

**CCSR | UEL**

*Centre for Cultural Studies Research*

**radical space**



18–20 October 2013  
University of East London  
University Square, Stratford

[culturalstudiesresearch.org](http://culturalstudiesresearch.org)

**UEL**  
University of  
East London

Welcome to Radical Space!

The Centre for Cultural Studies Research at the University of East London is pleased to welcome delegates to Radical Space, a conference which addresses the problematics of space both as concept and as lived social reality, with a particular emphasis on the tension between spaces of control in the context of contemporary neoliberalism, spaces of resistance and the apocalyptic spaces which emerge from war, forced migration and the failures of consumer capitalism.

What are the politics of space in contemporary contexts? How can we re-think space beyond the public/private divide? How do spatial arts re-configure space and the way in which it is experienced? What new configurations of space may emerge from burgeoning forms of community? How do the theatres of contemporary war force a re-assessment of spatial concepts? Is it still possible for the notion of virtual space to function in opposition to the striated space of contemporary cities?

Our programme reflects the exciting work that is emerging across diverse disciplines as they respond to the radical potential of thinking space differently. Our call for papers was designed to elicit responses from beyond the social sciences, where the 'spatial turn' of the 1980s is thought to have originated and to foster debate between theorists, practitioners and those working outside the traditional disciplines. We were delighted by both the diversity and quality of the proposals that we received. We hope very much that you enjoy the conference which promises to be both exciting and memorable.

The CCSR collective

Cover Layout: [revangeldesigns.co.uk](http://revangeldesigns.co.uk)

Photograph: Debra Benita Shaw from *Left the Building*, a series documenting the traces left by occupants of squatted spaces.



## The Centre for Cultural Studies Research, University of East London

CCSR was established to serve as an international centre for research in contemporary cultural studies, cultural theory and cultural production. The centre supports research into political and theoretical issues in cultural studies and cultural practice. It is committed to interdisciplinary research in five general areas:

- cultural studies and politics
- cultural studies and its disciplinary neighbours
- cultural studies in the public sphere
- cultural studies and creative practice
- cultural studies and national contexts

Key events organised by CCSR have included:

- Cultural Studies Now Conference, 2007, our founding conference which showcased a high number of renowned international scholars including Stuart Hall, Ien Ang, Dick Hebdige, Doreen Massey, Rosi Braidotti, Haim Bresheeth, Jack Halberstam, Kuan-Hsing Chen, Jeremy Gilbert, Alan Grossman, Aine O'Brien and Michael Rustin.
- Our annual lecture for 2013 given by the writer and filmmaker, Tariq Ali. He has written over two dozen books on world politics and history. His novels, including the series known as the 'Islam Quintet', have been translated into many languages. He is a longstanding editor of the *New Left Review* and writes regularly for the *London Review of Books* and the *Guardian*.
- Our fourth annual lecture, in 2012 given by Richard Sennett, Professor of Sociology at the London School of Economics and at New York University. In his long and distinguished career he has written fifteen exceptionally influential books, among them *The Fall of Public Man* (1977), *The Conscience of the Eye* (1991), *The Corrosion of Character: The Personal Consequences of Work in the New Capitalism* (1998), *Respect, In an Age of Inequality* (2003), *The Culture of the New Capitalism* (2005), *The Craftsman* (2008) and, most recently, *Together: The Rituals, Pleasures, and Politics of Cooperation* (2012).
- Annual lectures in previous years by Jacqueline Rose, Marshall Berman and Homi Bhaba.
- Radical Foucault in 2011, a conference which re-assessed Foucault's contribution to radical thought and the application of his ideas to contemporary politics.

- Other CCSR conferences, seminar series and symposia have included Music, Politics & Agency, Culture & Polity, Softer Masculinities, How do You Like Your Diversity?, Critical Beats and Future Sex.

We welcome approaches from graduates interested in pursuing postgraduate study with us and academics interested in collaborative research and Visiting Fellowships.

For more information, or to download a podcast of one of our events, please go to [culturalstudiesresearch.org/](http://culturalstudiesresearch.org/)

We are very pleased to be collaborating with Rowman and Littlefield International publishers who are sponsoring our wine reception on the Friday evening. More information about RLI here <http://www.rowmaninternational.com/>

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## **Directions and venue**

University Square Stratford, 1 Salway Road, Stratford, London, E15 1NF

All Radical Space events take place at University Square Stratford, a newly opened building in the centre of Stratford shared by UEL and Birkbeck. It is within a 5 minute walk of Stratford Station, which can be reached by Rail as well as London Underground's Central and Jubilee lines, DLR services and the London Over ground.

To find University Square turn left when exiting the station and then walk along the Great Eastern road following the flow of traffic around the one way system. The black and gold façade of University Square is visible on your right hand side after 400 meters (just past Stratford Picture House). Turn right along Salway Road for the main entrance.

You can register in the main foyer, where coffee and tea will also be available each morning before the programme starts. We would also ask you to please register here for the three performance workshops on Saturday and Sunday as places are limited.

