Conference program Cultural Perceptions of Safety

On Thursday 21st and Friday 22nd of January 2021 the Humanities Department of the Open University of the Netherlands in collaboration with the Huizinga Institute organizes the international conference 'Cultural perceptions of safety. Reflecting on modern and pre-modern feelings of safety in literature, philosophy, art and history'.

Day 1, Thursday 21th of January 2021

Time	Aula
9.00-9.20	Registration with coffee/tea for the speakers
9.20-9.45	Welcome & Opening by prof. dr. Thomas Vaessens, dean faculty of Humanities Open University & Presentation of conference volume of the previous OU conference: The Construction and Dynamics of Cultural Icons
9.45-10.45	**Keynote prof. dr. Eddo Evink** (Open University)

Security, Certainty, Trust.
Historical and Contemporary Aspects of Safety
A philosophical approach of the notions of safety and security cannot work without questions like 'what is safety?' and 'what is security?'. These questions cannot be answered with a simple and straightforward definition. Concepts often have a long history and can be divided in different aspects, regularly transforming in tensions or even contradictions. In my presentation I shall combine three approaches of the idea of security.
The first approach is conceptual-historical and will show how our contemporary concept 'security' goes back to the ancient Latin terms of securitas and certitudo. Both terms have been used in philosophical reflections for centuries, revealing many different features and

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degrees of safety. In this part I shall mainly focus on the tension between trust and control. The second approach is social-anthropological and will search, in an existential-phenomenological style, for general characteristics of safety and danger as inevitable part of the basic relations between humans and the world.

From there I'll step over to the third approach, in search of a cultural and political perspective on the contemporary situation and recent developments of security in this human-world-relation. Here the philosophical method will explore a more hermeneutical or post-phenomenological style and focus on the technological facets of security in the world of today.

10.45-11.00	Coffee/tea break
11.00-12.00	**Session 1 - Defining safety: philosophical and historical perspectives**

Ana Alicia Carmona Aliaga (École Pratique des Hautes Études)
Tolerance, a safety policy in Pierre Bayle's thought
For the French philosopher Pierre Bayle (1647-1706), civil security was first and foremost a matter of erasing religious conflicts, which in turn constituted the main threat to the political peace of countries. Indeed, religious conflicts marked the era of our philosopher: we are in the period of the Revocation of the Edict of Nantes in France and the Glorious Revolution in England. Thus, for Bayle, marked by the conflicts of his time, both as a thinker and as a member of a persecuted denomination in his country, the idea of safety and security crystallized above all in the idea of religious peace, of non-conflict between the different denominations. It is in this context that he wrote several of his texts, such as the "Philosophical Commentary" (1686) where he developed a theory of tolerance which also addressed the question of state security and the religious elements that endangered it. For the philosopher, the question of security will serve both as a justification and as a limitation of this theory of tolerance. In this sense, achieving social peace, and thus lasting security for the kingdom, passes through controlling the passions, both by the confessions and by the civil powers, for the purposes of persecutions and conversions that lead to disorder and social insecurity. We will analyse how for Bayle the question of the safety of the State with regard to religious disorders passes through a policy of tolerance, and how this tolerance is in turned defined by an approach to the question of the passions mobilized in such a context.

Dr. Tom Giesbers (Open University)
The modern philosophical underpinnings of 'Public Safety'
As Hegel remarks, his fellow German idealist philosopher Fichte was the first to introduce the idea of identification papers as a prerequisite for entry within, and passage through, a state. This serves as an illustration of how influential Fichte's approach to politics was. Although Fichte's ethical position is entirely egalitarian and based on an absolute freedom, his philosophy of right is fundamentally aimed at substantializing a conception of the state that facilitates a feeling of *public safety*. This notion of public safety becomes *the foundational problem of the state* because individual ethical practices cannot by themselves establish it. Even Fichte's attempt to demonstrate of the validity of human rights is presented as a matter of "securing" these rights. His philosophical position had a surprising impact on the modern political landscape, such as the Ba'ath Party. In this presentation, I will briefly outline the major characteristics of 'public safety' in Fichte's thought, after which I will focus on how this view of the state reframed the United States revolutionary rhetoric after the civil war. German idealist thought left a surprising mark on the institutions and public debate shortly after the civil war.

I will argue that it was Fichte's strict separation of ethical and political discourse that led safety, or the feeling of (un)safety, to become a political end in itself, perhaps the main political intuition, which is easily separated from the human action that it was originally supposed to guarantee, rather than curtail.

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Dr. Kai Preuß (Goethe-Universität Frankfurt/Main)
Unsettling the secular – Late Antique perspectives on (in)securitization and power
Although being native to political science and the study of very recent history, the concept of securitization can be brought into fruitful contact with older, even ancient history (a field of study not much explored so far). To do so, the paper will examine the notion of *securitas* as used in the theological discourse of Augustine. This can help to define the concept of safety in general because the religious discourse of safety does not only share lexical, metaphorical, and structural features with a secular understanding of the term; it can also be understood to fulfil a similar function in terms of what it does with and to the subjects addressed in the matter. To Augustine *securitas* means certainty with regards to the enjoyment of goods. Thus, it is not only associated with protection but is a predominantly temporal concept: enjoyment is morally safe, when it is secure, i.e. when it relates to goods that are stable in time, preferably eternal. This ultimate security being reserved for the afterlife, the more mundane matters are subject to a constant threat of insecurity, so much that the lack of security and safety can serve as the distinguishing mark for earthly existence. But it also serves as a means to stimulate action, question social relations, and motivate people to put themselves into positions otherwise considered dangerous, using a discourse of ubiquitous insecurity. This interplay of security and insecurity is not exclusive to theological discourse and, as the paper will show, can be used by imperial power to keep minorities in check.

