Practicing Difference

15th Meeting of the Luce Irigaray Circle
Online Works-in-Progress Conference
4-6 July 2025

Introduction 2
- About the Luce Irigaray Circle 3
- Statement of Values 3

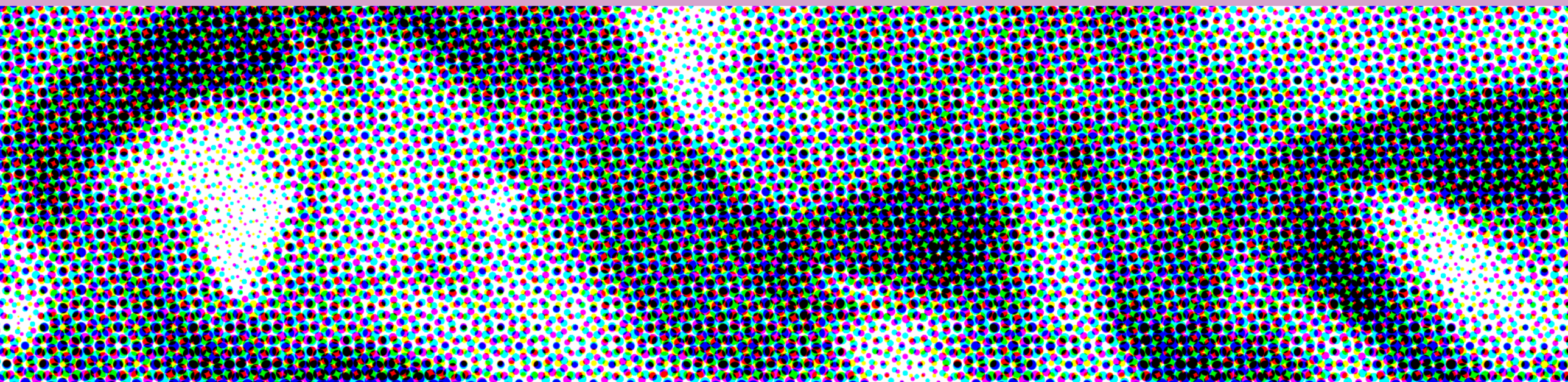
Programme Outline 4

Programme Details 5
- *Peer-to-Peer Working Groups* 6
- *Peer-to-Peer Working Groups Roundtable Reflection* 6
- *Practicing Anti-Happiness with Luce Irigaray* 6
- *Practicing Difference Reading Group #4* 7
- *How Do We Feel?* 7

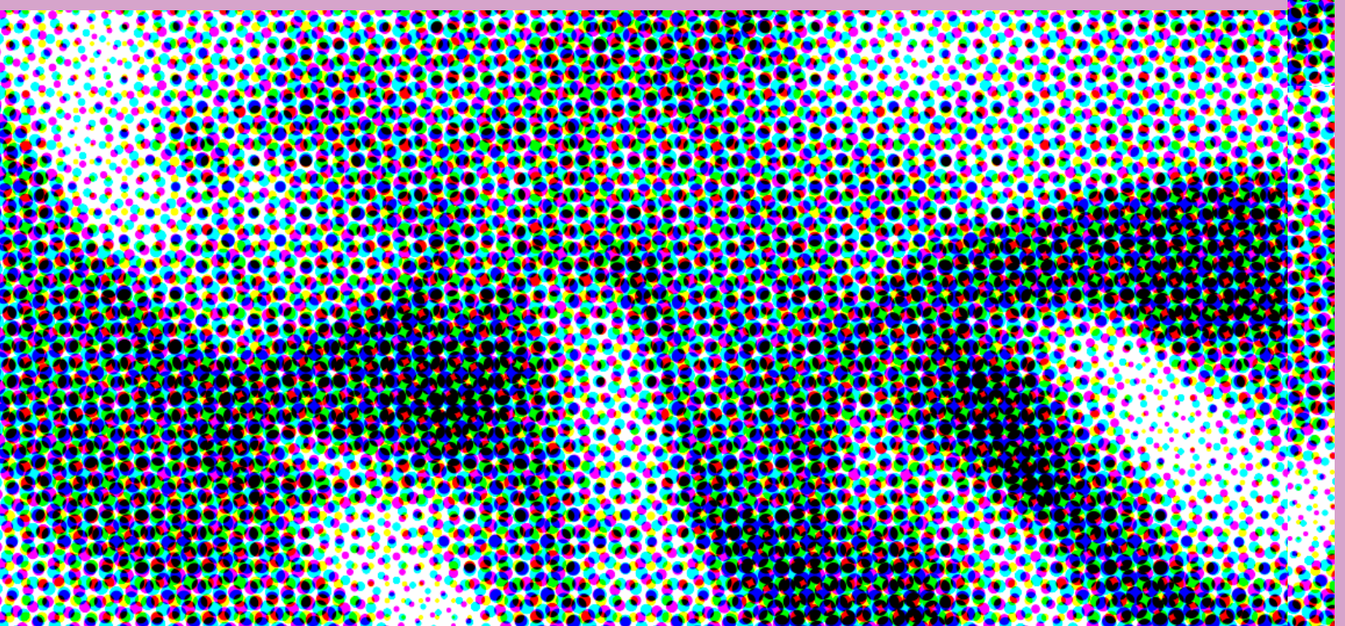
Participant Details 8

Reading Group Archive 12

Further Information 14
- Acknowledgements
- Zoom Guidance



Introduction



The 15th meeting of the Luce Irigaray Circle is a three-day interdisciplinary conference devoted to scholarship and creative work on or inspired by Luce Irigaray's writings. This non-traditional online conference format foregrounds creative practice, peer-to-peer sharing, and learning from works-in-progress.

Building on the inaugural 2023 online works-in-progress conference, with its focus on Irigaray's psychoanalytic practice, pedagogy and activism, the 2025 meeting invites researchers and creative practitioners to put our lived differences into practice to generate new encounters with Irigaray's philosophy of sexual difference. Given that we are living during times of intense global societal, environmental, economic and political inequity, uncertainty and devastating violence, we hope this invitation to practice difference can inspire the cultivation of community, imagination, pleasure and resistance. The conference draws inspiration from Irigaray's words in *Sharing the Fire* (2019):

> Withdrawing into ourselves furnishes other coordinates towards a spatial architecture, above all if a double withdrawal exists, our own and that of the other, but also our respective coming and going from the outside to the inside of ourselves. In this architecture, our sensory perceptions and our gestures also sketch points, lines, surfaces which contribute to building another space within the space in which we are situated, a place that desire clears, opening to and little by little creating another world. (2019, 11)

Practicing Difference therefore intends to make space to explore 'other coordinates' of practice, and create new connections with others, to reflect upon what it means to dwell differently in the world today.