For more information about getting here please go to:

<http://www.uel.ac.uk/about/getting-here/university-square-stratford/>

## Programme at a Glance

### Friday 18<sup>th</sup> October

16.00-17.00	Atrium	Registration
17.00-19.00	Lecture Theatre UG.17	<b>Plenary 1</b> <b>Joanna Rajkowska:</b> 'The Story of the Peterborough Child Project'
19.00-20.30	Atrium	Reception sponsored by Rowman & Littlefield International

### Saturday 19<sup>th</sup> October

9.00-9.30	Atrium	Tea & Coffee
9.30-11.00	Lecture Theatre UG.17	<b>Plenary 2</b> <b>Dimitris Papodopoulos,</b> University of Leicester, 'Terraforming Earth and Infrastructures of Autonomy'
11-12	Sat P1  Room: US3.02	<b>Movement Workshop</b>  <b>Victoria Hunter</b> (University Chichester) 'Revealing the Site through Phenomenological Movement Inquiry'

		<p>Delegates are invited to participate in a movement workshop that investigates creative approaches to exploring sites through phenomenological movement inquiry. The workshop is open to all, no specific dance or movement training is required.</p> <p>Tea and coffee available in coffee room</p>
12-1.30	<p>Sat1</p> <p>Room: UG.17</p>	<p><b>Performing Space</b></p> <ul style="list-style-type: none"> <li>• Hilary Ramsden (University of East London) 'Suited and booted: an investigation of the contemporary flaneur through performance and street parade'</li> <li>• Myrto Tisilimpoundidi (University of East London) 'It's a Beautiful Thing, the Destruction of Wor(l)ds'</li> </ul> <p>(This is two thirty minute performances/presentations)</p>
	<p>Sat 2</p> <p>Room: UG.2.40</p>	<p><b>Re-experiencing Urban Space</b></p> <ul style="list-style-type: none"> <li>• Louise Ganz (Escola de Artes Plásticas Guignard - UEMG) 'Thislandyourland Journeys – walking as a problematization of private and public natural spaces'</li> <li>• Julie Cook (University of East London) 'Fantasy &amp; Escape in the Modern World'</li> <li>• Aline Couri (Universidade Federal do Rio de Janeiro) 'From Skin to Space'</li> </ul>
	<p>Sat 3</p> <p>Room: UG.2.41</p>	<p><b>Pirate Utopias</b></p> <ul style="list-style-type: none"> <li>• Ebru Yetiskin and Derya Uzal (Istanbul Technical University) 'Proactive Space: Mapping the entanglement of the Pirate Bay servers'</li> <li>• Molly Budd/Jacken Waters (University of Sussex) 'Within and Against the University-as-Factory: Sussex University's anti-privatisation occupation as a glimpse of rupture with capital'</li> <li>• Matt Fish (SOAS, University of London) 'Contested Spaces/Radical Places: Notes from an abandoned building near you'</li> </ul>
1.30-2.30	Atrium	Lunch (catered by UEL)
14.30-16.30	<p>Room: UG.17</p>	<p><b>Plenary 3</b></p> <p><b>Deborah Dixon and Carl Lavery</b>, Aberystwyth University, 'Return to Battleship Island: The Future of Ruins'</p>
16.30-16.45	Atrium	<b>Tea and Coffee</b>
16.45-18.15	Sat 5	<p><b>Reimagining Public Space</b></p> <ul style="list-style-type: none"> <li>• Ana Estevens (Universidade de Lisboa) 'Art on the Street: Dancing in the streets of Lisbon'</li> </ul>

	Room: UG.17	<ul style="list-style-type: none"> <li>• Dorte Skot-Hansen/Casper Hvenegaard Rasmussen/Henrik Jochumsen (University of Copenhagen) 'Performative Space in the Public Library – from collection to creation'</li> <li>• Connell Vaughan (University College Dublin/GradCAM) 'Contemporary Curatorial Practice and the Politics of Public Space'</li> </ul>
	Sat 6  Room: UG.2.40	<p><b>Conflict, Poetry and the Shaping of Space</b></p> <ul style="list-style-type: none"> <li>• Miles Kennedy (Independent Scholar) 'The Politics of Space: poetical dwelling and the occupation of poetry'</li> <li>• Rob Coley (University of Lincoln) 'Not In Our Back Yard: aeronautical psychogeography in old, weird Lincolnshire'</li> <li>• James McNally (University of East London) 'Mall Appropriation: Hip-hop and the suburban shopping centre – London, 1983'</li> </ul>
	Sat 7  Room: UG.2.41	<p><b>Electricity, Digital Architectures and New Social Space</b></p> <ul style="list-style-type: none"> <li>• Kristin Scott (George Mason University) 'The "Digital City": urban heterotopias'</li> <li>• Shuntaro Nozawa (University of Sheffield) 'Imageries of Lifestyle and Electrification in Inter-War Japan'</li> <li>• Barış Çoban, Doğuş University, 'New Social Movements, Alternative Media and Utopia: Where the streets have name'</li> </ul>
	Sat 8  Room: UG.2.44	<p><b>Creating East London</b></p> <ul style="list-style-type: none"> <li>• Tom Whittaker (City University, London) 'Creative Processes and Conceptions of Space in East London'</li> <li>• Cigdem Esin/Corinne Squire (University of East London) 'Space in the Picture: reflections on research with youth in East London'</li> <li>• Caroline Mullan (Commonwealth Gardeners) 'Green Spaces in the East London Desert: Adventures in gardening in the wake of the suburban developers'</li> </ul>
		<p><b>Evening Meal</b></p> <p>(Details to follow)</p>