Carlotta Voß (Freie Universität Berlin)
"what is profitable goes with security, and that which is just and honourable with danger"? The Athenian Security Discourse in Thucydides
Security is one of the central topics in Thucydides' account of the Peloponnesian War – and this surely is one of the reasons for the unabated reception of his work in modern political theory from Hobbes onwards. In my paper, I would like to discuss – following some general remarks on the Greek term ἀσφάλεια, which is usually translated with "safety", "security" or "stability" – Thucydides' presentation of the Athenian Security Discourse and his subversive critique of the same. The Athenians in his work draw heavily upon the notion of security to rationalize their expansionist politics, which in modern historiography is sometimes referred to as the Athenian "imperialism".
Throughout the Thucydidean work, they argue that security lies in acting according to necessity (ἀνάγκη), which they define first as systemic constraints and finally as human nature or an alleged Athenian nature: Security and safety thus become synonymous to them. I would like to suggest that Thucydides – whom I consider to be less of a historian than a sociologist and political analyst – is not endorsing the Athenian thesis on security, but guiding his reader, first, to analyse it as an ideology rooting in the Athenian democracy and, second, to understand the human tendency to absolute truths despite the human limitation as the greatest threat to the security and safety of both the individual and the polis. I would like to argue furthermore, that Thucydides presents – mainly through the first speech of the Syrakusan *strategos* Hermokrates and, ex negativo, through his famous "Pathology of war" in III, 82 – a concept of security as well as safety that is based on his
notion of the virtue of "σωφροσύνη".

12.00-13.00   **Session 2 – Imaginaries of future safety**

Dr. Susan Hogervorst (Open University)
Testimonies against terrorism. The use of the past to control the future
In 2011, the European Commission established the Radicalisation Awareness Network (RAN), an EU-wide umbrella network connecting key organisations and networks of local actors involved in preventing radicalisation to terrorism and violent extremism. This network includes over 3000 stakeholders from all EU member states, such as social and health workers, teachers, policy makers, as well as organisations of victims of terrorism. In a special working group, the network not only represents and supports these victim groups (both people who have been targets of an attack and those who have lost

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a relative), but also actively encourages victims of terrorism to publically testify of their experiences. Transmitting the voices of the victims of terrorism is part of prevention efforts to counter radicalisation and future terrorism, and to promote democratic values.

The practice of giving testimony in order to prevent the past from repeating itself is not new. In fact, it seems to be a continuation of WW2 and Holocaust memory culture, in which, from the 1960 onwards, survivors have gradually become key figures, and capturing eyewitness testimonies for future generations have become a key practice (Wieviorka 2006, Hogervorst 2020). However, whereas the initiatives from the late 1970s to collect testimonies came from scholars from the Jewish community, or from organisations of former resistance members – in short: from below – terrorism testimonies seem to be produced in a highly institutionalized context. Moreover, besides juridical, moral and pedagogical aspects, WW2 and Holocaust testimony practices have strong historiographical objectives as well, as a means of collecting evidence for future historical research. What exactly are the aims of and expectations from testimonies in the context of countering radicalisation terrorism – What is considered a good testimony in this context? Based on a close reading of the public documents produced by the particular RAN working group, as well as interviews with the working group staff, this paper explores the explicit and underlying notions of the nature and value of testimonies in the context of EU counterterrorism initiatives.

Darja Jesse (Freie Universität Berlin)
"A Potential Threat to the World"? The visual framework of safety in post-war Germany
Concepts of art and safety are closely intertwined in my research project.

My dissertation deals with the American zone of occupation in Germany after World War II and analyses how the USA dealt with art from the National Socialist era. The subject of my research is the German War Art Collection (GWAC) – around 8.300 artworks that were confiscated in Germany by the U.S. Army and brought to the USA in 1947. The artworks had been commissioned mainly by the Wehrmacht during the war.

The aim of this project was – at least this was repeatedly emphasized in documents – to implement the Potsdam Agreement of August 2, 1945, which required "to prevent all Nazi and militarist activity or propaganda." Captain Gordon W. Gilkey, who had been charged with the GWAC, concluded his report with the words: "If it had been left in Germany, it would have been a potential threat to the world through its future reinstallation and German misuse." Thus, the GWAC was part of the democratization process and the politics of safety in post-war Germany.

Today, most of the GWAC's artworks are part of the Deutsches Historisches Museum's collections in Berlin. However, around 500 objects are still kept in the USA. This collection not only shows how art can affect politics of safety, but also vice versa: how politics of safety can shape the concept of what is considered art. In my talk I will discuss the GWAC in the contexts of re-education, democratization and heritage-making.

Jilt Jorritsma (Open University)
A Future in Ruins: History, Memory and Space in the Imagination of Sustainable Futures in Amsterdam, New York and Mexico City
This paper aims to reveal the particularity of how different cultures imagine safe and sustainable urban futures that are resilient to the challenges of climate change. Due to the accelerated rise of sea levels and global temperatures, several of the world's major cities are slowly sinking into the sea, while others subside into the earth due to groundwater evaporation. Adaptation to these problems is highly reliant on the development of future imaginaries: predictive narratives, images and maps that visualize future realities in which submergence is either averted or already an accomplished fact. Current research on such imagined futures, however, tends to conceptualize global warming as a singular and common problem, thereby overlooking the cultural specificity of such imaginaries across different geopolitical areas. This paper highlights the spatial dimensions of climate adaptation: it compares future imaginaries (policy plans) of three sinking cities: Amsterdam, New York and Mexico City, and asks how site-specific memories and histories are used in the imagination of sustainable and safe urban futures.

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This paper suggests that site-specific histories play an important role in the adaptation to the challenges of climate change. In the case of Amsterdam, resilient strategies are imagined as a possible return to a "natural", pre-industrial time; in New York, submergence is presented as a possible return to a pre-Hudson time; and in Mexico City, submergence opens up the urban environment to a pre-conquistador time during which the city was an island within Texcoco Lake. In all cases, the past is seen as a possibility to imagine alternative and sustainable future trajectories.