It is in this spirit that we invite engagement with 'works-in-progress' in various forms; encompassing experimental, interactive, open-ended, or unfinished projects. This conference explores various modalities for sharing works-in-progress, including peer-to-peer working group sessions, roundtable discussions, reading groups, participatory workshops and events.

Anna Bunting-Branch
Peg Rawes
Conference organisers

About the Luce Irigaray Circle

Since 2006, The Irigaray Circle has cultivated a space for honouring and interrogating Irigaray's thinking about sexual difference, by supporting the multiple research trajectories, methods, and projects her thought inspires. The Circle welcomes members from all disciplines, approaches, and forms of practice within and beyond academia. For more information on the Luce Irigaray Circle or to sign up for email updates go to *www.irigaray.org*.

Recent Irigaray publications include:

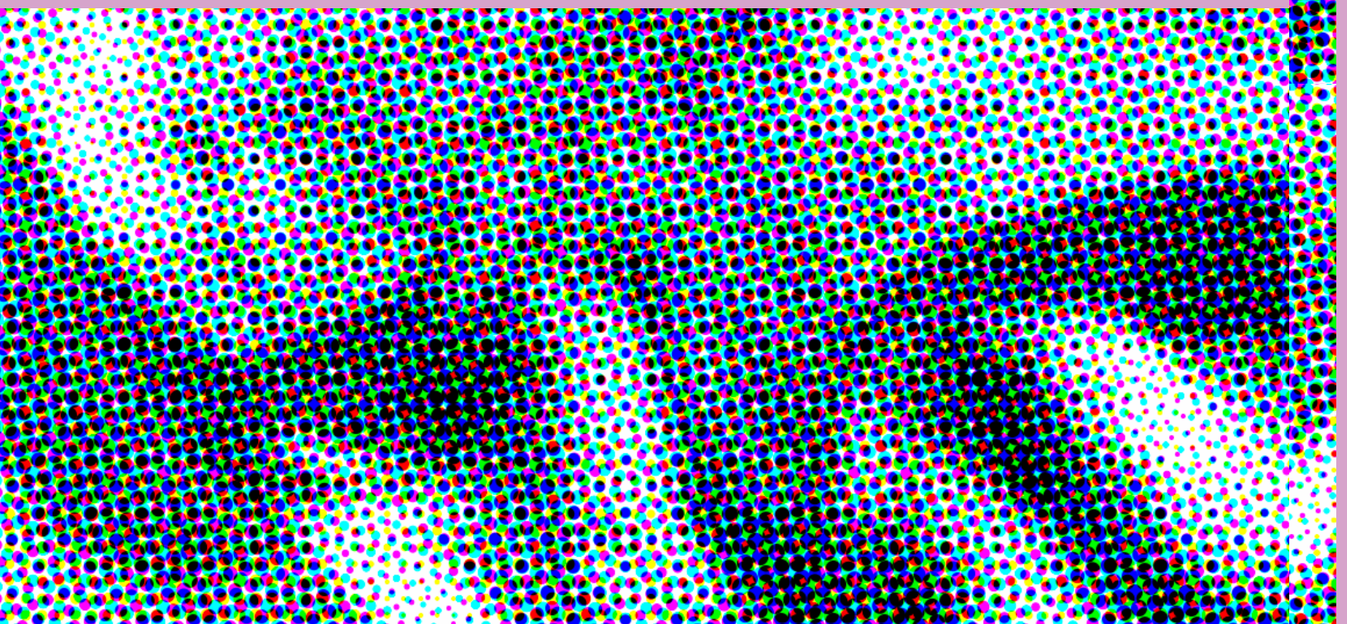
- Luce Irigaray (2024), *The Mediation of Touch*, Basingstoke: Pallgrave Macmillan.
- James Sares and Mary Rawlinson eds. (2023), *What is Sexual Difference: Thinking with Irigaray*, New York: Columbia University Press. This anthology provides a very good contemporary analysis of Irigaray's thinking about difference, with eighteen chapters by Irigaray Circle researchers and other scholars on: ontology, race, gender, sexuality, natality, creative practice, and nature.
- Ruthanne Crapo Kim, Yvette Russell, and Brenda Sharp eds. (2022), *Horizons of Difference: Rethinking Space, Place, and Identity with Irigaray*, New York: SUNY Press. Twelve original essays inspired by Luce Irigaray's critique of Western philosophy, culture, and metaphysics, and her call to rethink our relationship to ourselves and the world through sexuate difference.
- Luce Irigaray (2021), *A New Culture of Energy: Between East and West*, translated by Stephen Seely, Stephen Pluháĉek, and Antonia Pont, New York: Columbia University Press.
- Luce Irigaray (2019), *Sharing the Fire: Outline of a Dialectics of Sensitivity*, Basingstoke: Pallgrave Macmillan.
- Luce Irigaray and Michael Marder (2016), *Through Vegetal Being: Two Philosophical Perspectives*, New York: Columbia University Press.

Statement of values

The non-traditional online conference format of the 15th Meeting of the Luce Irigaray Circle foregrounds creative practice, peer-to-peer sharing, and learning from works-in-progress. All participants are invited to engage with a spirit of generosity and openness to learning and unlearning in dialogue with different practices.

As convenors, we are committed to cultivating a space that is trans-affirming and anti-racist. By confirming your participation in this conference and associated events you agree to respect this commitment and the rights of all participants.

Programme Outline



Friday 4 July

12PM to 12:30PM (GMT+1)	**Welcome Event: Introductions and Housekeeping**
12:30 to 3PM (GMT+1)	**Peer-to-Peer Working Group Sessions** *(Note: Closed to audiences)*

Saturday 5 July

12PM to 1PM (GMT+1)	**Practicing Anti-Happiness with Luce Irigaray** Evangelia Danadaki and Eftihia Mihelakis *(Screening and discussion)*
1:30PM to 2:30PM (GMT+1)	**Peer-to-Peer Working Group Roundtable Reflection** Elspeth Mitchell, Isabelle Doucet, Rachel Jones, Rebecca Hill, Sabrina L. Hom, Yvette Russell and James Sares (chair)
3PM to 5PM (GMT+1)	**Practicing Difference Reading Group #4** Uma Breakdown and Anna Bunting-Branch

