**

In the wake of the Covid-19 pandemic, the aesthetics and philosophies of Cottagecore have become a primary outlet of escapism for many young adults in the United States and elsewhere. Cottagecore is an internet subculture that romanticizes European rural living and promotes a simple lifestyle of handmade crafts and ecoconsciousness. This paper will explore how feelings of insecurity and vulnerability influence aesthetics. I will explore how the influence of romanticized fairy tales and the dramatic halt of our increasingly techcentric lifestyles, has incubated over the course of the pandemic to create a thriving, escapist subculture. I will also discuss the socio-political nuances of Cottagecore including its rejection of traditional gender roles, its embrace of inclusivity, its co-optation by right wing traditionalists, and finally, Cottagecore's ties to capitalist production.

**Emma Mazzuca** is a Graphic Designer currently living in Los Angeles, California, USA. She earned her Bachelors of Design at Loyola University New Orleans in 2018. Since August 2018 she has worked at Type A Design and Letterpress Studio, and is their Senior Graphic Designer. Emma is currently working on her Masters Degree in Graphic Design at the California Institute of the Arts. Her artistic practice centers around combining traditional craft—such as cross stitch, painting, and cut paper—with digital making. Her research interests include themes of escapism, fantasy, popular subcultures, and identity.

## **Panel 12: Ghostly Apparitions and Creatures**

**Paul Cowdell, University of Hertfordshire, 'Wights in Night Satin: Ghostly Apparel as a Marker of what Can and Cannot be Seen'**

What ghosts wear is a longstanding topic of discussion. Throughout the long historical considerations of this question, we find repeatedly that some of the most frequently deployed ghost imagery is widely accepted, even by those using it, as neither representative of most ghost experiences or beliefs, nor as even predominantly typical. Ghosts in white sheets are mentioned by commentators who acknowledge that it is not how most ghosts usually dress. The image is invoked even by those who disdain it as having little to do with their beliefs, with one of my correspondents writing that '*Casper* does spring to mind'. The white-sheeted figure is also regularly deployed by those mocking or parodying ghosts and ghost belief, from the Hammersmith Ghost to practical jokes played at recent sites of reported hauntings, yet its effectiveness depends upon the sincerity of those beliefs. The visual trope has generated a degree of retroactive interpretation and analysis to explain it in line with broader beliefs, with shifting readings of 'historical' garb of visual apparitions, yet it generates a range of other questions about the experiences and sensations it attempts to summarise. Grose, for example, found no evidence of ghosts actually carrying tapers, although these are a staple of woodcut representations, and their echoes in more technologically advanced representations suggest pragmatic reasons for the trope. Using historical and fieldwork evidence, this paper will consider what is being encoded in these images, and why and how they are used in belief narratives.

**Dr Paul Cowdell** did his first degree in Classics (Magdalene, Cambridge), followed by an MA in Folklore (Sheffield). His PhD (Hertfordshire) researched 'Contemporary Belief in Ghosts'. He has published articles and chapters on ghost lore and belief, folklore about rats, tongue twisters, ballads about cannibalism at sea and, more recently, folk horror and the folkloresque in popular culture. He has lately been working more extensively on the disciplinary history of folklore in Britain, including a recent article on folk dance researcher Violet Alford. He is a Council member of the Folklore Society, and serves on the editorial board of the *Folk Music Journal*.