13.00-14.00	Lunch break
14.00-15.00	**Session 3 – Safety, health and social order**

Irene Geerts (Open University)
Safety for whom? Dutch family members of people with a severe mental illness caught between a rock and a hard place, 1960-1990
A mental illness can result in serious threats to the safety of the sufferer, but also to others. Historically, society seems most concerned with the latter. Whenever someone with psychiatric problems commits a violent crime, public opinion cries out for locking up all mental patients. What incarceration means for the safety of those patients – most of whom show no tendency to be violent towards others – has been far less of a consideration. But to relatives caring for a mentally ill loved one, such questions of safety have, then as now, presented harrowing dilemma's. For instance, when in the 1960s many psychiatric hospitals in The Netherlands were still quite poor or even abusive environments, the decision to have a parent, sibling, partner or child in psychiatric crisis admitted was hard, even if his or her behaviour was damaging to themselves or to other members of the family. Another entanglement shows in the contrast between relatives who in the 1970s, in solidarity with the clients' movement, pleaded for safer care and better rights for psychiatric patients, and another generation of family activists arguing a decade later that the resulting closing of hospital beds and housing of former patients in the community led to their most vulnerable loved ones end up as homeless targets for criminals. In my paper I discuss safety dilemma's that family members of severely mentally ill people were confronted with in The Netherlands in the 1960s, 70s and 80s, based on egodocuments that some of them published in a period when they just started to make their voices heard.

Dr. Jan Oosterholt (Open University)
The Transfer of 19th Century Representations of Unsafety: Dutch Adaptations of Eugène Sue's Les Mystères de Paris
In the history of 19th century city novels Eugène Sue's *Les Mystères de Paris*, published as a serial in 1842-43, is of crucial importance. Through Sue's novel a large group of readers came into contact with the poor neighborhoods of the Parisian metropolis. To many of them this world was as exotic as the sphere of life of the native Americans in James Fenimore Coopers' *The Last of the Mohicans* (1826), the work by which Sue, according to himself, was inspired. *Les Mystères de Paris* nowadays tells us probably more about 19th century citizens' fear of an unknown underworld and of an unsafe city than about the daily life in the slums of that period.
As almost everywhere else in the western world Sue's example was followed in the Netherlands in the form of translations, adaptations and imitations. Critics even wrote about a 'Verborgenheden-rage' ('Mysteries'-hype). In my lecture I would like to discuss how Sue's representation of a Parisian underworld was transferred to a Dutch context, for instance in Johan de Vries' *De verborgenheden van Amsterdam* (1844, *The Mysteries of Amsterdam*). How did the literature of the Dutch Sue-followers relate to the debate on criminality, hygiene, prostitution et cetera? Is there an interaction between the literary and non-literary discourse on the safety of 19th century cities?

Anubhav Pradhan (Jamia Millia Islamia, Delhi)
Mutinous Ghosts, Malarial Fears. 'Improving' the Red Fort in British Delhi

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Writing to the General Commanding Officer, 7th (Meerut) Division on 1 March 1910, the Hon'ble H.P. Tollinton, Secretary to the Government of Punjab, forwarded reports of a committee constituted to "enquire into and report on the sanitary condition of the Delhi Fort and its surroundings". The Committee—comprising the Commissioner, Delhi, the Sanitary Engineer, Punjab, and the Sanitary Officer, 7th Division—observed that while "it has been decided more than once that, for political reasons, it is absolutely necessary that the Fort should be held by British troops", there has nonetheless been "a very considerable loss of their military efficiency from the ill-health resulting from its insanitariness". With this view in mind, it consequently suggested a wide range of engineering and civic measures to 'improve' the drainage in and around the Fort.

These expansive deliberations on the sanitary conditions of the Fort were one of a series of such investigations which occupied the attention of British authorities throughout their occupation of Delhi. Once the primary seat of the Mughal Emperors, the *Qila-i-Mubarak*—later Red Fort—had been confiscated and radically refashioned by the conquering British after the Mutiny of 1857. Over the course of the next seven decades, from this moment of systemic militarisation in the early 1860s to the inauguration of New Delhi in the early 1930s, the Fort and its security remained prime priorities for the British administrative machinery in Delhi as it battled the effects of open defecation, sewage discharge, and malarial flood waters on the health and morale of the British troops stationed in the barracks therein. Accordingly, this paper aims to juxtapose these concerns for the health of the garrison with anxieties of an urban, popular rebellion. It will argue that planning to make the Red Fort safer for its British inhabitants may be considered symptomatic of a pathological fear compound as much of malaria and miasma as of Indians' supposed treachery and bloodlust.

Mario Silvester (Open University)
Dangers of the working-class neighbourhood (1870-1940). Slums as a hotbed of infectious diseases
During the last decades of the nineteenth and the first decades of the twentieth century, Dutch people's neighbourhoods and their inhabitants were described in literature, memoirs and (journalistic) considerations as a threat to society. The authors who presented themselves as experts by experience pointed out among other things, that due to poor hygiene slum areas turned out to be sources of infection from epidemic diseases such as smallpox and, because of the worrying moral level of the inhabitants, as a source of sexually transmitted diseases.

This presentation focuses on two of these authors, namely the teacher August Pieter van Groeningen and the doctor Aletta Jacobs. In his short story *Infectious Disease*, Van Groeningen paints a picture of the impact of a smallpox epidemic within a working-class family. Jacobs points out in her memoirs that men of the civilian class regularly visited prostitutes in slum areas, which put them at high risk of a venereal disease.

Both authors advocated better living conditions in slums, but Van Groeningen packages his message in an emotional and detailed story. Jacobs, uses informal tone and few details to inform her readers. In doing so, they are in line with the ideals of a group of social reformers from the civilian class who made efforts to improve living conditions in working-class neighbourhoods and to bring residents to a higher moral and intellectual level. That was good for the residents and made society safer.