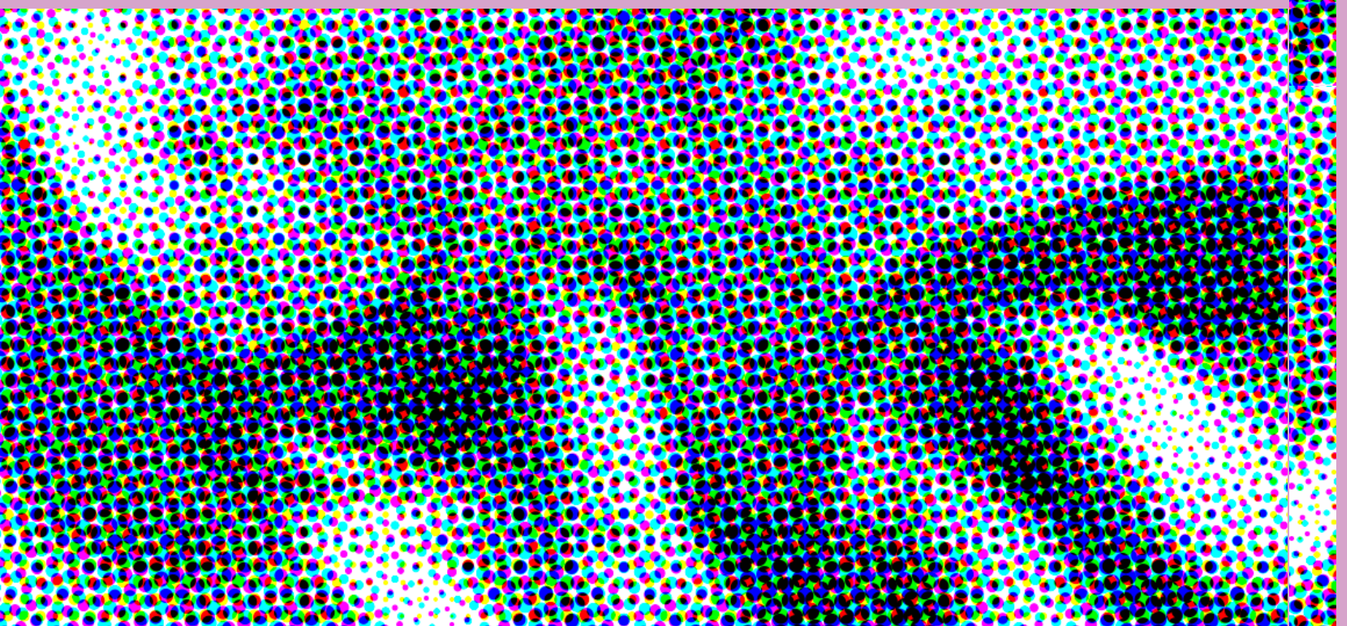
Sunday 6 July

12PM to 1:30PM (GMT+1)	**How Do We Feel To Feel?** Rebecca James *(Workshop)*
2PM to 4PM (GMT+1)	**Luce Irigaray Circle Executive Committee Meeting** *(Note: Non-members welcome)*

Please note:

We are delighted to have participants joining from across a wide range of international time zones, from UTC-5 to UTC+10! The conference programme has been designed to accommodate this as comfortably as possible.

Programme Details



Peer-to-Peer Working Groups

The aim of the peer-to-peer working group sessions is for participants to receive, respond to, and share discursive feedback with each other. The working groups are organised by a loose thematic thread, bringing together participants from different disciplines and practices.

Working group sessions are closed to audiences, but our public roundtable reflection session (Saturday 5 July, 1:30PM to 2:30PM) will offer insights on these shared dialogues and a chance to trace shared areas of interest in emerging scholarship.

Group 1: Air – *Inspiration and communication*

Giacomo Scavello – Irigaray (with Cavarero and Rawlinson) on Antigone: love, life, future
Angela Glindemann – *Inn*
Fawzeyah Alsabah – I Wish I Were a Woman: A Fictofactual Tale
Yehong Wei – Nüshu and the Space of the Feminine: Interpreting Women's Script with Luce Irigaray

Moderated by: **Sabrina L. Hom**

Group 2: Earth – *Matter, land, the concrete*

Ian FONG – *Dear Demian:* Ceramics and Irigaray: Art and Philosophy of Touch in Fluidity
Albert Brenchat Aguilar – The Specular Management of Cities and People: Writing 'difference' in development planning with Cynthia Cockburn
Sidra Khokhar – Feminism at the Fringe: Exploring Gender and Space in Islamabad's Nurpur Shahan and Its Afghan Immigrant Community

Moderated by: **Yvette Russell**

Group 3: Fire – *Politics, transformation, desire*

Ruke Sandrine Kong – Triadic Tensions: Mother-Daughter-Woman Relations through Irigaray's Bidirectional Framework
Santiago Pierre-Neptune – Sp-Echo-Lum: Narcissus' Impossible Voice
James Sares – The Dialectics of Desire in Hegel and Irigaray

Moderated by: **Rachel Jones**

Group 4: Vegetal – *Generativity, otherness, communities*

Tamara Tyrer – *And As The Mazy Web She Whirls* (2025), 5 mins
Ruo Jia – Hystera Mothering
Tumpa Husna Yasmin Fellows – Climate care practice through architecture

Moderated by: **Elspeth Mitchell**

Peer-to-Peer Working Groups

Group 5: Void – *Space for difference, emergence, the unknown*

Talia Fell – Luce Irigaray and Relations between Women
Steinunn Hreinsdóttir – The riddle of sexual difference has answers
Brig Brigham – The Other's Discourse: punctuation, absence, and the language of the feminine in Irigaray's Speculum of the Other Woman or — ( ) …
Kyliel Thompson – Irigaray's Sequences: Allegory and Mimesis in *Speculum de l'autre femme*

Moderated by: **Rebecca Hill**

Group 6: Water – *Interconnection, creativity, process*

Kefan Bai – Fluidity as Ontological Inquiry: The Poetics of Shadow and Irigaray's Idea of Water
Charlotte McGowan-Griffin – *Ten Thousand Works on an Archipelago*
Noor Imran – Discerning the Feminine Nature of Matter
Kelly Schoina – Who's afraid of Luce Irigaray? Irony as a smashing of the mirror

Moderated by: **Isabelle Doucet**

Peer-to-Peer Working Groups Roundtable Reflection

Elspeth Mitchell, Isabelle Doucet, Rachel Jones, Rebecca Hill, Sabrina Hom, Yvette Russell and **James Sares** (chair)

In this open event, moderators will share their reflections on the discussions in their groups, with space for contributions from participants.