## Sunday 20<sup>th</sup> October

9.00-9.30	Tea and coffee room	Morning tea and installation
9.30-10.30	Sun P2  Room: US.3.02	<b>Performance/Workshop</b>  <b>Ashwani Sharma &amp; Koushik Banerjea</b> 'Dark psycho-geographies: Reimagining spaces of race and class in postcolonial London'
10.30-10.45		Break
'10.45-12.15	Sun1  Room: UG.2.40	<b>Space, Event and the Production of Subjectivities</b> <ul style="list-style-type: none"> <li>• Mihaela Brebenel (Goldsmiths, University of London) 'Evental Spaces in Moving Image Art'</li> <li>• Angie Voela (University of East London) 'Lost Spaces as Heterotopias'</li> <li>• Eve Katsouraki (University of East London) 'Rage Capital – between Act and Potentiality'</li> </ul>
	Sun 2  Room: UG2.41	<b>The Space of the Body and its Others</b> <ul style="list-style-type: none"> <li>• Francesco Federici (University of Udine/ Université Sorbonne Nouvelle) 'The Space of the Body: A new filmic vision in contemporary art's places'</li> <li>• Anne Lydiat (CCW Chelsea) 'If the Ship is a Paradigm of a Heterotopia, How Can Gendered Art Practices Inform Discourses in Relation to This Transgressive Space?'</li> <li>• Kat Deerfield (Cardiff University) 'Microgravity and Spatial Theory'</li> </ul>
	Sun 3  Room: UG.2.44	<b>Space and Affect</b> <ul style="list-style-type: none"> <li>• Eleni Garoufalia (Cyprus University of Technology/Goldsmiths, University of London) 'A Theory on Space's Reassertion: location and subjectivity in self-appointed spatializations and positionalities'</li> <li>• Darren Ellis (University of East London) 'The Affective Atmospheres of Surveillance'</li> <li>• Philip Watkinson (Queen Mary) 'Topographies of Affect, Spatialities of Encounter: Some thoughts on spatio-affective relations in postdramatic performance contexts'</li> </ul>
12.15-13.45		Lunch (delegates make their own arrangements)

13.45-14.45	Sun P3  Room: US.3.02	<b>Movement &amp; Video Workshop</b>  <b>Elena Cologni</b> 'Spa(e)cious #2 (on trust)'. Space as Concept and as Lived Social Reality, Trust Within Participatory Experience of Time and Space, and in the Current Digitally Altered Reality.
15.00-16.30	Sun 4  Room: UG.2.40	<b>Protesting Space</b> <ul style="list-style-type: none"> <li>• Christopher Collier (University of Essex) 'Contemporary Psychogeography - Recombination and Recomposition'</li> <li>• Marita Vyrgioti (Goldsmiths, University of London) 'Protesting Dancing Bodies: Def(i)nding public space'</li> <li>• Carl Fraser (University of Sheffield) 'Critical Spatial Practice'</li> </ul>
	Sun 5  Room: UG.2.41	<b>Reclaiming Space</b> <ul style="list-style-type: none"> <li>• Sousan Hammad (Independent Scholar) 'Translating Haifa'</li> <li>• Melmun Bajarchuu (ROTA) 'Approaching Spaces'</li> <li>• Reuben Knutson (Aberystwyth University) 'Blasting History into the Present: Reinventing past, present and future rural space in a 1970s Welsh landscape'</li> </ul>
	Sun 6  Room: UG.2.44	<b>Contemporary Psychogeographies</b> <ul style="list-style-type: none"> <li>• Morag Rose (Loiterers Resistance Movement/Manchester Metropolitan University) 'Presenting Fieldnotes from Autoethnographic Experiments in Anarchoflâneurie'</li> <li>• Bill Psarras (Goldsmiths, University of London) 'The Flaneur Goes "Weaving" in the city: Actions and metaphors of a shared spatial story'</li> <li>• Iman Hamam 'Asleep at the Wheel - Cairo's commemoration of the 6th of October War'</li> </ul>
16.30 – 17.00	UG.17	<b>Closing remarks</b>

**Conference Ends**

## Abstracts

### **Melmun Bajarchuu, ROTA, 'Approaching Spaces'**

ROTA is a conglomerate of people identifying as artists and/or theorists who try to collectively produce pieces of performative art combining theories of art, philosophy, politics with the praxis of embodiment, digital technologies and handcraft. In the frame of a scientific conference dealing with the topic of "Radical Space", we would like to examine with our toolkit of means and materials radical spaces, or radicalised spaces or spaces of radicalism - the heterotopias that are created by revolting (people). How are those spaces produced? Who/What produces them? Who claims which position? What is the impact on the majority society and its narration of common spaces? What is left of those spaces when the concrete locations are vacated and the radical space is imprinted as myth of resistance? We are interested in the processes of the radicalisation of space and spatialisation of radicalism and want to explore the ambiguous aspects within them. Using our concrete experiences through media and personal encounters we want to transport the topic into the sphere of art where we aim at discovering the underlying functions of heterotopias while asking the question whether revolution is ever in the realm of possibility.

### **Mihaela Brebenel, Goldsmiths, University of London, 'Evental Spaces in Moving Image Art'**

The history of moving image art in the gallery or museum can be (and often is) discussed as a history of participation, the history of a relational space which invites dialogue and engagement from 'active' spectators. Alternatively, it can be discussed as a history of responses to spatial conditions (institutional, aesthetic, economic, political, social) through *evental spaces*. Evental spaces are essentially heterogeneous spaces which do not exist as such, but only in relation to spectatorship and in the formulation of aesthetic subjectivities. They compose between historical, cinematic, affective and spaces of the psyche and are produced in the experience of spectating moving images. The aim is to progressively discuss three types of evental spaces that moving images can produce, as shields or screens, hinges and irruptions. These compositional spaces, I suggest, are traceable as responses: to disciplinary conditions of the 19th century (in exhibitionary, clinical, emerging capitalist or colonial contexts), as mechano-phenomenological explorations in experimental films belonging to 'historical' avant-gardes of the 1920s and 1930s, and as responses to processes of neoliberal abstraction and fragmentation coming from the 'second-wave' avant-gardes of the 1960s and 1970s. Using the work of H. Lefebvre, M. Foucault, G. Agamben and a selection of moving image artworks relevant for each period, this paper aims to map the spatial configurations and new visibilities which can be revealed through the kinds of evental spaces these works compose.

**Julie Cook, University of East London, 'Fantasy & Escape in the Modern World'**

This work looks at voyeurism, fantasy and escape. The work constitutes part of a large body of colour photographs taken in Las Vegas and London looking at spaces that support the performance of striptease. They reflect very different participant, experiences and target audiences.