**Petr Janeček, Charles University, Prague, 'Between Vernacular Spectacle, Moral Panic and Nostalgia: Transformations of Prague Ghostlore of the Belle Époque'**

At the beginning of December 1874, the most famous Czech phantom was born: the Podskalí Apparition, haunting the quirky Prague river-rafter and lumberjack quarter of Podskalí, which was at the time famous both for its peculiar dialect as well as for being a beloved destination for day-tripping middle-class city people. Followed by similar but less popular ghosts such as one appearing in industrial working-class Prague neighbourhoods of Holešovice and Libeň in 1876 and 1907, respectively, these phenomena were in the period socially used as two completely different cultural practices. For the working class people, these hauntings, similarly to elsewhere in Europe (e.g. in Sheffield in 1873 or London in 1874), were used as vernacular spectacles and improvised festivities connected with pranks, symbolic occupation of public space and Czech nationalism. For the middle-class people and period newspapers, unruly mobs converging at the sites of supposed hauntings represented threat to established social norms and triggered both moral panics and public scorn of the "ghost hunters". However, this attitude changed very quickly when these events entered popular culture in form of popular songs and later literature. Since the beginning of the 20<sup>th</sup> century, these famous Prague hauntings became staple of nostalgic longing for the last decades of the Austro-Hungarian Empire before the First World War.

**Dr. Petr Janeček** is Associate Professor and Deputy Director at the Institute of Ethnology, Faculty of Arts, Charles University in Prague (Czechia). His academic interests include verbal folklore; the theory, methodology, and history of verbal folkloristics and European ethnology; and theoretical aspects of intangible cultural heritage. He published four annotated collections of Czech contemporary legends and rumours titled *Černá sanitka* (*The Black Ambulance*; 2006; 2007; 2008; 2020), annotated collection of contemporary Czech ghostlore *Krvavá Máry* (*Bloody Mary*; 2015) and extensive comparative monograph on Central and Eastern European versions of international migratory legend about Spring-heeled Jack *Mýtus o pérákoví* (*The Myth of Spring Man*, 2017), which will be published soon in English edition. He is currently researching contemporary legends and rumours, anecdotes and jokes, and written and digital folklore.

**Desdemona McCannon, University of Worcester, 'Uncanny Illustration: Images as Transmitters within Twentieth Century British Young Adult Folk Horror Fiction'**

From the moment the convalescing child Marianne enters her drawing in 'Marianne Dreams' (1969) we understand that the drawn image is a portal connecting the real with the imagined in a liminal and unstable way. Entering the dream house of her drawing she meets a boy who she subsequently learns exists in her waking world. The world of dream and the waking world are entangled in the drawing, and through making the drawing Marianne feels she has agency in both. However, the 'old stones' that she draws to stand sentinel around the house become frightening to her when she adds eyes to them; the landscape suddenly becomes sentient, charged and enchanted, and Marianne struggles to control of the meaning of the image, and it starts to exert a power over her. In the folk horror TV series *Children of the Stones* (1976) a painting of a stone ring depicting a Neolithic ceremony is found in a charity shop and triggers a trance state in the teenage protagonist, who receives messages through it about the uncanny village set within the stone circle that he and his father are visiting. The painting is charged with information that is transmitted to the viewer through touching it, as though it were a cursed object. In these two examples made images are presented as having autonomous power, a potency to 'speak back' to the world they depict. The history of folkloric image making practices such as curse papers, sigil drawings, votive amulets and protective images frames image making in the context of intentional craft and magical thinking. This approach positions the illustrated image as a transmitter of powerful energies, a meeting place between the real and the imagined, and the image as an object which becomes activated by sight, touch and intent.

**Desdemona McCannon** is an illustrator, writer, lecturer, curator and academic. Her work often explores the affordances of the word 'folk' within contemporary visual culture. She is Principal Editor of the *Journal of Illustration* and is on the steering committee of the Illustration Research Network. She is currently Principal Lecturer in Illustration at the University of Worcester. She divides her time between Liverpool, Herefordshire and Devon.