Saturday 5 July, 1:30PM to 2:30PM

Practicing Anti-Happiness with Luce Irigaray

Evangelia Danadaki and **Eftihia Mihelakis**

This project emerges from a quiet internal reading of Irigaray's essay, *Sharing the Fire* (2019), and wishes to reflect on anti-happiness as an aesthetics of silence. This proposal will be initiated and performed in a transdisciplinary and collaborative rhythm by two female friends, suggesting a type of "double withdrawal" outside and inside our shared bodies. By conceptualising and designing this feminist (theoretical and visual) project, which will be partly written and partly visualised in the form of an experimental film-essay, we seek to re-situate our subjectivities within a shared space to withdraw into ourselves towards a non-spatial sensorial architecture. Our aim is (a). to approach the question of difference by performing anti-happiness to highlight the creative potentiality of the 'feminine' within the practices of filmmaking and writing and (b). to address through the praxis of filmmaking (as writing) the limiting 'phallic' model of happiness that dominates the patriarchal narratives associated with the project of becoming a subject-Woman. The project will draw on the aesthetics of Chantal Akerman and the feminist theoretical framework of Luce Irigaray to respond to the phallogocentric paradigm of happiness: to present an alternative to traditional narratives of happiness by exploring the notion of looking out the window alone (both literally, figuratively, and psychically). The filmmaking process (writing, shooting, editing) will hone in on our own language to present our shared psychic spatial story.

Screening and discussion
Saturday 5 July, 12PM to 1PM

Practicing Difference Reading Group #4

Uma Breakdown and **Anna Bunting-Branch**

Join us for a reading group session hosted by Uma Breakdown and Anna Bunting-Branch – the fourth in our ongoing series led by interdisciplinary researchers engaging with Luce Irigaray.

Together, we will read aloud from Uma's recent short story *The Borrowed Car* (2025) along with extracts from Luce Irigaray's "Being Two, How Many Eyes Have We?" (2002), "A Natal Lacuna" (1994), and "Plato's *Hystera*" in *Speculum of the Other Woman* (1974).

This open discussion will explore themes of affect, erotics, gender and genre – thinking with Luce Irigaray through ideas of rural queerness, violence and repair that shape Uma's own practice as an artist, writer and game designer.

No advanced reading is required, and access to the text will be provided in the session.

Saturday 5 July, 3PM to 5PM

How Do We Feel To Feel?

Rebecca James

For this workshop I invite participants to experience feeling states in their body and to explore the the paradox of language when communicating what is sensed with self and others.

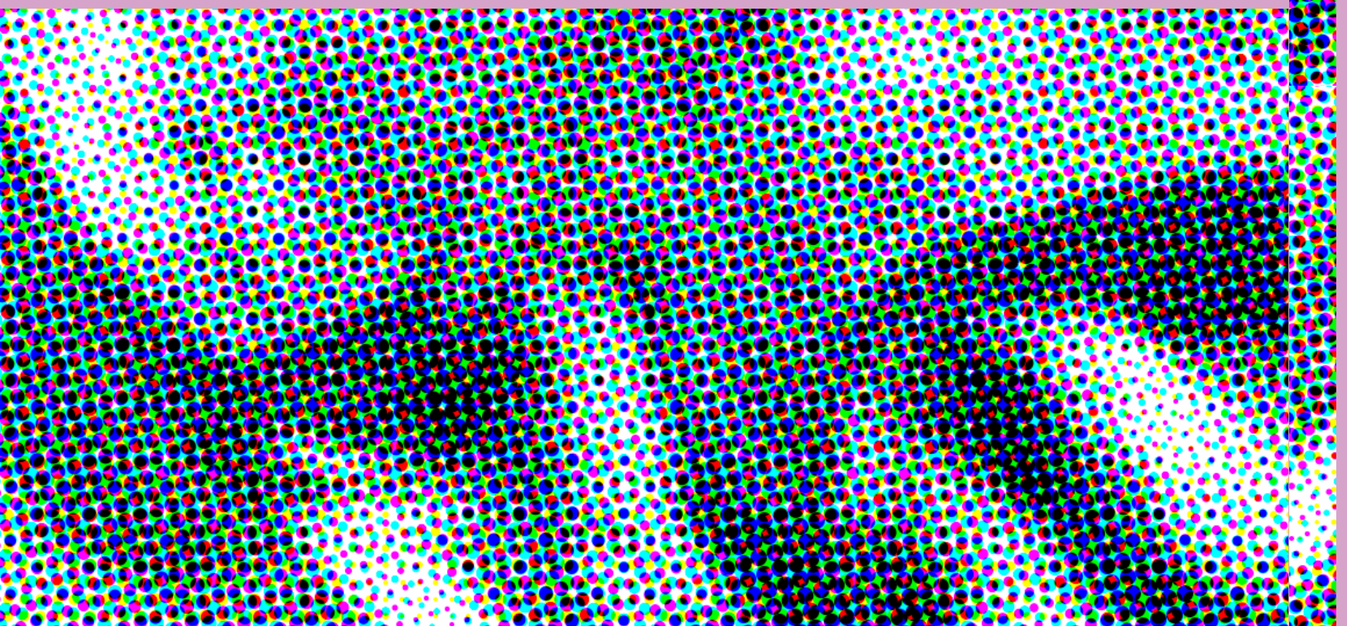
We will explore sensation via short guided meditations. Specifically we will drop into the inner landscape of our body, bringing gentle awareness to how it feels to perceive our cells.

By inviting silence and stillness we will create availability for present sensation to emerge into our awareness. This may come in the form of language, sensation, image, metaphor, symbol, memory etc. There will be discussion on how it feels to feel. *From where is the information arising? How do our bodies talk to us?*

I will be grounding the workshop in my dual practices as a Craniosacral Therapist and as an Artist-maker and Interior Designer.

Sunday 6 July, 12PM to 1:30PM

Participant details



Giacomo Scavello
Before joining Utrecht University in February 2023, Giacomo was a postdoctoral researcher at the University of Verona within the research project METra, where he also obtained his PhD in classics and classical reception. He received his BA and MA in classics and ancient philosophy from the University of Milano ‘Statale’. He has been academic visitor and research fellow at Oxford, Berlin and Fribourg (CH).

Angela Glindemann
Writer, editor and PhD candidate living on unceded Wurundjeri land in Australia, often writing creatively as Ange Crawford. In her doctoral research at RMIT, she is exploring spatial writing, with a particular interest in ambiance, gesture and porosity. Her debut YA novel, *How to Be Normal*, won the inaugural Walker Books Manuscript Prize and was released in March 2025. Ange also recently contributed an experimental essay to *Someone Like Me: An Anthology of Non-fiction by Autistic Writers* (UQP). She has a book publishing background and volunteers with local artist-run initiative Seventh Gallery, where she runs para-academic writing programs.