15.00-16.00   **Session 4 – Urban vice, Urban order: regulating safety in public space**

Vincent Baptist (Erasmus University Rotterdam)
Criminal or Cosmopolitan: Discourses of Safety on Rotterdam's Interbellum Pleasurescape in Municipal and Audiovisual Sources
During the interwar period, people in the port city of Rotterdam could endlessly entertain themselves on the Schiedamsedijk. This central connecting street formed Rotterdam's core pleasure district, linking it to similar zones of exceptional amusement in other port cities, such as Hamburg's Reeperbahn or Barcelona's Parallel Avenue. These transnationally connected public entertainment spaces can be conceived as

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pleasurescapes, whose notorious reputation was often based on their kinship to historical sailortown districts (Milne, 2016). As microcosms that fostered encounters between a variety of actors, pleasurescapes can be regarded and examined as historical breeding grounds through which to better understand the cultural distinctiveness of port cities in general. These maritime urban hubs are often hailed for their open mindset, while also dealing with infamous legacies. Both aspects stand in a complex relationship with each other. Zooming in on quintessential neighborhoods in port city history, like entertainment areas, helps disentangle these reciprocal forces on a case study-based level.

Researching Rotterdam's Schiedamsedijk through the conceptual lens of pleasurescapes entails scrutinizing both its spatial and experiential connotations to safety. An initial spatial analysis of the area's historical entertainment offers insights in the discrepancies between the cosmopolitan image of Schiedamsedijk's principal amusement venues and the more illicit practices that unfolded in its back alleys (Romer, 1983). Additionally, this paper compares how Schiedamsedijk and the streets around it were represented and discussed in Rotterdam during the 1920s-30s, by investigating the discrepancies between the pleasurescape's audiovisual representations on the one hand (Paalman, 2011), and how the street was discussed in city council records on the other hand. In doing so, remarks will be formulated on how different spheres of urban discourse, from a city's cinematic self-image to its municipal deliberation, both install certain 'regimes of safety' in order to influence a city's future attraction and development.

Jasper Bongers (Open University)
"Give us the fair!" Negotiating perceptions of safety in the context of Utrecht's fairs (1915-1926)
In 1915, Utrecht's fair (*kermis*) was cancelled due to the First World War. This annual feast – offering markets, fairground attractions and a lot of alcohol – was considered to be incompatible with the grief and seriousness called for by the outbreak of war in neighbouring countries. Interestingly, however, the fair was not reinstated after the first shock of war had passed, and even after the war had ended in 1918 the fairs remained cancelled. My paper deals with the attempts of the anti-fair activists to banish the feasts forever, as well as with those of the fair's proponents to re-start organizing them. The heated debates over Utrecht's fairs provide an interesting window into perceptions of safety in the early 20th century, for in the discussions between the fair's opponents and advocates safety and fear were constantly being negotiated. The critics argued that the fairs created a dangerous situation in which vice could thrive, and in which working class men would spend so much money that they could no longer provide for their families. The fair's champions, including the national interest group for fair-organizers, contested this view, and maintained that the fairs' reputation for unsafety was undeserved. By examining the letters, petitions, newspaper articles and 'reports' with which both sides tried to convince the municipal council and the general public, this paper adds to our understanding of how perceptions of safety were negotiated between 1915 and 1926, when the fairs were (partially) restored. Throughout this paper the complex relationship between perceptions of vice and safety in the early 20th century will be discussed.

Dr. Wim de Jong (Open University)
The Construction of urban 'social safety'. Policing ethnic minorities in Amsterdam and Nijmegen, 1970-2000
In the 1960s, urban environments in the Netherlands rapidly changed, partly due to what is often referred to as the 'urban crisis': suburbanization and deindustrialization threatened to make Dutch inner cities hollowed out places with bad housing, abandoned by a white flight and left to students, unemployed, senior and immigrant citizens. An array of social problems arose, varying from prostitution to vandalism, a heroin epidemic and petty crime. Often these problems were connected in public opinion with ethnic minorities, while simultaneously 'antiracism' was a strong current in political and policy debates.
Until then, 'sociale veiligheid', like 'sociale zekerheid' (lit. 'certainty') denoted 'social security', insurance against sickness, accidents and old age. At the turn of the 1980s, 'sociale veiligheid' was redefined, signalling a shift towards 'actuarial justice': criminal justice approached from the viewpoint of risks, against which criminal justice should be the insurance policy. Social safety from here on was about objective and subjective safety of citizens in public space. Partly due to the powerful imagery of dangerous parks and

high-rises, 'social safety' became an influential policy paradigm, as well as a hegemonial emotional discourse, related to concepts such as nuisance, administrative prevention and community policing. This paper analyses the concrete material places this discourse of social safety referred to, such as high-rises, and how they were framed in the policies of municipality and police in Amsterdam and Nijmegen. How did race, class and gender impact this discourse, and what groups and places did it exclude? How did 'social safety' as a discursive practice impact the policing of minorities, especially in high-rises?

16.00-16.15	Coffee/tea break

16.15-17.15   **Keynote prof. dr. Beatrice de Graaf** (University of Utrecht)

Taming the future. Historicizing security and the rise of the national security state since the Enlightenment and the Napoleonic Age
In times of uncertainty – be it terrorist attacks or the Covid-19 pandemic - the national security state is called for. The rise of such a security dispositive, as inevitable, urgent and immediate it may present itself, is rather a modern day invention. In this lecture we trace the rise of the national security state since the Enlightenment and the Napoleonic Age as the consequence of changing notions of 'evil' in the modern western world.
Accepting 'evil' as a metaphysical force, gave way to the rise of 'taming the future'. With theological (and philosophical) conceptions of 'evil' retreating into the confines of the last vestiges of religiosity, new perceptions of threat, risk and insecurity were culturally mediated, and funnelled into new conceptions of institutionalized, state-led security management.
The question is, whether these modern notions of 'taming the future' and the post-Napoleonic developments towards national security states have indeed caused the discourse of evil to wither away, or whether this discourse has continued to smolder underneath and is still erupts and flares up in times of crisis and uncertainty? In short, to what extent has the rise of the national security state affected culturally mediated and imagined conceptions of threat, menace, and evil?