## **Panel 13: Illustration, Visual Art & Painting 2**

### **Sadhana Naithani, Jawaharlal Nehru University, 'Visual Memes of Folk Narrative'**

The logo of this interim conference of the ISFNR 2022 is the latest in centuries old tradition of visualizing a narrative from the 11<sup>th</sup> or the 12<sup>th</sup> century: the Betālpachisi or the 25 Tales of Betāl, credited to the poet Somdatta of Kashmir. There is surviving evidence of the protagonists being sculpted and illustrated for religious and secular purposes through the middle-ages. The narrative became internationally known through Richard F. Burton's translation *The Tales of the Vampire* (1870) *with illustrations* by Ernest Griset. The narrative has been since represented in every new medium: comics, films and the digital arts. The verbally constituted images of a mendicant requiring a corpse for his occult practices, a king known for his sense of justice carrying a corpse on his shoulders, a corpse that tells enigmatic and dilemmatic stories have inspired countless representations in visual arts across history and different media. Based on the illustrations and sculptures of *Vikram-Betāl* narratives and Richard Dawkin's concept of meme, I explore the relationship between the verbal images of the narrative and the images in visual arts. I argue that the representations of folk narrative in visual arts become memes upon which the collective imagination of the 'real' world behind the narratives is based, and which represent not only

the plot of the story, but also the costumes, look, landscape and the weaponry as described in the text.

**Sadhana Naithani** is professor at Centre of German Studies and Coordinator of Folklore Unit, SLL&CS, Jawaharlal Nehru University, New Delhi. She is the current president of the International Society for Folk Narrative Research and Honorary Fellow of the American Folklore Society. Her research interests span European and Indian, folklore and folkloristics. She has written on the disciplinary history of folkloristics in the contexts of British colonialism, on German folklore theory after WWII and on folkloristics in the Baltic countries under Soviet rule. Currently she is researching folklore about wild life in colonial India. She is the author of *The Story Time of the British Empire* (2010), *Folklore in Baltic History* (2019) among others.

### **Anders Gustavsson, University of Oslo, 'A Folklife Artist and Narrator in Twentieth Century Sweden'**

The folklife artist Carl Gustaf Bernhardson was born in 1915 in a fishing village in western Sweden and died in 1998. He early listened to old people's tales and wrote records for the folklore archives in Gothenburg and Stockholm. A big exhibition of his paintings was shown in Gothenburg in 1980. 526 of his paintings were transferred to Bohuslän's Museum. Bernhardson donated folkloristic paintings called "Skagerrak legends" to the municipality of Uddevalla. He wrote a description on the reverse of each painting telling what it depicted. The artist had the ability to transform immaterial conceptions of belief into visual images. He believed in the beings about which he told and painted in his art. He described the beings' appearances in his paintings: goblins were undersized, wore wooden shoes, grey clothing and woollen caps on their heads. He maintained that he had met dead people. The artist was later able to paint these inner visionary experiences. Bernhardson painted anything that he considered to be real. Supernatural beings were considered as being dangerous for humans. The underwater merpeople could reveal themselves to men out fishing. Disaster could strike men and boats. The merpeople breathed through gills, had fish eyes and lifeless hair. They lived lives comparable to humans with herds of animals. The artist has made a unique contribution to folklore with his portrayals of the conceptions held by people relating to supernatural beings and the influence these beings had on their lives.

**Anders Gustavsson**, has a Master of Theology (1964), Philosophy Master (1965), Philosophy Licentiate (1969) and a Doctor of Philosophy (1972) all from Lund. He worked as Associate professor in ethnology (1973) and Head of the Center for Religious Ethnological Research (1980) both in Lund, as well as, Professor of Ethnology (1987) in Uppsala and Professor of Ethnology (1997) in Oslo. He was awarded a Scientific award from the Royal Gustav Adolph Academy in 2005 and is a senior member of the Royal Gustav Adolph Academy and Pro-rector of Stromstad Academy, Nordic Institute of Advanced Studies. He is Editor of the series *Acta Academiae Stromstadiensis* within Stromstad Academy and a member of the Royal Humanist Science Society, University of Uppsala as well as a senior member of the Science Society at the University of Lund. His academic interests include folk religion, cultural contacts, culture of borders, farmers culture, coastal culture, rituals around life cycle, symbols of gravestones, alcohol and temperance movements, folk life painting and field work.