Fawzeyah Alsabah
Fawzeyah Alsabah is an architect, architectural historian, and interpreter and translator specialising in immigration and family law. She holds a bachelor’s degree in architecture from Kuwait University and a master’s in architectural history from the Bartlett School of Architecture. She is currently pursuing her PhD at the Bartlett School of Architecture, where she explores the underrepresentation of Arabian Gulf women through the reinterpretation of London’s West End department stores. Her research interests lie in transdisciplinary studies, particularly at the intersection of feminist, socio-cultural, architectural, and urban studies.

Yehong Wei
Yehong is an interdisciplinary researcher, designer, and curator. Her academic and creative practice centres on participatory design and community collaboration, using design as a method to engage with social issues and amplify the voices of marginalised communities. Her PhD research explores how community-centred approaches can activate and reinterpret cultural heritage. She is one of the lead curators and producers at Canal Dream Community Interest Company, where she co-organises public art festivals that transform London’s waterways into vibrant, inclusive creative spaces.

Ian FONG
Ian FONG is an independent scholar teaching literary and cultural studies in various tertiary institutions in Hong Kong. He received his PhD degree in comparative literature from the University of Hong Kong.

Albert Brenchat Aguilar
Albert Brenchat Aguilar is a Lecturer and co-Director of Public Programme at the Bartlett School of Architecture, UCL. He edited *As Hardly Found: Art and Tropical architecture* (Architectural Association Publications, 2025) and co-edited *Wastiary: A bestiary of waste* (UCL Press, 2023). He has published in *Architecture&Culture* and *Architecture Theory Review* as well as in publications for the general public such as *Scottish Left Review.* He previously worked as an architect and town planner. His work has been funded by the Graham Foundation, Henry Moore

Foundation, Paul Mellon Foundation, Arts and Humanities Research Council UK, Elephant Trust, and others, supporting his research, exhibitions, and public programme.

Sidra Khokhar
Sidra Khokhar is a passionate Pakistani researcher, architect, and lecturer at The School of Art, Design, and Architecture (NUST), Pakistan. She has a diverse architectural educational experience which she coins as the 'Commonwealth Consortium' from her hometown Islamabad, Pakistan, to her Bachelors in Architecture from Australia and more recently with her MA in Architectural History from the United Kingdom. Her area of interest is the representation of women and the lack thereof within the contemporary and historical architectural praxis, communal structures, and archives of Pakistan. She explores the subject of female representation by looking at it through the lens of informal feminist spatial practices in formally built environments.

Ruke Sandrine Kong
I'm a feminist philosophy Ph.D. candidate specializing in psychoanalytic theory and maternal relations. My research focuses on deconstructing patriarchal ideological constructions within traditional psychoanalysis, particularly examining how concepts of matricide, intimacy, and mother-daughter relationships function to exclude feminine subjectivity, especially focusing more on Chinese mothers and daughters in future.

Santiago Pierre-Neptune
Santiago Pierre-Neptune is a first year PhD student in the Department of Comparative Literature at Emory University. His research interrogates the rhetoric of blackness as it has been articulated across early to mid-twentieth century Anglophone and Francophone literature (alongside its antecedents in the Ancient Mediterranean world), engaging these articulations to address how blackness is at present conceived. Against the ontological/metaphysical turn interpreted in current studies of blackness, he assumes a performative orientation and emphasizes the rhetorical plasticity or practical indeterminacy oft-acknowledged but nonetheless theoretically underestimated within essentialist accounts of the elusive entity.

James Sares
James Sares is a Lecturer in Philosophy at the University of Kentucky. He specializes in the history of modern philosophy and contemporary continental philosophy. He is the co-editor of *What is Sexual Difference?*, and his recent articles on sexual difference include "Beyond the Neuter Universal: Hegel and Sexual Difference" in *Hegel Bulletin.*

Tamara Tyrer
Using the medium of immersive film installation, my work re-envisions images of women from film, dance, fairy tale and mythological history. Through this lens I focus on manifestations of the imaginary, exploring spatio-temporalities, movements and gestures that embody interior states. At the heart of my practice is an exploration of female subjectivity and interiority. The work evokes an interior space-time, using filmic techniques such as slow motion, sound and circular timescapes, which aim to reconfigure and re-vision a female subjectivity. The films create images as sensory experiences through the elemental and filmic materiality, exploring techniques that aim to move away from dominant phallocentric paradigms.

Ruo Jia
Ruo Jia is an architect/artist/theorist/historian/educator. She is the founder and director of the research-based practice IfWorks, exploring art/architecture possibilities individually Or collectively. Her research focuses on constructing a decolonizing postmodern materialist space through the interweaving of "Chinese Experimental Architecture" Or "French Poststructuralist Theory," which expands to envisioning the possibilities of Asian Feminist Architecture, and Posthumanist Sustainability. Her works have been published with *The Journal of Architecture, Representations, Log, Brooklyn Rail, Journal of Architectural Education* among others. She has guest edited the special publication series on "Asian Feminist Architectural Possibilities" in collaboration with *e-flux Architecture.*

Tumpa Husna Yasmin Fellows
Tumpa is an architect, academic, and design practice researcher. She is also a spatial and climate justice design consultant. Tumpa utilises feminist embodied architectural practice, as an active agent of socio-spatial decolonisation for environmental, climate and spatial justice. Her research and creative practice are tools for activism that also inform Tumpa's teaching of architectural design at several universities in London. She is the co-founder of the practice Our Building Design, the charity Mannan Foundation Trust and the founder of (Female Architects of Minority Ethnic) - FAME Collective. Tumpa is the author of the research book: 'Exposing the Barriers in Architecture, from a FAME perspective'.

Talia Fell
Talia Fell is a PhD candidate in the School of Historical and Philosophical Inquiry at The University of Queensland, Australia. Her current research focuses on the work of Simone de Beauvoir, Luce Irigaray and Elena Ferrante, analysing friendship between women and what it means for women to be subjects together. She recently published an article in Hypatia titled "Envy between Girls: A Philosophical Analysis of Simone de Beauvoir and Elena Ferrante" (2025). She also published a paper in *Arendt Studies* titled "Hannah Arendt and Rubbish: The Objects That Belong Nowhere in *The Human Condition*" (2023).