The pictures deal with specific stage settings that relate to immediate urban geography and legal parameters. But design considerations overall reinforce cultural myths and styles to inform fantasy. Physically experiencing these spaces can be very complex and involve a series of decision making and real or imagined 'stepping stones' of encounter.

Scopophilia – the pleasure of looking at another as an erotic object has been historically discussed within cinematic theory, particularly in work by Laura Mulvey. Traditionally this pleasure has been seen from an active male viewpoint where the passive female is the object and where desire and representation are closely linked to subconscious thought. However this may no longer be strictly the case, for women may be seen as increasingly and conspicuously active both physically and politically as both performers and consumer. For ten years I have positioned myself in situations where I engage with voyeurism in public space and consider constructed power relationships between performer and consumer.

The work is important in the context of the growth of public erotic entertainment for both men and women and the dichotomy of living in a culture where this is encouraged commercially on the one hand, but often venally criticized on the other.

**Bariş Çoban, Doğuş University, 'New Social Movements, Alternative Media and Utopia: Where the streets have name'**

The globalization process leads to a dystopian world. However, participating in new social movements and producing creative actions and asserting "another world is possible", the people who support utopias and more humane life have displayed that an alternative world dream is a must for the humanity.

New social movements (NSMs) reside in a form of utopian ideal. Streets are the spaces where utopias are attained. NSMs aim to rename the cities starting from the streets all over the world against the established order. "Capital" cities of the capitalist world exclude the "subalterns" of city, and dark city of "outsiders" reflect the dystopian vision of capitalism, but NSMs aim to change this world upside down, and their carnivalesque discourses and actions reflect their utopian soul. The utopian imagination of NSMs makes them to be the voice of the voiceless via alternative media. Furthermore, vividness and multiple voices of NSMs and their alternative media display their utopian character. Utopia in this sense provides a creative and liberalizing infrastructure for social struggle.

A spectre is haunting the cities - the spectre of utopia. Utopia of our age will be the product of the masses, who come together with the help of the new alternative media. The motto

“another world is possible” stimulates the utopian imagination of today and directly refers to the change of the political landscape and reproduction of free and alternative media geographies.

**Rob Coley, University of Lincoln, Not In Our Back Yard: Aeronautical psychogeography in old, weird Lincolnshire**

In late 2012, the RAF's Remotely Piloted Aircraft Squadron began operating their provision of armed Reaper drones from Waddington air base in Lincolnshire. In a world in which military affairs have been revolutionized, and conflicts integrated as normalized states of crisis, the 'drone' is an expression of a system of power continually boosted by the myths and fears entangled in its paradoxical operation. Lincolnshire, known locally as 'bomber county', and defined by the narratives and aesthetics of its military culture, acts as microcosm for debates over the new spatialities of such power.

Here we address these debates in reference to an experimental film project which creatively deploys McKenzie Wark's concept of 'telesthesia', exploiting 'perception at a distance' as a tool for what Nicholas Mirzoeff calls 'countervisuality'. Inspired by avant-garde games of the twentieth century, the film maps and newly imagines the media-ecological battlefield in which we find ourselves. In briefly perceiving our collective presence as *both* here *and* there, we aim to invoke what the novelist China Miéville calls a 'swillage of...awe and horror from 'beyond', back into the everyday', a weirding affect which the conventional narratives of our county will fail to contain or explain.

**Christopher Collier, University of Essex, 'Contemporary Psychogeography – Recombination and Recomposition'**

Psychogeography developed in the mid-20<sup>th</sup> century as a method to explore the effects of space in subject construction and continued to exert influence over later aesthetico-political activities. It has seen further renewal within contemporary practices, partially driven by a proliferation of locative and participatory media technologies.

Drawing on a Foucaultian notion of governmentality, and in reference to the work of Berardi and Lazzarato, I propose that mid-20<sup>th</sup> century psychogeography explored automatised, affective and decentred engagements with space as a critique of liberal and Fordist subjectivation. I suggest there exists congruence however, between psychogeography's playful, participatory fluidity and the recombinant and precarious subjectivations that later emerged to characterise post-Fordist labour. Twenty-first century psychogeography therefore risks losing criticality if it does not shift to engage with subjectivation in a specifically neoliberal context. I will suggest a handful of practices that have attempted to reinstate the potential for resistant, autonomous recompositions of subjectivity in this altered context.

I ask if - as Claire Bishop implies - contemporary art's spectacle-participation binary has somewhat collapsed under a paradigm of networked connectivity, must one reappraise contemporary psychogeography as socially-engaged artistic or political practice? How does this inform our considerations upon psychogeography as a historical tradition?

**Elena Cologni, University of Cambridge, 'Space as Concept and as Lived Social Reality, Trust Within Participatory Experience of Time and Space, and in the Current Digitally Altered Reality'**

This is a form of participatory practice, where the Memory-Time-Perception relation is informed by Bergson's notion of the present within duration, and is produced by the body in space, and by Merleau-Ponty's reference to 'sensation' as the basis of knowledge. The role of memory in the present is seen through the lens of: specious present (philosophy of science) as well as retention as involving perception of duration. The 'exercises' create the physical and psychological conditions to enhance an awareness – and disruption – of time and space perception. SPA(E)CIOUS is one of the outcomes of the project ROCKFLUID (Art Residency at the Faculty of Experimental Psychology, University of Cambridge).

**Aline Couri, Universidade Federal do Rio de Janeiro, 'From Skin to Space'**

The expulsion of inhabitants (mainly Indigenous peoples) from *Aldeia Maracanã*, as part of the "preparation" for the 2014 World Cup and 2016 Olympic Games, has drawn media attention to the issues of some minority groups. But this is only an extension of what these people have suffered since the European invasion around 1500. Indeed, they have been expelled from their lands since Brazil was "discovered" and more recently by agribusiness companies. Moreover, they have been forced to adopt occidental culture and to assimilate into a society that refuses to accept them.