**Shalini Attri, BPS Women's University, Sonipat, Haryana, 'Identity Defined: Gond Visual Folk Art as Social Memory'**

Folk art portrays collective social memory and is structured by the manner in which memory is interpreted. It shapes and constructs identity by dissemination of folk anecdotes and their retellings. Identity originates by distinguishing 'self' from 'other' and is constructed at the micro and macro level. Christian Ellers states that "identity makes humans distinguish themselves by a particular country, ethnicity, religion, organization ... and is a way to define oneself through traits like common language, heritage, and cultural similarities". The Gonds are the indigenous community of central India and the Gond paintings are the representation of their culture. Trees, animals, birds and other environmental images are the most recognisable elements in their visual folk art. There is a transition of folklore into the paintings. The festivals like Diwali, Karwa Chauth, Ashtami, Sanjhi etc. are pictorial themes found in Gond paintings. The pioneer of Gond paintings was Jangarh Singh Shyam recognized as the first Gond artist born from Bhopal, Madhya Pradesh and his paintings illustrate different aspects of community life, religious beliefs, rituals, culture and traditions creating a pantheon of Gond's vision. His visual art projects the nature-based tradition explaining the sustainable relation of ecology and humans. The historical imagination and socio-cultural memory drawn from rural landscape found in the paintings of Jangarh Singh Shyam makes an artifact identity marker of the Gond tribe. This paper will study identity construction of the Gond tribe through the visual folk art of Jangarh Singh Shyam.

**Shalini Attri** is an assistant Professor in the Department of English at Bhagat Phool Singh Mahila Vishwavidyalaya (also known as B.P.S Women's University), Sonipat, Haryana, India since 2007. Her doctorate is from Punjab University Chandigarh on "Politics of Representation: A Feminist Study of Vijay Tendulkar's Selected Plays". Her area of research includes Indian Literature and Classics, Migration Studies, Women Studies, Folk literature and Theatre. She has published more than twenty five papers in journals and books, edited 4 books and has presented research papers in international conferences at Montreal, Uppsala, Moscow, Texas, Denmark, Estonia, England, India etc. She has been a resource person at HIPA, HRDC and other academic institutes. She has received a JIWS fellowship 2021-2022, from Bridgewater State University, USA and is currently working on the project- "Performing Ethnicities and Transformative Spaces: Defining Identities of Women *Kathagayakas* of Pandwani". She is on the editorial board of Bridgewater State University and has acted as reviewer for international journals.

**Mariam Zia, Lahore School of Economics, 'Hamzanama: Between Miniature Painting and Storytelling'**

Hailed as "the Iliad and Odyssey of medieval Persia", *Hamzanama* or *The Adventures of Amir Hamza-Lord of the Auspicious Planetary Conjunction* is an *ahistorical* and *areligious* narrative built around the life and times of Hamza bin Abdul Muttalib, the uncle of Prophet Muhammad who lived in Arabia (566–625 C.E.). The first historical references to stories



venerating Hamza date back to the times of the Prophet. However, through centuries of being adapted into narrative traditions and art forms, especially through the Indo-Persian oral storytelling genre known as dastan, history and fact have been subsumed into the fantastical. This very fantastical fluidity allowed the stories from the Hamza narrative to be adapted into miniature painting folios under the rule of Mughal Emperor Jalaluddin Muhammad Akbar. The magnum opus of his atelier, the *Hamzanama* (1562-77), is a benchmark for the syncretism he wanted to be known by. Besides, depending on the audience, the stories from the dastan were adapted to suit various storytelling events: profane, sacred, fantastical, or plain ridiculous. Only about 140 of the original 1400 miniature painting folios of the *Hamzanama* survive today. This paper analyses four of these folios alongside stories from the oral tradition. Each story is based on a different theme including trickster clothing, magical beings, warfare, and 'monsters'.