Day 2, Friday 22th of January 2021

Time	**Aula**
9.00-9.30	Walk in with coffee/tea for speakers
9.30-10.30	**Keynote dr. Debra Benita Shaw** (University of East London)

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Leaving Home: Safer Spaces Beyond the Neoliberal Family
The Covid-19 pandemic has seen a rise in cases of domestic abuse worldwide. In the UK, the Guardian reported that, by mid-April, domestic abuse killings had already doubled and, in the same week, the government acknowledged the increase and published updated guidance for victims suffering as a result of the lockdown. For many, most of them women, the UK government's instruction to '#StayAtHome and stay safe' is, potentially, a death sentence. This paper will examine the history of the home as an assumed place of refuge in the context of urban and suburban architecture which both assumes and discursively constructs the contemporary neoliberal family. I want to challenge the determination of the home as a place of safety and interrogate its connection to subject formation. I am interested in how the concept of 'home' invokes ideas that conflate specific understandings of corporeality with raced and gendered ideals of social structure and how these are expressed through the built environment. My question will be whether the vulnerabilities exposed by Covid-19 might open a space for imagining safer spaces beyond the neoliberal family and its association with a highly circumscribed idea of what it means to be 'home'.

10.30-11.30   **Session 5 – Places and spaces of safety**

Dr. Muzayin Nazaruddin (University of Tartu)
Contesting the 'disaster prone area': the case of local communities on the slopes of Mt. Merapi, Indonesia
The paper discusses the discursive and practical contestations of disaster prone areas and human safety between the Indonesian government and the local people who live on the the slopes of Mt. Merapi, the most active volcano in Indonesia. Combining cultural and ecosemiotic frameworks, this study is focused on the dynamic interplays between the self (internal) and the other (external) landscape perceptions, paying special attention to the power relations performed in such dynamic interrelations. The empirical part of the paper is based on qualitative fieldworks in 2013 and 2019 on the local communities on the slopes of Mt. Merapi. This study finds that the interpretations of Mt. Merapi activities are full of contestations and conflicts, especially between the locals and the government, each of which rely on different sign systems. On the one hand, the government has mapped the landscape and defined the human safety based on their remote visual perception to the volcano, especially applying modern sciences and technological tools, which simultaneously function as displays of their exclusive power to explain the activities of the volcano. Following the 2010 explosive eruption, they have expanded the map of disaster prone areas and decided some pre-existed hamlets within the highest slopes as the prohibited lands for human settlement. Consequently, they offered the locals who previously lived on those highest hamlets to be relocated to the new housing on the lower slopes. On the other hand, the locals perceive the hazard as well as the safety of their own live based on specific sign systems, i.e. environmental, magical, and economic sign systems, which have been developed through a long period of adaptation, enabling them to perceive, communicate, and dwell their instable environment. In such kind of deep interrelation, the large parts of nature, especially the volcano and its periodic eruptions, have been included as integral parts of culture (self). The safety of their life is determined by their capability to communicate and understand the activities of the volcano which should be based on their daily practices and interactions with the surrounding environment. Through such everyday spatial practices they resisted the conceived space formed scientifically by the government.

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Prof. dr. Sigrid Ruby (Justus-Liebig-Universitaet Giessen)
Domesticity and domestication as politics of safety
In times of the Corona pandemic people around the world are asked, if not compelled to
stay at home. The personal house or home, the domestic interior and the family are defined as safe
spaces, impenetrable to the virus and its perils. However, this supposedly sheltering sphere seems lacking
in iconic imagery, maybe due to the fact that it is considered private or to the specifics of contemporary
visual culture and media. In contrast, pre-modern depictions of the interior and domestic life, dating from
the 15th century onwards, appear to demonstrate and shape a collective interest in the house as a place of
safety as well as a scene of action, drama, and insecurity. The representation of spatial relations and the
demarcation of gender roles were closely intertwined processes, suggesting specific spheres for women
and men as essential to collective security. The paper will present close readings of exemplary Early
Modern paintings that give insight to the domestic interior and spectacularize it as a showplace of safety
as well as drama. My analytic focus will lie on the visual comparison or analogization of the house with the
female body and – accordingly – on the iconography of the Annunciation, which I consider an archetypical
image of safety (or
security?) via domestication.

Roos van Strien (Independent scholar)
*Brace for Impact: how perceptions of safety influenced architecture and urban planning in the cities Belfast
and Oslo*
Cities have used architecture and spatial techniques to establish a sense of safety for its citizens
throughout history. The last two decades, the mundane and vibrant environment of the city has been a
target for multiple terrorist attacks. As a result, many cities started to implement security measures in
public space that, in order generate positive urban effects and establish a sense of safety, are often
wrapped up in ornamental features such as benches and flower pots. However, it is not always the most
aesthetically pleasing or integrated measure that evokes the biggest sense of security. By comparing the
spatial responses to contemporary terror threats of the cities Belfast and Oslo, this paper will show how
perceptions of safety are shaped by a broader historical, societal and cultural context, and how safety
discourses can influence the architecture and urban planning of a city. This comparison shows on the one
hand how the prevalence of visible militarized urban security measures, is necessary to establish a sense
of security in Belfast. The long period of conflict and violence resulted in a lasting feeling of insecurity, fear
and mistrust among the citizens, for which these hard measures seemed to be the only solution. Oslo on
the other hand, responded to the only terrorist attack on Norwegian soil by Anders Breivik in 2015, by
using the Norwegian values of trust, transparency and democracy as a foundation for their method of
designing-in security measures in the existing urban fabric. Comparing the approaches of both cities
herewith reveals how the same goal, namely to evoke a sense of safety amongst citizens, can be reached
by contrasting spatial interventions, depending on a country's cultural perception of safety.