One aspect of the daily repression faced by the Indigenous people is the imposition of wearing occidental clothes. Clothes are our first layer, after our skin, to space. With them, we exteriorize a little bit of who we are and prepare others about us: it influences our social interactions.

A reflection about body, space and clothes will be proposed. The seminar participants (me included) will be invited to dress with each other's clothes and a game will be played. The aim of this experience is to discuss: How much we depend of our self-constructed images to be ourselves? How this provocation changes our integration to the space? Do the clothes build space?

**Kat Deerfield, Cardiff University, 'Microgravity and Spatial Theory'**

What can the extra-terrestrial tell us about how we understand space? Maintaining human life in this extreme environment requires unique considerations, prominent among which is negotiation of microgravity's impact on the body and psyche. This paper will argue that spatial experience in microgravity has important implications for understanding human uses of space more broadly.

In some human spaceflight narratives, the experience of microgravity is described as a transition in lived spatiality from two dimensions to three. I will argue that this understanding of gravity as a spatial limitation can be used to extend upon existing critiques of spatial theory, particularly those from feminist theory. Feminist geography has criticised traditional human geography for associating understandings of bodies and spaces with tropes of gendered difference. I will argue that astronauts' experiences of microgravity, alongside space biomedical research on microgravity and the body, highlight both the

continued influence and the instability of gendered narratives of spatialised bodies. Without gravity, a defining characteristic of terrestrial human existence, we must confront inconsistencies in our understanding of spatiality. In this way, the extremity of extra-terrestrial space provides a unique opportunity to study human uses of space, not only in outer space, but terrestrially as well.

**Darren Ellis, University of East London, 'The Affective Atmospheres of Surveillance'**

The spaces that surveillance produce can be thought of as ambiguous, entailing elements that are ethereal yet material, geographical yet trans-geographical. Contemporary surveillance systems form numerous connections that involve multiple times, spaces and bodies. Due to their ubiquity, normalisation and yet clandestine characteristics, they seem to produce an almost unnoticed aspect of everyday life. The impacts then, of contemporary surveillance systems, appear to be particularly experienced on the margins of consciousness. Thus an empirical analysis of this realm of experience is possible through looking for such things as disruption, disfluency and hesitation in the text of speech acts rather than clear representation. Through empirical analysis of narratives concerning everyday experiences of living with contemporary surveillance systems, this paper focuses on their possible affective impacts. In turn, it is suggested that it is more fitting to think about the so called 'surveillance society' in terms of producing 'atmospheres' rather than 'cultures or assemblages', and 'affects' rather than 'emotions'.

**Cigdem Esin and Corinne Squire, University of East London, 'Space in the picture: Reflections on research with youth in East London'**

This paper draws on our research experience with students of the Keen Students' School in Tower Hamlets, a community organisation established to support students from immigrant communities in their education. In summer and autumn 2012, we ran art workshops together with students for the research in which we explored how artistic practice could create possibilities for the young people living in East London to display existing and develop new social, cultural and political resources. We were particularly interested in what visual narratives could offer for a different understanding of participants' positioning within the multilayered cultural context of London.

The participants of workshops created images of their own choice on any part of their lives or on anything that they were interested in. We considered these art workshops as a narrative method in which participants constructed visual narratives about their identities and location in the urban setting of East London, with reference to international connections and popular culture. As researchers, we facilitated (and participated in) the workshops using a dialogical approach that recognises the constitution of individual and collective narratives within spatial and temporal contexts.

The paper will discuss how these art workshops became spaces in which participants negotiated their identities through the interconnections between their transnational and local positions, in collaboration with each other and researchers.

**Ana Estevens, Universidade de Lisboa, 'Art on the Street: Dancing in the streets of Lisbon'**

As a gesture of political and social use of public space, dance appears in the Mouraria neighborhood as sharing, experience, production of knowledge and critique. The real meaning of public space acquires, here, form and content.

But how does art have an essential role in the production of the city? How do neoliberal policies, implemented in the production of city, influence artistic practices? In this paper, art appears as a transformative tool which allows one to question a homogeneous mechanism of appropriation of space. As such, it emphasizes the particularities of each context and encourages the dialogue between different perspectives for a plural and collective city production.

This case appears as an example of how art can distance itself from conventional circuits and valorize public space as an instrument of citizenship. Dance, as an artistic practice and therefore production of knowledge, is the example discussed in this paper. It intends to highlight the importance of public space as a place for sharing experiences and critical practices. At the same time, it also intends to look at art, in this case dance, as knowledge and for its ability to generate other possibilities of public space and the city.

**Francesco Federici, University of Udine and Université Sorbonne Nouvelle, 'The Space of the Body: A new filmic vision in contemporary art's places'**

In film exhibitions, whether they are held in museums or are works of visual artists installed in the most diverse places of contemporary art, the *mise en space* of the filmic component has become the distinctive trait of modern filmic practices.

Such practices may come in different forms, but it is actually the spatial component that gives them a consistency that would otherwise be hard to find in a context that is often alien to the original idea. This is not, therefore, about a mere relocation, even if this too is one of the practices of exhibited cinema. It is, rather, about the use of external space combined with the filmic space, and the use of external time (the one the viewer experiences and chooses) combined with the use of filmic time.

So, vision takes on some bodily, haptic qualities, which we find at the core of many experimental video installations and exhibited films. This immersion brings about an involvement that gives a completely different feel which certainly stems from the opportunity to navigate fairly freely in space, for sure pointed out by the apparatuses, but still dictated by the viewer.

