Visualizing and Contextualizing Djuna Barnes' *Nightwood*

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Throughout history, marginalized groups, such as people of color, women, and those with disabilities, have been subject to social exclusion. As digital humanists, it is necessary to use our platform to fight against social injustice. In response, our group is pleased to present our Digital Modernisms Extended Project titled 'Visualizing and Contextualizing Djuna Barnes' *Nightwood*, in hopes of shedding light on two traditionally overlooked marginalized groups; the LGBTQ and the Jewish community. We based our project on the modernist text, *Nightwood* by Djuna Barnes, a novel which highlights prominent characters of these two socially excluded groups. Here, we discuss the purpose of our project, it's organization and impact on the digital humanities community.

In our project, we used tables that represent each character and arranged them according to their relationships with other characters of the text. Robin Vote is placed at the center of the exhibit. Her character becomes involved in multiple love affairs including a lesbian relationship with Nora Flood and heterosexual relationship with Felix Volkbein. To the left of Robin, facing the patio is Felix Volkbein's table who he once had a child with named Guido. Across Robin is Jenny Petherbridge, Robin's third lover, and to the upper left hand corner stands Nora Flood's table. Standing alone on the outside patio is Dr. Matthew O'Connor's table who unlike Felix, Robin and Nora shares no sexual relationship with the other characters and his placement on the outskirts of this exhibit which is symbolic of his relationships with these other characters, as observer and commenter of the events.

In particular, our project brings the theory of intersectionality to the forefront of conversation, informing our audience on the intersectional identities of the prominent characters

of the novel; Felix Volkbein, Robin Vote, Dr. Matthew O'Connor, Jenny Petherbridge, and Nora Flood. The tables represent important qualities of the character's identities, including their intersectional traits. On Felix Volbein's display we use the Star of David to represent his hidden Jewish identity. In Dr.Matthew O'Connor's exhibit we use the trans flag as a representation of her identity as a trans woman. For characters Nora Flood and Robin we used wedding rings on each of their tables that represented their lesbian relationship. On Jenny's table are four tombstones, each representing her now late husbands.

Our project also utilizes various interactive activities, such as games, videos and powerpoints to help further audiences engagement and understandings of the novel. In representation of the setting we used an interactive map that takes users through different places stated in the book including most notably Vienna and New York. We used two videos that take us to 1920's Berlin and Paris in further understanding of the setting of *Nightwood* (A Day in 1920's Paris; A Day in Roaring 20's Berlin)." We also included a game that tests the players knowledge of the room, where audience members are asked to match characters to their respective items (displayed in the room). Throughout the room, we linked to multipleshort critical essays that draw further attention to marginalized groups, as well as links to Lili Elbe's digital humanities project and trailer to "The Danish Girl;" both highlighting transgender community (Lili Elbe; Danish Girl).

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