Steinunn Hreinsdóttir
I finished my doctoral thesis this year (2025) at the University of Iceland under the supervision of Dr. Mary C. Rawlinson. Along with my studies, I have been teaching the philosophy of Luce Irigaray at the University of Iceland.

Brig Brigham
I am a first year PhD student in Emory's philosophy department focusing on Psychoanalysis, Aesthetics (esp Philosophy of Literature), Phenomenology, and Feminist/Queer theory. I also work on Critical Theory and German Idealism. My research interests are widespread but center on questions of personal identity, encounters with alterity, and non-being. I'm a philosopher/queer theorist and also a writer, mainly of poetry and experimental non-fiction/memoir. I am constantly seeking new ways to use my creativity in my work with philosophy and theory, through experimental forms such as collage, auto-theory, and fragmentation.

Kyliel Thompson
Kyliel Thompson is a second-year doctoral student in the Department of Comparative Literature at Emory University. His research focuses on the concept of life in Black Diasporic Literature, Black Critical Theory, Philosophy, and Psychoanalysis.

Kefan Bai
Kefan Bai is a PhD candidate at the University of the Arts London, with an MFA in Painting from Pratt Institute and a BFA from the School of the Art Institute of Chicago. Kefan's artistic practice explores the idea of 'fluidity', both materially and metaphorically, drawing on Chinese and Henri Bergson's philosophy to create dynamic, evolving works. Her research focuses on fluidity in painting, engaging with Bergson's notion of continuity, Gilles Deleuze's ideas of connectedness, and Hubert Damisch's "cloud" metaphor. Kefan explores how painting's temporal expression, informed by thinkers like Georges Bataille and Jane Bennett, contributes to its evolving autonomy.

Charlotte McGowan-Griffin
I am an artist, filmmaker, and PhD researcher at Central Saint Martins, UAL, with over two decades of practice. Combining experimental and academic writing, film, and installation, my PhD project explores how relational subjectivity and difference are mediated through digital moving image practice, by engaging with the interstitial aesthetics of narrative puppetry in southern Japan, where my research is partially situated. My work has been widely exhibited and supported by international residencies, fellowships, and awards including a Pollock-Krasner Award in 2011, with projects in India, Brazil, the USA, and Japan.

Noor Imran
I am a rising second-year PhD student in Philosophy at Emory University. My current interests include 19th and 20th century French philosophy, particularly phenomenology and French feminist theory. My other interests include Islamic philosophy and learning about Sufism. On the other hand, I am also interested in bioethics and aim to pursue a certificate specializing in disability studies.

Kelly Schoina
I am a first-year PhD student in the Philosophy Department at Emory University (US). I hold a Bachelor's and a Master's degree in theoretical physics and engineering, and my primary research interest is selfhood and diachronic identity.

Evangelia Danadaki
Evangelia Danadaki is an artist and researcher working at the crossroads of feminist philosophy, visual art and film. Her practice explores the notion of the feminine in relation to subjectivity, performance, and the image. She studied Contemporary Photography and Philosophy at Central Saint Martins, and Political Theory at Aristotle University of Thessaloniki. She is currently pursuing a PhD at University of Leeds, in the School of Fine Art, History of Art and Cultural Studies, as a recipient of the Amanda Burton Scholarship. She is an Associate Editor at parallax and a Research Fellow at the Global Center for Advanced Studies.

Eftihia Mihelakis
Eftihia Mihelakis is Associate Professor of French and Francophone Studies at Brandon University. Embedded in a research-creation practice, her work examines feminist notions of embodiment, mental health, sexuality, and the discursive articulations of women's "bad" behaviour. She has co-edited *Embodied Narratives in Literary Studies and Health Humanities* (University of Toronto Press, forthcoming 2025). In 2017, she published *La Virginité en question ou les jeunes filles sans âge* (Presses de l'Université de Montréal). In 2020, she co-authored the essay-dialogue, *J'enseigne depuis toujours* (Nota bene). Her articles have appeared in the journals *Romanica Cracoviensia, Tangence, Captures* and *Contemporary French and Francophone Studies: Sites.*

Uma Breakdown
I'm Uma, an artist, writer, and award winning game designer interested in animals, horror, and play. Everything I make is about some combination of love, grief, hallucination, and an excess of joy. At present I am using Assemblage Theory and the history of religious art to develop a "dismembered Écriture Féminine"; where a strategy of bricolage becomes a reflection of transition-as-becoming and capacity for repair. My practice is orientated around images and text, manifesting as animation, drawing, games, and publishing. Additionally, with my collaborator Belladonna Paloma I make video games about the divine and occult providence of transfemme existence. Recent exhibitions include: "The Joy of Destruction" for Backlit (Nottingham, 2023), "Hinterlands" at Baltic (Gateshead 2022), and my first solo exhibition/game series "Earth A.D." co-commissioned by and touring across Wysing Arts Centre (Cambridge, 2022), FACT (Liverpool, 2023), and Quad (Derby, 2024). Recent publications include: "Two Dolls & An Egg" (with Belladonna Paloma) for Almanac Journal of Trans Poetics (Helsinki, 2024), "The Graveyard of Extension" in Deleuzine Vol. 2 (London, 2023), "Trans Death Magic" for SlugTown (Newcastle, 2023), and the forthcoming "Love as vector and void in Luce Irigaray's "The Natal Lacuna" and Tai Shani's 'Phantasmagoregasm'" in JAWs. I was shortlisted for the Adam Reynolds Award (2020), The Arts Foundation Award (2023), and am presently a 2025 Fellow at the Henry Moore Institute.

Rebecca James
Rebecca James is an artist and since 2018 she has been a Craniosacral Therapist practising in Central London. Her career began as a specialist decorative painter working in interiors. During and after her MFA at the Slade School of Art, UCL (2009-2011) Rebecca's art practice broadened to incorporate making large scale installations and working with textiles and found materials. Research into how our sensory and emotional experience resonates with our physical environments, built or natural, led her to study Living Anatomy and then Bio Dynamic Craniosacral Therapy at the Craniosacral Therapy Education Trust in Highbury, London (2016-2019).