Nowadays, contemporary art's places that includes videos and films have to re-think the space left to the body and how the spectator will act in this new spatial configuration.

**Matt Fish, SOAS, University of London, 'Contested Spaces/Radical Places: Notes from an abandoned building near you'**

Squatting as a spatial practice is a form of lived, 'everyday direct action' which actively subverts established methods of regulation, control and commoditisation of city space. In the process squatters are able to instigate alternative ways of relating to the environments they inhabit, carving out radical enclaves which exist in opposition to the greater urban landscape.



Concepts such as 'occupy', 'ownership', 'property', 'rent' and 'rights' are both normative and thoroughly normalised, and form constitutive elements in a societal habitus which regulates the way in which we relate not only to space, but perhaps more importantly to each other. Squatting offers an important critique of such concepts which is rooted in praxis, and yet is arguably under theorised, perhaps most notably within Anthropology. If, as philosopher Edward Casey asserts, 'we are not only in places, but of them,' what are the implications of such a critique in terms of the sort of radical subjectivities that squatted spaces enable? With Casey's maxim in mind, in a time increasingly characterised by the sorts of 'non-space' described by Marc Auge, squatters' attempts to make place in the unlikelyst of spaces sheds light on the very notion of radicalism in the modern metropolis. My paper is a reflection on my first few months of fieldwork amongst the squatting community in London, drawing on Casey's work on the space versus place dichotomy, and the relationship between place and subjectivity. I will also comment on how my project fits into the pervading spatial logic that underpins understanding about what constitutes 'real anthropological fieldwork', and the radical potential of 'anthropology at home.'

### **Carl Fraser, University of Sheffield, 'Critical Spatial Practice'**

This paper aims to build on my PhD thesis which focuses on protest actions in London between 2010 and 2012. It explores how the events which come to be defined as 'public realm protest' have been marginalised by hegemonic mechanisms which dominate and restrict our understanding of the 'practice of everyday life' which takes place within these terrains.

Public realm protest is a performative act, the time at which these actions occur are a tangible indicator of the balance of power between individuals and their representatives. Thus, recent protest activities raise questions around the individual's ability and willingness to utilise these spaces for acts of antagonism. The spatial terrains in which citizens choose to locate themselves is a key component of what makes protest a critical spatial practice.

The presentation will focus on some of the spatial tactics employed by the Occupy LSX camp during their occupation around St Paul's Cathedral and the 'Bank of Ideas'. The research follows the trajectory of tactics utilised by contemporary protest movements, exploring the influence of significant protests such as 'Stop the City', 'Climate Camp' and 'Reclaim the Streets' on the practices employed by Occupy, and its repercussions for the future designation of what is notionally referred to as the public realm.

The aim of this work is to understand the spatial tactics utilised within what becomes the daily practice of protest by analysing some of the key spatial actions taken by protesters whilst active in these terrains. The work will contain a series of spatial mappings as well as images and extracts of accounts from the protest - collected as I attended these events in my role as researcher.

### **Louise Ganz, Escola de Artes Plásticas Guignard – UEMG, 'Thislandyourland Journeys: Walking as a problematization of private and public natural spaces'**

In 2007 we began a series of walks in the metropolitan area of Belo Horizonte, a city with 5 million inhabitants in the southeast of Brazil. The first two walks were made by following infrastructure lines - a water and an electricity supply. The first one at 20 km long, is a flat lawn path built over the water pipe (running from the river water treatment station to the urban water reservoir). As an experience it is as if you are walking on a "natural" area. The second is a green area under high tension towers that crosses a region of the city among the buildings. In both cases we were interested in the possibilities of using these green spaces, these linear and accessible spaces, covered by spontaneous vegetation inside the city. Thus, it is a situation that updates the discussion between field and city and public and private.

In 2010 we started new routes across private natural areas. With the privatization of land in metropolitan areas, the access to natural resources is increasingly limited. The mines, agrobusiness, condominiums, country clubs or resorts that include natural areas are major landowners and build the territory as private interests, restricting use and declaring protected areas or environmental reserves. To enter, all of them require identification and invitation and are exclusively to their members or guests. Thus, we lose the right and democratic access to natural resources.

Thislandyourland Journeys is an artistic agency that conducts guided tours, where we invade, jump fences and walls, or try to negotiate and cross boundaries. We began conducting tours, maps and narratives of these pathways. We discuss as well the boundaries between public and private.

We invite people to resize the notions of private property and consider the possibility of seeing the natural assets as public goods.

**Eleni Garoufalia, Cyprus University of Technology and Goldsmiths, University of London, 'A Theory on Space's Reassertion: Location and subjectivity in self-appointed spatializations and positionalities'**

This paper attempts to form a theory on the reassertion of space within the arena of human geography and visual culture studies. It introduces an approach to the analysis of space that concerns itself with raising questions regarding the urgent issue of location and subjectivity: the relation of spatialization to positionality. With regard to this paper, I shall attempt to decipher geography through positionality, to create a theoretical territory of space (of location) through subjectivity, that is, a spatialized theory from the view point of subjectivities' positionality. In this respect, space as both a system of classification (collective, national, cultural, linguistic and topographic hi-stories) and a mode of location, will be examined through Henri Lefebvre's critical theory on space production, while subjectivities' psychic manifestations and spatial representations will be considered under Gilles Deleuze's philosophical theory of 'becoming'. My main issue is to conceptualize space as the venue in which conflicts and negotiations are articulated within visual culture, through positioned subjects that have a language to speak and mainly a self-declared space to speak it from.