**Dr. Mariam Zia** is Assistant Professor and Coordinator, Department of Social Sciences, Lahore School of Economics, Pakistan. Her PhD (Sussex, 2017) was the first book-length study of the English translation of the Indo-Persian classic, *Dastan-e Amir Hamza*. Dr. Zia worked for Pakistan's first English-language news channel, DawnNews, as an Assignment Editor for the Punjab region for five years before beginning her PhD. She also holds two MA degrees, one in English Language and Literature (Pakistan) and one in Critical Theory (UK). Dr. Zia is currently working on her monograph based on her thesis: "Religious Orientations, Storytelling and the Uncanny: A Reading of *The Adventures of Amir Hamza*". Her research interests include theory and culture, the 'uncanny', storytelling and oral tradition. Her work has appeared in the *Oxford Literary Review* and the *Journal for the Fantastic in the Arts*.

## **Panel 14: Accessories and Artefacts**

### **Frog, University of Helsinki, 'Magical Accessories, Between Legends and Practice'**

Ritual specialists are often characterized by their costuming and accessories. This paper explores the relationship between costuming and accessories in ritual practices and their representation in legends of Finnish and Karelian traditions. The patterns observed in the Finnish and Karelian data are then brought into dialogue with other traditions in order to consider whether these are culture-specific or may reflect a more general phenomenon of legends or traditional narrative.

In the Finnish and Karelian material, attention is given to both the ritual traditions linked to the vernacular type of ritual specialist known as a *tietäjä* ['knower, one who knows'], who relies on incantations (uttered verbal charms) performed in a motoric trance (i.e. awake) and deep-trance rituals (i.e. unconscious or seemingly unconscious) commonly identified with the Sami in research. The legend traditions are found to streamline descriptions of ritual practices: costume and accessories are commonly omitted unless these have direct relevance to the plot, although they may be introduced by individual tellers for various (if usually unclear) aims, such as increased verisimilitude, exoticization, expectation of audience interest in the respective details, and so on. This aspect of the narrative tradition is compared to 'embedded registers' – i.e. ways of speaking and behaving emblematic

ritual practices and supernatural agency within legend discourse – and how these relate to the registers of practice of the respective specialists. Incantations in the legends are disconnected from incantations in ritual practices, which is argued to be ideologically driven and distinct from streamlining representations of clothing and accessories.

**Frog** received a PhD in Scandinavian Studies at UCL in 2010 and my Docentship (Habilitation; Associate Professorship) in Folklore at the University of Helsinki in 2013, extended to Scandinavian Languages in 2021. I work extensively with theory and methodology, bringing basic concepts relevant to folklore research into dialogue across disciplines, and much of my work has a historical orientation to cultural reconstruction and reconstructing traditions behind limited sources. My research has a comparative emphasis, working especially with Finno-Karelian traditions, documented mainly in the 19<sup>th</sup> and early 20<sup>th</sup> century, Old Norse Literature and traditions behind it, documented mainly in the 13<sup>th</sup> and 14<sup>th</sup> century, and more recently also Rotenese and Tetun ritual specialists (small cultures in Indonesia) through fieldwork.

**Åsa Ljungström, Uppsala University, Sweden, ‘Small Stories, Triggered by Artefacts on Values of Life: Intangible Cultural Heritage of Narrativity Framed by Materiality’**