11.30-11.45   Coffee/tea break

11.45-12.45   **Session 6 – Feeling safe: the impact of media**

Session 6 - Feeling safe: the impact of media
Dr. Jaqueline Hylkema (Leiden University)
Lyes in Print: Fake News and a Sense of Unsafety in Early Modern Europe
'If a Man tells a Lye in Print, he abuses Mankind and imposes upon the whole World', Daniel Defoe
observed in 1704, a time when Europe was imposed on by an abundance of forged books and fake news.
Over the past few decades, fakery, in all its different guises, has become a popular subject for historians
but studies tend to focus on the political dynamics of individual cases. This paper will take a different view
and discuss early modern fake news in terms of its impact on the general experience of safety - or lack of
it - in early modern Europe. This of course includes the notion that much fake news was produced to feed

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on existing fears and create new feelings of unsafety, but the paper's main focus will be on the unsettling realization that the printed word was not to be trusted. This awareness created a sense of unsafety in itself, a notion that will be explored through examples of fake news and their reception from the Dutch Republic and Britain, as well as several general commentaries - visual as well as textual – that provide more insight into the cultural representation of the emotional impact of fakery. The paper will conclude with a brief reflection on today's fake news and deepfakes and whether the emotions that these evoke can be related to the impact of printed lies on Defoe's early modern world.

Nicolas de Keyser (University of Gießen)
The Chronotopes of (In)Security in Crime-Appeal Television
Most explorations of the relationship between safety, insecurity, and television either position the medium, like the term suggests, as a mere intermediary that both accommodates hegemonic ideology—naturalizing it—and facilitates 'cultivation' processes in audiences or, by virtue of emphases on active reception and the importance of choice in media consumption, stress the role that viewers play in the creation of meaning—allowing for resistant readings on their part. Often lost in this shuffle of critical content or discourse analysis and ethnographic audience research, then, is attention to the ontological temperament of the televisual text itself: the stylistic, generic, narrative, or intertextual qualities that undergird and propel it—an analytical pursuit that has primarily seemed reserved for literature and film. In order to remedy this dearth of understanding, I proceed from the semiotic argument that any textual representation of insecurity also, concomitantly, signifies its correlative— i.e., security—to investigate, by experimentally adapting Marianne Valverde's (2015) socio-legal translation of Bakhtin's 'chronotope' for TV, how the inherent logics of the televisual form inform the construction of this binary. Reading to that end as what Valverde designates 'security projects' (sets of practices that seek to provision safety) the 1980s and 1990s versions, respectively, of the so-called 'crime-appeal' shows (programs that entreat viewers for help in crime solving) *Opsporing Verzocht*
(AVRO) and *Témoin N° 1* (TF1), I lay bare contrasting 'spatiotemporalities', 'jurisdictions', and 'moods' (the affective dimensions of a 'project') to illustrate how both culturally-specific and universal aspects and categories of televisuality contribute to shaping the representations as well as societal meanings of (in)security.

Daniel Michaud Maturana (UcLouvain)
News, quantifiers and the perception of safety
The aim of this ongoing research is to describe the influence of quantifying expressions on the perception of safety. The hypothesis is twofold: (i) those expressions represent conceptualizations that are associated with danger in different ways, and (ii) those expressions activate a different impact on the receiver of the message. This contribution focuses mainly on the analysis of nominal, adjectival and verbal expressions of quantity related to covid-19, like "wave of", "a massive spike" and "already piling up" (CNN 05/5/2020) in the following examples:

1)   Hong Kong had just begun (…) when it was hit by a second **wave of** the novel coronavirus.

2)   (…) **a massive spike** since its previous prediction (…)

3)   When you think of what was already happening (…), the bodies were **already piling up**.

The theoretical framework is Cognitive Linguistics (Langacker, 1991; Fillmore 2006), based principally on the research on quantifiers in that framework by Verveckken (2015) and Michaud Maturana (2011, 2019). The study analyses the conceptual meaning of the quantifying expressions in CNN news (https://edition.cnn.com/). The results so far reveal that the expressions activate the perception of

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(un)safety in society not only by using metaphors, but mainly by representing a (un)safe scene in which the reader is included by the writer.

Dr. Elizabeth Parke (University of Toronto)
Filming Safety: Dashcams, Cars, and the Sinosphere
Driving is dangerous. Media scholar Greg Siegel and sociologist Ulrich Beck articulate how event data recorders or 'black boxes' record and shape our appetites for risk, perceptions of safety, and designs for improving future transportation; while film and cultural studies scholars Kristin Ross, Tom Gunning, and Karen Beckman articulate how cars and moving images are entangled technologies with shared histories. However, the nexus of cars, moving images, and social perceptions of safety in the Sinosphere (the People's Republic of China, Taiwan, Hong Kong, Singapore, and Chinese diasporas) has yet to receive adequate scholarly attention.
I focus on the dashcam—a small camera mounted on the windshield of a vehicle—as it is enmeshed within the cultural milieu of luxury car cultures in the Sinosphere, and argue that the Taiwanese film, *The Great Buddha +* (director Huang Hsin-yao, 2017) exemplifies anxieties related to perceptions of safety in public spaces, reliability of legal systems, and social inequalities determining one's safety in the Sinosphere.
For the characters of *The Great Buddha +* safety is literally black and white, whereas danger and risk are depicted in full color. The majority of the *mis-en-scene* of the film is shot in black and white and follows two working-class characters. In a moment of boredom, they watch their boss's dashcam footage; in this moment of illicit viewing, the film shifts to brilliant technicolor. Huang's shift in chromatic register creates a seductive neo-phantom ride; one evocative of some of the very first cinematic experiments in the early 19th century where audiences, from the safety of their theatre seats, experienced train rides whipping through the countryside. In contrast to the titillating fear of early phantom rides, Huang's neo-phantom ride instead captures corruption, greed, and murder; in short, the unsafe nature of roads in Taiwan.
In sum I demonstrate that by using the media assemblage of the luxury car, dashcam and the recorded footage, Huang reveals the drawbacks and limitations of the dashcam as a tool of road safety, thereby troubling our assumptions of safety discourses and how these practices function in the Sinosphere.