**Iman Hamam 'Asleep at the Wheel: Cairo's commemoration of the 6th of October war'**

This paper examines the ways in which Egypt's account of the 6<sup>th</sup> of October War can be understood in terms of the navigation of Cairo's inhabitants through space. The industrial, residential and historical locations around factories, bridges and construction sites situated along the Cairo-Suez road, the Sadat memorial and October War Panorama play a specific role in revealing and concealing the role of the military they celebrate and represent. By looking at how the memorialization of the war has been constructed, I ask: how does patriotism in Egypt manifest itself? How is the experience of the city mediated? What specific industries contribute to our understanding of Cairo's changing landscape and how have these informed its residents' understanding of the city's structure? Further, how have surveillance and control been modified through the installation of screens throughout the city? The 6<sup>th</sup> of October war (as a moniker, a set of images and a "patriotic" flashpoint) is a mask or a distraction that "covers" how the city has been shaped by economic and political policies since the 1973 war. The presentation will also include images and accounts collected for this research project, as well as snippets from a psychogeography of the 6<sup>th</sup> of October bridge.

**Sousan Hammad, freelance, writer, translator and journalist, 'When the Sea Comes to Haifa: a mythopoetic reclamation of Palestine'**

*Translating Haifa*

All of the poems that I selected and translated are set in or around Haifa – space and time are ambiguous, yet the poetry is centred, and synonymous with, the question of reclamation and the liberation of Palestine. Nevertheless, Najwan Darwish's poetic universe is to be construed not as a new "place" but, rather, as that which exists in its displacement and spatial ambiguity, and it was while translating Darwish's work that I became interested in the ways we can reinterpret a dispossessed and occupied space, in particular: Haifa. I'm interested in space as memory, city and narrative – and how acts of performativity, looked at from the analysis of feelings as something material -- are interconnected within the social and imaginary spaces of Palestine's urban coastal city. The very longing to return to "historical Haifa", actualized through commemorative and ritual practices, places Palestinians into a past (i.e. a specific space/time) that becomes static and thus unchangeable, since the collective's primary focus is to rewrite a history that has been suppressed and fabricated by Palestine's colonizers.

The poetry serves the argument of how to make new spaces live, a negotiation that emerges as a site of impossible cultural translation. Because for the translation of Haifa to exist, there must first be a reclamation of Haifa's public space, where translators must allow themselves to recognize the imperative to transforming the nature of Haifa's space and time. In translating the first collection of Darwish's poems into English, I hope to contribute toward building the Palestinian narrative in the English language as a means of reclaiming Palestine in translation. Thus as a cultural archive, this translation (and presentation) will have the ability to give credence to a culture and history that has been tremendously suppressed.

**Victoria Hunter, University of Chichester, 'Revealing the Site through Phenomenological Movement Inquiry'**

Delegates are invited to participate in a movement workshop that investigates creative approaches to exploring sites through phenomenological movement inquiry. The workshop is open to all, no specific dance or movement training is required. The session explores how simple, everyday movement can 'reveal' the site and engage individuals with 'other' ways of knowing and experiencing environments. Participants are invited to consider how embodied movement practice explores, confirms, challenges and changes the space in which it takes place.

The workshop explores Vicky's research into site-specific choreography and questions what the practice reveals regarding human processes of experiencing and engaging with space and place. The practice is informed by an interdisciplinary approach drawn from the fields of Human Geography (Massey, Tuan, Kwon) Phenomenology (Merleau-Ponty, Bachelard, Paravainen, Spatial and Architectural theory (Lefebvre, Lawson) Psychogeography (Wrights and Sites) and site-informed movement practice (Halprin, Poyner, Crickmay and Tuffnell, Koplowitz).

Participants need to wear loose comfortable clothing and be prepared to work in bare feet.

#### **Eve Katsouraki, University of East London, 'Rage Capital – between Act and Potentiality'**

In this paper I would like to outline some of the performatives of collective resistance as radical political practices of rage and constitutive of the act of protest and dissent. My examination, focused on spaces of violence and confrontation such as the 2001 raid on Armando Diaz School during the 27<sup>th</sup> G8 meeting in Genoa, the recent wide spread riots across the urban city spaces of Europe and the Arab World as well as the various 'occupy' movements, will explore 'rage' not as a mere subjective and isolated expression or resistance but as a deeply seated affective property in the collective body of political protest. My aim, however, is not to offer an explanation for these events or even reduce the specificity of their utterances into one particular fixed meaning. Rather – insofar as the task here is the elucidation of a concept – the limits and possibilities of the collective performatives of resistance – I want to use these events simply as an occasion to reflect upon the current and most urgent phenomenon of 'rage capital' which, as the instigator of any reactionary politics, exercises *constituting power* and thus creates, I argue, the radical political subject. As I would like to suggest, such political performatives acquire the transformative power that they do by operating on the dialectic relation of what Agamben sees as 'potentiality' and 'actuality.' But to fully understand such practices of resistance, whether it is violent confrontations within the public space or more passive aggressive 'occupy' of such urban spaces, we need to look at them in close relation to the kind of sovereign power that shaped them into forms of rage in the first place.

#### **Miles Kennedy, independent scholar, 'The Politics of Space: Poetical dwelling and the occupation of poetry'**

This paper interrogates the Heideggerian underpinnings that dominate a great deal of contemporary discourse on space and place by critically examining the political relationship between thinker and poet in terms of the spatial concepts of dwelling and occupation. First, an internal analysis of Heidegger's writing on what he calls 'Hölderlin's most innocent of occupations' reveals what Alain Badiou, following Walter Benjamin, called 'the Fascist aestheticization of politics' lying beneath Heidegger's discourse on spatiality. Next, Tom

Paulin's critique of Heidegger's attempt to 'get over the in of inclusion', as presented in his poem "Being and Time", moves the discussion from what could be described as part of Heidegger's 'incidental' or 'late' thought to the very foundation of his notion of being-in. Ultimately, this paper points toward a more politically authentic, poetically articulated version of human 'dwelling' as 'occupation'.