In the craft inventory 1980, I registered artefacts in the agricultural area surrounding Arlanda International Airport, Sweden. With the frame of materiality set, I noted how interviewees would argue implicitly on values that utensils meant for them. Beside the crafted artefacts I noted stories highlighted by the ‘igniting narrative spark’ of performances triggered by food vessels, or by the textile products in the linen cupboards. Reminders of food also meant reminders of shortage and hunger. Life sorrows leaked out over the hand fabricated clothes, worn next to the skin, reminding of lost loved ones. Legendary stories of grandparents recorded elsewhere were recurrent. Small stories are local products of individual lives relating to a collective knowledge of time and place in society, of their tellers, meaning that narrativity and temporality are closely knit together. By narration temporality is given form – existentially – of life, death, grief. When interpretation is geared less towards personal identity, but rather deals with the oral history of a community or cultural heritage, the small stories offer ways to learn about peoples’ livelihoods, cultural heredity, gender, affect/emotion and values of life. The narrative practices of small stories not only refer to events in the past, but also relate to what is ongoing, future and hypothetical. As such they belong to *the Intangible Cultural Heritage*. They are individual but open onto the general temporal Grand Narratives, of industrialization, modernization, class division, etc.

**Åsa Ljungström**, PhD, Associate professor in Ethnology including Folklore Studies, Docent, Affiliated Scholar at Dept. of Anthropology and Ethnology, Uppsala University. Presently, she is interpreting affect/emotions in a work journal by a housewife 1890–1914, following the upbringing of her daughter, born 1877. Research interests are in narrativity, material culture and folklore studies, i.e., arts and crafts, narrativity. Her doctorate thesis is on artefacts triggering stories of values of life. Recent articles are on narrativity, small stories, farmers trading long-distance, women’s history, consequences of the contraceptive

device, folk medicine, folk legends, 18<sup>th</sup> century manuscripts of magic art, on the consequence of magic art regarded as part of science in the 17<sup>th</sup> century.

**Gabriella Ágnes Nagy, Hungarian University of Fine Arts, 'Shoes in Folk Narratives and in Children's Literature'**

As part of material culture, garments and footwear recurrently appear in folk narratives and childrens' stories. I will look at one particular item of clothing, the shoe, starting from an Ancient Chinese folktale considered to be the first written source of the Cinderella story up to the works of a contemporary Hungarian writer and dramaturge obsessed with shoes. Sophocles' trilogy based on which Freud developed his theory of the Oedipal complex already has the foot in its focus. The Freudian notion then became definitive in individual psychology only to be overturned by Deleuze and Guattari in their works. Although the French philosophers pointed out the mechanisms of inscribing the Freudian myth into the societal unconscious, they failed to look at folk narratives growing out of the Oedipal stories (ATU 931, ATU 933) later intermingled with Christian narratives or lacking the father figure entirely. The Middle Ages considered the foot as the impure body part connecting man to the earthly mud. Bettelheim interpreted the foot and the shoe in the context of sexuality. Artists from the late 19<sup>th</sup> century began to use the shoe as their object for representation – resulting in theoretical debates in art later in the 20<sup>th</sup> century. The paper will investigate the journey of the foot/shoe from being an object used for identification to serving as an *ars poetica* both in fine arts, folk tales and in childrens' stories and finally becoming a fetish object, such as we find in the works of Yayoi Kusama.

**Gabriella Ágnes Nagy** graduated from the Eötvös Lóránd University, Budapest where she also received her PhD. She studied in the Amsterdam School for Cultural Analysis, the Netherlands, at the University of Tartu, Estonia and taught at Indiana University, Bloomington for two years. She had been publishing on theatre and the dramatic works of Samuel Beckett before turning to studies in ethnography and childrens' literature. Her two recent books, *Hungarian (folk)tales: Psychology, Culture, Interpretation* (2018) and *Walking the Paths of Destiny* (2020), develop interpretations of folktales from the point of view of various philosophical theories. Recently she published over 25 articles on contemporary children's literature, the art of storytelling and visual culture in Hungarian magazines, journals, or as book chapters.