12.45-14.00	Lunch break

14.00-15.00	**Session 7 – Experiencing safety**

Dr. Marieke Borren (Open University)
The Color of Safety. Racializations of Lived Embodied Experiences of Un/Safety of Public Spaces
This paper explores the variety of first-person lived embodied experiences of safety and unsafety of public urban spaces, and how these are bound up with people's racial situatedness (and its entanglement with class and citizenship - formal citizenship status, i.e. being documented or not) within different socio-historical contexts.
For example, white privilege entails the taken-for-granted freedom to inhabit public space, to move in and out of it and around it as one sees fit ('white expansiveness'). For white bodies, public space may appear as *open* spaces, whereas non-white bodies seem to be exposed to police violence and street crime (and higher risks of viral infection) far more frequently. For them, movement in public space is inhibited, while they are simultaneously condemned to unsafe public spaces more often, for a variety of reasons. To give just one example: as we have seen during the Covid pandemic, poor people around the globe – the majority of them being non-white – do not have the privilege of working from home, but need access to public space to make a living.
I will study the relation between race, space and movement, not (at least not only) in an empirical ('ontic') register (history, social sciences, etc.), but on the ontological plain, translated as the relation between embodiment, spatiality and motility. I will mainly draw on the phenomenological notion of the 'I can' body

(Husserl, Merleau-Ponty, Arendt) and its entanglement with one's 'facticity' or 'situation' (Beauvoir, Fanon).

I will explore the interaction between two dimensions of the workings of racialization of bodies in public spaces:

(a) the lived body: How is what bodies 'can do' in public space, who can and who can't move around it freely, confidentially and uninhibited, racialized?

(b) the appearance and lived quality of public spaces and the relation between private and public spaces: How is the appearance of public space as either open or as a space of harmful visibility, racialized?

I will illustrate the interactions between these two dimensions with three recent examples of the spatiality and motility of *white* embodiment, taken from different geographical contexts: South Africa, Netherlands and the US.

Dr. Bianca Briciu (Saint Paul University, Ottawa)
I See It So That You Don't Have To: Safety, Compassion and Vicarious Trauma in Films about War Correspondents

This paper explores the lack of safety in war journalism through the analysis of two films: *A Private War* (Matthew Heineman, 2018) and *1000 Times Goodnight* (Erik Poppe, 2013). The films detail the stories of female war correspondents who are torn between two conflicting emotional forces: the belief that witnessing and documenting violence will lead to change for people experiencing the traumas of war and the attraction for danger caused by their vicarious trauma. Theories of trauma point out two major effects on the individual psyche: disconnection between mind and body and the disconnection of the individual from collectivity. This paper explores the emotional architecture of safety in relationship to the emotional after effects of trauma. The compassion that the protagonists of these films feel towards people who experience the brutalizing violence of war leads to their disregard for safety and the unravelling of their own world. Gender plays also an important role in the framing of safety and danger in the films since courage has been traditional seen as masculine. The female journalists in these three films take ownership of the traumatic experiences of others through their compassionate drive to make the world intervene but they end up experiencing trauma themselves. The emotional after effect of trauma is the lack of concern for one's own safety, a certain fascination with death and suffering that ends up taking over the lives of the protagonists. The films invite us to experience a sense of shared responsibility as interconnected human beings through the act of witnessing the suffering of others. We cannot be free unless others are free and we cannot feel safe when we witness acts of cruelty and violence. Unclaimed traumatic memories travel our collective imagination like restless ghosts trying to find appeasement through the act of witnessing. Vicarious trauma shows us that we cannot be safe unless all of us are safe.

Dr. Frederik van Dam (Radboud University Nijmegen)
Safety as Nostalgia: Literary Representations of the European Question in Interwar Fiction

In the years between the two World Wars, people were caught between the trauma of one total war and the fear of the next. Scholars of modernist literature such as Paul Saint-Amour have argued that this culture of anxiety determined the experimental and encyclopaedic form of contemporary fiction. While this focus on the literary representation of anxiety and isolation has yielded significant findings, it has obscured literature's imaginative and connective potential. This paper contributes to larger project which aims to recover this potential and which suggests that certain novels in this period instilled a desire for peace and security. These novels belong to a genre that I would call the novel of cosmopolitanism, a genre that aimed to foster a renewed belief in world citizenship, thus providing a fictional response to the so-called European Question. In this paper, I will explore how these novels' representation of safety is informed by feelings of nostalgia, the longing for a lost homeland, and I will illustrate my claims by means of a close and comparative reading of Stefan Zweig's *Ungeduld des Herzens* (*Beware of Pity*, 1939) and Sándor Márai's *A gyertyák csonkig égnek* (*Embers*, 1942). These novels infuse the world of the nineteenth century, or what Stefan Zweig in his memoir called '*Die Welt der Sicherheit*' ('the world of safety'), with a

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sense of nostalgia. Scholars often interpret such instances of nostalgia as reactionary or xenophobic, but I aim to show how these novels establish an ethical ideal that could be shared by diverse groups whose only connection was the longing for a past that never was.

Dr. Femke Kok (Open University)
Feelings of being (un)safe. A philosophical exploration of feelings of unsafety in the work of Magda Szabó (1917-2007)
In this paper, I analyse the role and nature of feelings of unsafety in the work of the Hungarian novelist Magda Szabó (1917-2007) by means of the emotion-theories of two philosophers: Martha Nussbaum and Matthew Ratcliffe.
Feelings of (un)safety play a prominent role in Magda Szabó's work, for example in the famous novel *The door,* about the loaded and unpredictable relationship between a writer and her housekeeper during Communist rule. They are also prominent in *Iza's ballad* (1963)*,* a novel about an elderly woman who gives up her family-house in the countryside and moves to Budapest after her husband died, and in *Katalin street* (1969) which centres around the murder of the young Jewish girl Henrriette Held during the Second World War. All three novels deal with feelings of unsafety in the context of historical trauma.
Martha Nussbaum's philosophical oeuvre examines the role and value of emotions from the perspective of literature. Her approach of emotions is particularly fit for the analysis of Szabó's work, not only because she uses literature for philosophical purposes, but also because she acknowledges the important role of (personal) history in the expression and appearance of emotions. Since Nussbaums cognitive approach of emotions is often disputed, particularly by phenomenology, I will contrast her views to the phenomenological emotion-theory of Matthew Ratcliffe, aiming to find out whether the feelings of unsafety as represented in the work of Szabó are better understood as 'cognitive emotions' or as 'existential feelings'.