Anna Bunting-Branch
Anna Bunting-Branch is an artist and researcher based in London. Moving between painting, writing, animation and crafting, her work explores spaces of future re-vision: from feminist collective action to speculative fiction and fan activity. Anna often works collaboratively, seeking out opportunities to engage with other artists, disciplines, and communities of practice. She has been connected with the Luce Irigaray Circle since 2010, when she was awarded the

Karen Burke Memorial Prize. In 2022, she completed a practice-related PhD titled ‘Practicing the Difference: Reading Luce Irigaray with Feminist Science Fiction’, supported by the AHRC London Arts & Humanities Partnership at Slade School of Fine Art, UCL. Her chapter on fandom, Luce Irigaray, and Octavia E. Butler will be included in the forthcoming LIC publication *Thresholds of Irigaray: Relations Through Difference.*

Peg Rawes
Peg Rawes is Professor of Architecture and Philosophy, and Director of Research at the Bartlett School of Architecture UCL. Her research and teaching focus on ecological, material, political and technological relations in architecture. Her publications include: *Irigaray for Architects* (2007: translated into Chinese, Korean, Turkish and Spanish) and *Space Geometry and Aesthetics: Through Kant and Towards Deleuze* (2008), and anthologies, *Relational Architectural Ecologies: Architecture, Nature and Subjectivity* (ed., 2013), and *Poetic Biopolitics: Practices of Relation in Architecture and the Arts* (co-ed., 2016), which publish architectural, artistic, humanities, social-science and medical research on social and environmental justice for disadvantaged groups. Her forthcoming monograph is titled, *Planetary Relations: Art and architecture in vulnerable times* (Bloomsbury).

Elspeth Mitchell
Elspeth Mitchell is a Lecturer in the School of Fine Art, History of Art and Cultural Studies at the University of Leeds, where she teaches practices and theories of feminism, art and culture. Her research intersects feminist theory and philosophy, cultural studies, art history, film studies, critical ecologies and girls’ studies. She is a co-lead on Feminist Art Making Histories, an oral history project exploring the encounter between art and feminism in the UK and Ireland. With Lenka Vráblíková, she is currently developing a book project on transnational ecofeminism and the visual politics of fungi.

Rachel Jones
Rachel Jones is an Associate Professor of Philosophy and Program Faculty in Women and Gender Studies at George Mason University, Virginia. She is author of *Irigaray: Towards a Sexuate Philosophy* (2011) and has published articles and chapters on Luce Irigaray, Adriana Cavarero and Jean-François Lyotard, putting these thinkers into dialogue with key figures in Enlightenment philosophy, particularly Immanuel Kant, and contemporary work at the intersections of race, sexual difference and coloniality, particularly Saidiya Hartman and Daniel Maximin. She is currently engaged in a project tentatively entitled “Ruining Kant: Sexual Difference, Race, and the Earth that Moves Beneath our Feet” which takes Kant’s essays on the 1755 Lisbon earthquake as a provocation to re-interrogate bodily difference, natality, and human beings’ relations to the earth.

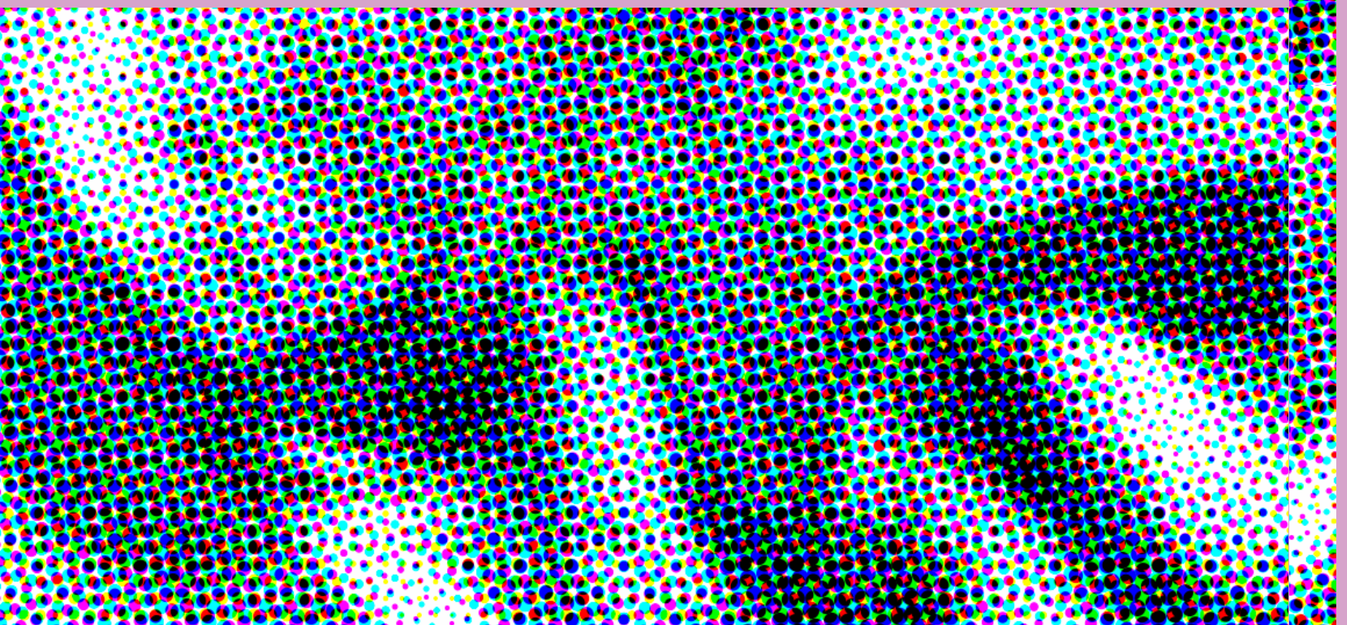
Rebecca Hill
Rebecca Hill is a Senior Lecturer in the School of Media and Communication at RMIT in Melbourne/Narrm and the convener of Philosophes of Difference. She has published on Irigaray and sexual difference in journals including *Philosophy Compass, Hypatia, BJSP,* and *The Australian Feminist Law Journal*. With Louise Burchill and James Sares, Rebecca is co-editor of the forthcoming collection, *Topologies of Sexual Difference: Space in Philosophy and Art after Irigaray*. She is also author of the monograph, *The Interval: Relation and Becoming in Irigaray, Aristotle and Bergson.*

Sabrina L. Hom
Sabrina L. Hom is an Associate Professor of Philosophy and affiliate faculty in Women’s and Gender Studies at Georgia College and State University in Milledgeville, Georgia. Her book Critical Mixed Race Philosophy was published by Lexington in Spring 2025.

Yvette Russell
Yvette Russell is Professor of Law and Feminist Theory at the University of Bristol Law School. She has published widely on feminist theory, rape law and criminal justice. Her book *Sexual History and the Rape Trial* (Bristol, 2023), co-authored with Joanne Conaghan, was awarded the Hart-SLSA Book Prize 2025, and the SLSA Socio-Legal Theory and History Book Prize 2025.