**Digne Üdre, University of Tartu, 'Visualizing Mythology through Latvian Folk Ornament'**

The fascination with the hidden meanings of signs and symbols of the bygone generations is an often encountered phenomenon. Scholars and lay enthusiasts alike have been intrigued by the possibility to "read" the contents of the folk ornament and to access the worldviews and beliefs of the traditional cultures. My presentation will explore these ideas through the case study of Latvian folk ornament, its visual transformations and manifestations in contemporary culture. The specific interpretation of Latvian folk ornament which is the topic of the presentation is based on the idea that certain elements of the folk

ornament represent mythological beings. Thus, besides anthropomorphic forms as the visualizations of mythology, there exists a specific tradition of depicting mythological beings through the geometric forms of Latvian folk ornament. An important component of the tradition are narratives about the meaning of the specific elements of the ornament, their benevolent powers and the possibility to affect their practitioners. In contemporary settings, this tradition is balancing between ideas of cultural heritage, commercialization, and even new spirituality. Thus, manifestations of these ideas can be encountered as a visual trend and fascination with ethnic design, however, it can also be a result of a more profound interest in traditional culture, folklore, mythology and even lifestyle choices. Besides the exploration of the contemporary fascination with folk ornament in visual culture, the presentation will give historical insights into the development of the ideas on the connection between ornament and mythology. The presentation is based on ethnographic research, done both in real-life encounters and virtual landscapes.

**Digne Üdre** is a PhD candidate at the University of Tartu, Department of Estonian and Comparative Folklore. The topic of my dissertation is Latvian folk ornament and its mythological interpretation. I am interested in the history of these ideas as well as manifestations of them in contemporary culture. Besides PhD studies, I am employed as a researcher at the Institute of Literature, Folklore and Art, University of Latvia. I have been involved in various research projects, but the current ones focus on the disciplinary history of folklore studies, the folklore movement and the Singing Revolution in Latvia.

## **Panel 15: Practice and Performance**

### **Mimesis Heidi Dahlsveen, Oslo Metropolitn University, 'Cross and Blending and Being Digital – A Performance Session'**

This performance paper is based on a cocreated project carried out in the autumn 2021. The project was to create an online storytelling performance and tried out a temporary transdisciplinary artistic collective consisting of *an oral storyteller, a choreographer, and a textile artist*. The purpose of the project was to investigate how the web-based space can be used in a creative process working on a myth, where the method was artistic research. During their process, the participants, who had no previous experience of working together, did not plan how to collaborate, nor what the result would be. Using a Greek myth as a starting point, they decided to trust the process as they worked towards a performance for the virtual reality. Nicolas Bourriaud argues that the reality of the contemporary is montages, where one understands temporary versions of reality. The aesthetics are about editing this montage into works of art (Bourriaud, 2009, s. 35). The participants used the principle of montage to create a collective, and the performance itself is built around the montage principle through using long embroidered fabrics as set pieces.

Mimesis Heidi Dahlsveen has worked as a storyteller since 1996 both at national and abroad. She has participated in several international festivals and in four EU projects that deal with oral storytelling. She has sold performances for touring nationally and internationally. She is the associate professor in oral storytelling at Oslo – metropolitan university in Oslo, Norway and in 2008 she published the book "Introduction to oral

storytelling", Universitetsforlaget. In 2019 she came with her second book on the same topic. She has written several academic articles on oral storytelling, where she uses artistic research as an input to understand oral storytelling and narratives. Her focus is on letting the traditional narratives shed light on contemporary themes.

**Elektra Stampoulou, Athens School of Fine Arts, 'Performing Call it a Night: Narration, Insomnia, Dissemination and Talking to Strangers on the Phone.'**