15.00-16.00   **Session 8 – Representations of safety in word and image**

Dr. Lizet Duyvendak (Open University)
Art works performing unsafety: Tumbling into someone else's life?
The Dutch poet Ester Naomi Perquin (Utrecht, 1980) worked as a prison guard for four years to help fund her studies. 2012 saw the appearance of her collection *Celinspecties* (Cell Inspections), poems about prisoners and their criminal deeds and about the work in prison. As Poet Laureate between 2017-2019 she followed by invitation several policemen and –women and published the collection *Lange armen (Long arms)*, 10 poems on police work.
The Dutch poet Menno Wigman (1984-2018) wrote poetry in response to old police pictures of assasinations. He puts himself in the position of murderers in 5 poems in the collection *Dit is mijn dag* (*This is my day*) (2004). In the poetry of Perquin and Wigman different perspectives and roles are presented: of prisoners and prison guards, of victims and policemen- and women, and of murderers (men and women); in sum of perpetrators and the legal world.
The subjects of these poems: murder, rape, pedophilia, or car accidents are not immediately associated with poetry, nor is police work a common poetic theme. What is the function of this kind of poetry? Rita Felski (2008 and 2015) states that there are four modes of textual engagement between readers and literature: recognition, enchantment, knowledge and shock.
In my lecture I would like to discuss the following topics: how and why do these poems perform (un)safety? Whose stories are told in these poems? How can readers engage with perpetrators in this kind of poetry?

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Dr. Frauke Laarmann-Westdijk (Open University)
The Image of the Hangman
The general safety system in modern societies is guaranteed by a system consisting of the trias of police force, justice and the panel system. The ultimate punishment is the death penalty, stil executed in more than twenty countries on earth. Except from punishment death penalties are considered as protection of citizens against convicted offenders. Therefore it should be expected that people who carry out this punishment would be highly regarded. However today they remain mostly anonymous and/or the structure of the execution prevents the performers from knowing who is actually responsible for killing the convict.

The image of the hangman in the first period of professionalisation during the seventeenth century seems not to be positive either. Different prejudices can be found: they seemed to be some kind of untouchables not allowed to mix with normal citizens, even not allowed to touch them literally. Only Lutherans were asked to perform death sentences because they could justify themselfs for not keeping the sixth commandment. Hangmen stayed anonimous, etc.

In my paper I will focus on the (visual) representations of hangmen in the Netherlands during the seventeenth century, examine some of these prejudices and consider whether the hangman was part of the perception of safety of the public.

Dr. Erik Swart (Justus-Liebig-University, Gießen)
The massacre of the innocents. The imagination of unsafety during wartime in sixteenth- and seventeenth-century European painting
For sixteenth- and seventeenth century Europeans war was an unavoidable element of daily life. As the notion of the 'non-combatant' was ill-defined and collided with old, established customs of war, targeting 'civilians' was often an integral part of warfare. They were captured for ransom, and their possessions were taken as booty. The alternative was paying the soldiers to prevent all this. But even if they paid, 'civilians' might still suffer horrendous physical violence, including rape and torture. This structural unsafety found an expression in painting, for instance in the portrayal of the Biblical story of the Massacre of the Innocents. The goal of my contribution is to analyse the development of relevant paintings during the sixteenth and seventeenth century in relation to changing attitudes towards the 'non-combatant'. I will explain this development and discuss what it meant for the unsafety of the relevant social groups. In other words, I intend to analyse an example of how art works perform (un)safety and how this is linked to affectivity. Also related is the question of how feelings of safety are influenced by processes of in- and exclusion of specific social groups. In my conclusion I will include a statement on how safety representations and the related discourses functioned in society.

Dr. Karen Westphal Eriksen (The National Gallery of Denmark)
Portraying the feeling of being unsafe in art by Svend Wiig Hansen and Dan Sterup Hansen
"Think about how precariously we live, we are in danger - it just takes some crazy idiot to push the button, and then it will all blow up."[1] In 1956, 1958 and 1959 a group of Danish artists exhibited their art under the title "Man." They wanted to address the status of the human being in its cultural context. Form and content met in images of human beings, many in internal and external peril from nuclear threats, dawning cold war anxiety and the humanistic hangover from the atrocities of the Second World War.

Among these exhibiting artists were Svend Wiig Hansen and Dan Sterup Hansen. The human beings they rendered in their art carried connotations of both hope and safety as well as connotations of threat. I will discuss how the body became a site of anxiety as well as a site of hope in works by these two artists and how this material and emotional site intersected with political history and the political views of the artists. Whereas feeling unsafe was the effect of the art on the viewers; the viewers were in response charged with the job of creating a safe society.

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16.00–16.15	Coffee/tea break

16.15-17.15 **Keynote prof. dr. Nils Büttner** (State Academy of Arts Stuttgart)

The „Golden Age" Revisited: Images and Notions of Safety from Insecure Times
The 17th century is considered the "Golden Age" of Dutch art. It was a time of cultural boom, that was fostered by the European courts and the bourgeois elites of Europe. However, it is also a period marked by political and economic transformations, but above all of wars and violent conflicts. During this time a structure of legal norms and state borders developed that are still effective today. The roots of today's Europe lie in that period. At that time, also the foundations of the still effective visualizations and pictorial imaginations of safety and political iconography were laid. The painter Peter Paul Rubens made a significant contribution to this, whom the Dutch diplomat Constantijn Huygens considered to be the most important Netherlandish painter of his time. Rubens experienced the war himself, the devastation of which also affected his estate in Ekeren. In allegorical pictures he dealt with war and peace, gave visual expression to the hopes for safety for the ceremonial entry of the new governor, but also depicted everyday life in times of war. Thus he entered into a pictorial dialogue with Dutch pictures of his time. Based on the life and work of the painter and diplomat Rubens, the paper will focus on Netherlandish art and the visual discourses which developed the still prevalent European pictorial cosmos of safety in those uncertain times.

17.15 -17.30 Closing remarks by Prof. dr. Gemma Blok, head of research faculty of humanities Open University

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