Isabelle Doucet
Isabelle Doucet is a professor at the School of Architecture and Landscape at the University of Sheffield, UK. Her current research centers on women in architecture after 1968, the portrayal of women in architecture as role models, and environmental storytelling. Her books include *The Practice Turn in Architecture. Brussels after 1968* (2015) and *Activism at Home. Architects Dwelling between Politics, Aesthetics, and Resistance*, co-edited with Janina Gosseye (2021). With Hélène Frichot, she edited “Resist Reclaim Speculate: Situated Perspectives on Architecture and the City” for *Architectural Theory Review* (2018). Isabelle is a member of the steering committee of the Architecture Humanities Research Association (AHRA).

Reading Group Archive



About

As part of the development of *Practicing Difference,* conference participants and the Luce Irigaray Circle network came together for a series of reading groups. The aim of these meetings was to make space for collective engagement with key texts by Irigaray and to build conversation in dialogue with other practices from a range of perspectives.

Inspired by the ongoing practice of the London-based Feminist Duration Reading Group, we read texts aloud together – with no advanced reading required.

The *Practicing Difference Reading Group* will continue for as long as there is interest! If you would like to join us for a future session as a participant or host, or if you have an idea for a text you would like to share with the group, please get in touch!

#1

Hosted by Fawzeyah Alsabah and Peg Rawes

Together, we read selected extracts from Luce Irigaray's *Speculum of the Other Woman*. Translated by Gillian C Gill. Ithaca: Cornell University Press, [1974] 1985.

p.115-17
Start: '(4) Women Have Never Invented Anything but Weaving' ...
End: 'Since the misprison of sexual difference remains, now and forever, their condition of possibility'.
Possible topics: craft/matter/knowledge/veil/fabric(ation)

p.119-22:
Start: 'Marx defines mans relation to woman as an index... '
End: 'one's personal estate as possession gives title.'
Possible topics: labour/matter/property

p.169-70: Une Mère de Glace
Start: 'In answer: it must, first, be noted.....
End: 'to speak of it as not being Matter.'
Possible topics: temperature, matter, temperature changes

p.225-26: The Eternal Irony of the Community ---
Start: 'Woman is the guardian of the blood....
End: 'in the intimacy of the familiar cave.'
Possible topics: community/governance/power/State

#2

Hosted by Anna Bunting-Branch and Isabelle Doucet

Together we read extracts from Luce Irigaray, *The Mediation of Touch* (Macmillan, 2024). Our selection of readings from Irigaray's latest work was guided by our responses to keywords listed in the index:

PART 1 – NATURE

Reading 1: *Weave / Essence(s)*

"Hence the fact that they always return […] in space time but producing them too" pp. 40-43

Reading 2: *Hope / Whitehead A.N,.*

"Accepting that nature takes form(s) in us […] before and even without our willing it." pp. 48-50

PART 2 – TOUCH

Reading 3: *Eyelid(s)*

"Touch enables us […] we should get going" pp. 244-245

Reading 4: *Empathy*

"Perhaps it is possible […] but thanks to relations to/with the other." p. 248

#3

Hosted by Valérie Daoust

Together we read extracts from Luce Irigaray's "Volume – Fluidity", an important chapter in *Speculum of the Other Woman* (Cornell University Press, 1985), originally published in 1974, and extracts from Jacques Lacan's chapter "God and Woman's Jouissance" in *Seminar XX, Encore* he gave in 1972-1973 (Norton & Company, 1998).

Lacan, *Seminar XX, Encore* (chapter: "God and Woman's Jouissance"), pp. 66-67.
- There is no sexual relationship between sexes (Il n'y a pas de rapport sexuel)
- « There's such a thing as One » (Y a d' l'Un)
- The unconscious is structured as a language

Irigaray, *Speculum* (chapter: "Volume-Fluidity"), pp. 227/229-230.
- Woman in male's language
- Woman for herself: Volume-Fluidity (L'incontournable volume) = woman as volume does not have limits.
- She is not One.

Lacan, *Seminar XX, Encore* (chapter: "God and Woman's Jouissance"), pp. 71-73.
- Man's pole
- Woman's pole
- Not-Whole (Pas-toute) and woman as (not) a signifier
- A supplementary jouissance

Irigaray, *Speculum* (chapter: "Volume-Fluidity"), pp. 232-233.
- Man's pole
- Instruments to touch himself
- Woman's pole
- Woman's infinite touching

**** We read to here in #3 and we plan to continue at a meeting in August – reach out for details ****

Lacan, *Seminar XX, Encore* (chapter: "God and Woman's Jouissance"), pp. 74-75.
- A jouissance beyond the phallus (and Lacan's arrogance against women)
- Jouissance that does not exist: woman knows nothing about her jouissance
- The mystic and God's face as based in feminine jouissance

Irigaray, *Speculum* (chapter: "Volume-Fluidity"), pp. 230-232.
- Woman's jouissance
- Woman as a signifier
- God and female jouissance

If time allows:
Irigaray, *Speculum* (chapter: "Volume-Fluidity"), p. 240.
- Role of woman in Man's discourses

Rf en français:
Jacques Lacan. *Le Séminaire XX. Encore* 1972-1973 (éd. Seuil, 1975).
Luce Irigaray. *Speculum. De l'Autre Femme* (éd. Minuit, 1974).

Acknowledgements

Conference convenors
Anna Bunting-Branch and Peg Rawes

Design
Fawzeyah Alsabah, Anna Bunting-Branch and Peg Rawes

Ethics Committee
Anna Bunting-Branch, Elspeth Mitchell, Peg Rawes and James Sares

Review Committee
Anna Bunting-Branch, Rachel Jones, Elspeth Mitchell, Mary C. Rawlinson, and Peg Rawes

With special thanks to Sabrina L. Hom and the Luce Irigaray Circle executive committee.

We encourage all participants to acknowledge the contribution of their peers at this Luce Irigaray Circle meeting in future publications or presentations of the work that they have received feedback on. (For example: “Thanks to the Luce Irigaray Circle and contributors to the 15th Meeting who offered feedback on an early draft of this chapter.”)

Further Information

Zoom Guidance

Following the conference’s Statement of Values we ask all participants to extend this respect for each other online during all sessions. Moderators will support respectful and inclusive interaction between participants in the closed groups and public sessions.

Participants should arrive a few minutes before the start time of the session and check their audio/video.

Your Zoom name should be your first and last name, with the option to include your pronoun in parentheses (she, he, they, etc).

Participants should be muted when not speaking.

Troubleshooting and instructions are available from the Zoom website.

Contact Anna Bunting-Branch or Peg Rawes with any questions or concerns.