In an attempt to discuss and research questions related to narrative dissemination, use and formation within time-dependent procedures, relations between storytelling and sleep, narrative authorship, participation in performative processes, and perhaps socio-political encounters among the above, I designed and performed *Call it a Night*; a research-based performative project mainly in the form of a telephone service, also used as a methodological tool for my Ph.D. thesis. From November 2019 until February 2021 approximately, individuals who face sleep-related difficulties were encouraged by the service, online (through social media accounts), and by dissemination of printed matter throughout Athens, to call during specific night hours on a cell phone number answered by myself. The participants, unaware that the procedure was a performative piece, after answering a few questions, were given short guidelines in order to ensure comfort in their personal space and then, I proceeded to narrate to them. The literary archive used for this purpose consists mainly of unabridged fairy tales, folk tales, adaptations, short stories, but also A.I. generated narratives and texts that I have recorded or composed, forming a script of approximately 350 pages. In addition, a written archive has been kept from material contributed by participants (reactions, e-mails, messages, stories, even photographs they shared with the service). The project involves visual promotional material for online purposes, posters, digital collages etc. and makes use of advertising strategies (e.g.slogans and short campaigns) to enhance its pseudo-service appearance, also featuring social media accounts, a SoundCloud account and an internet radio station, activated accordingly. This paper is a journey through a long process of participatory, practice-based research, composed of tales, installations, conversations, texts, calls, archives, socio-political instability, mid-pandemic isolation, insomnia, and the enchanting.

**Elektra Stampoulou** is a visual artist and researcher currently based in Athens, Greece. Through her practice, she usually addresses questions related to narrative formation, storytelling practices within time-dependent procedures, dissemination, reiteration, attempts of authorship reconfiguration, and the socio-political ramifications of the above. She designs and materializes pieces, mainly in the form of installations, and performances, in which the participants often experience visual, haptic, and olfactory components in relation to narrative and the textual. She originally graduated from the English Language and Literature Department of NKUA and the Department of Visual arts of ASFA and then completed her M.Phil. studies at NKUA in Philosophy and Ethics with a focus on post-structuralism. She currently is a Ph.D. candidate of ASFA and one of the research associates of ASFA Lab 11.

**Kim L. Pace, Independent Artist & Researcher, Visiting Lecturer Camberwell College of Arts, UAL, 'Seeing Things: Pareidolia and Ceramic Transformations'**

My paper explores the connection between animism, anthropomorphism and pareidolia, using examples of my ceramic sculptures that draw upon fairy tale transformations - and appear to be in a state of emergence. My works blend human characteristics with suggestions of plant, animal or mineral qualities thus blurring species; the sentient and non-sentient. A core belief of animism is that there is an all-pervading life-force within the community of the world, where it is possible for one thing to change or transmute into another, thereby crossing the divide that separates imposed category boundaries. This boundary-crossing tendency where the inanimate becomes animate is dotted throughout tales from all cultures, including beliefs about 'spirits' of the forest, lake, springs, caves. This emerges as a very common human experience, evident in pareidolia and in fairy tales that feature animist and anthropomorphic transformations. Looking beyond the dichotomy of East v West in relation to the history of animism, and the assumption that the history and culture of the West is non-animist, I will explore examples of non-humans with agency within European (especially Slavic) fairy tales and show how they relate to my ceramic sculptures. Creating speculative species that embody the quality of wonder present in fairy tales, I seek to draw attention to the boundaries, hierarchies and the interconnectedness between the human & the non-human world. By questioning Eurocentric hierarchies in relation to the other-than human world, my visual storytelling mode proposes ways to reimagine a future that is both just & sustainable.

**Kim L Pace** is an artist whose ceramic sculptures and drawings engage visual storytelling to generate a re-imagined world through personification, with the aim to draw our attention to the interconnectedness of living beings and our environment. Her work has been the subject of 25 international solo exhibitions, and over 85 group shows across the UK, Europe, USA and Australia. She has received 30 awards for her work, including seven Arts Council England awards and four artist fellowships. She has curated projects at Tate Britain, the Czech Center NYC and for Hayward Gallery Touring. Kim has lectured extensively, including at Camberwell College of Arts, Wimbledon College of Arts, Royal College of Art, University of Brighton and many others. She is currently in receipt of an Arts Council Award to facilitate the development of new work for solo exhibitions at Arusha in Edinburgh (2022) and in London ('23).