**Reuben Knutson, Aberystwyth University, 'Blasting history into the present: Reinventing past, present and future rural space in a 1970s Welsh landscape'**

This paper presents a current, practice-based, doctoral research project that uses re-enactment strategies to investigate utopian futures drawn from historical returns. Its focus concerns a history of counter-cultural migration into North Pembrokeshire in the 1970s. Individuals and communities, fuelled by the experimentation of the 1960s, moved from urban to rural spaces in order to fulfil their dreams, and experiment with alternative structures of living, and a return to 'nature' via 'back-to-the-land' ideologies.

I will argue for a mode of historiography that does not look back mournfully on lost possibilities, but attempts to produce an archaeology of abandoned practices in the hope of re-appropriating them for new uses in the present. I do this by engaging with Walter Benjamin's notion of the dialectical image, where the past is 'seized ... in a flash of recognition ... which can reveal revolutionary potential in the present.' Using audiovisual references, I will show how I am working through a process, as artist-ethnographer, of creating material from archive films and photographs, oral history testimonies, and group dialogue, to construct a re-enactment event with a re-enacted history, asking: Are there fragments that may be relevant still?

**Anne Lydiat, CCW Chelsea, 'If the Ship is a Paradigm of a Heterotopia, How Can Gendered Art Practices Inform Discourses in Relation to This Transgressive Space?'**

In 2002 I went to live and as an artist on a converted barge moored on the River Thames. In this hypothetical space of marginality and transgression I was judged by the authorities to be 'living outside the urban edge'. In my film '*heterotopia*' (2003), I used an excerpt from Michel Foucault's (1986) [1967] 'Of Other Spaces', *Diacritics*, (16):

Heterotopias or 'counter sites' are those other spaces that exist in relation to the spaces we normally inhabit...The ship is the heterotopia *par excellence*... as a moving entity it exists outside mainstream society and therefore embodies a kind of liberty...

It is the term Heterotopia that is central to my investigation rather than the body of Foucauldian theories. My research will test the durability of his theoretical idea of the ship as a paradigm of a heterotopia by defining the boundaries of the ship in relation to contemporary gendered narratives and arts practices.

As a method of marking the lived experience of being on board ship I make indexical ink drawings (they are traces of bodily experiences on the ship as a heterotopic space). By suspending a pen from the roof I will capture moments of presence now lost, the fleeting, transient rolling of the ship in relation to the wind, and the tide on the female body. Another method of capturing the impact of the transient somatic experiences will be to make 'field recordings' by attaching contact microphones to the hull, and sinking hydrophones into the water. The printout graphs of the sound recordings, the ink drawings

and photographic and video recordings of the indexical traces made by ropes, anchors, fenders, will form the major part of my visual research in gendered narratives, personal, political and historical, implicit in living and working on board a ship as a practicing artist.

**James McNally, University of East London, 'Mall Appropriation: Hip-hop and the suburban shopping centre – London, 1983'**

During the 1960s London planners sought to redefine the relationship of suburb to city. This prompted the arrival of the suburban shopping mall in the 1970s and by the time hip-hop came to London in the early 1980s, the city was surrounded by a crescent of major sub-regional towns – Wood Green, Stratford, Croydon, Hammersmith, and so on – boasting recently built covered shopping centres. This paper will explore how these retail developments became a focus for hip-hop's imaginative and subversive new relationships to planned space.

With their wide, smooth floors and all-weather usability, malls like Wood Green Shopping City provided attractive conditions for teenage hip-hoppers to congregate and dance. However, as will become clear, this was not a welcoming atmosphere. As critics including the architect Richard Rogers argue, the shopping centre – with its strict regulation, single-minded devotion to capital, and privatised use of public space – was exemplary of deeply conservative spatial trends that in London in the 1980s increasingly threatened everyday spontaneity and creativity.

These centres, with their vanguard of panoptic surveillance technology, frequently sought to exclude hip-hop teens who disrupted their precision managed, capital-driven atmospheres. I will argue the resultant cat-and-mouse of dance incursions amounted to a bodily graffiti on commercial space, invoking the state of subversive self-creativity Raoul Vaneigem describes in *the Revolution of Everyday Life*.

**Caroline Mullan, founding member of the Commonwealth Gardeners, 'Green Spaces in the East London Desert: Adventures in gardening in the wake of the suburban developers'**

This paper will consider current, widely varying attitudes to gardens and gardening on the Commonwealth Estate in Ilford, East London, and the challenges facing those who value green spaces in this urbanising suburb. It will draw on the experiences of the Commonwealth Gardeners community group, founded in 2009 to help make the Estate more beautiful and more green.

The Estate, which covers half a square mile close to Ilford Town Centre, consists of substantial family houses, originally developed with both front and back gardens at the start of the Twentieth Century. A hundred years on, its households have widely varied structures, classes, ethnicities, religions, and attitudes to private and social space. The houses may be whole or divided into flats; owner occupied, or rented from private or 'social landlords'. The front gardens have largely been paved for parking; the back gardens are hidden from public view. Overall, the area is rated as diverse, and deprived.

How will private and social spaces on the Estate be adapted to the economic and social pressures of the Twenty First Century? Will gardens and green spaces be valued and

maintained? Will they be private, or public, or somewhere in between? Or will the concrete desert continue its spread?

**Shuntaro Nozawa, University of Sheffield, 'Modernity at Home: Imageries of lifestyle and electrification in inter-war Japan'**

This paper considers the relationship between the powers of imagination and electrification associated with domestic lives in inter-war Japan. It explores a period between the Wars, in which calls for home electrification were made and the rationalisation of lifestyle enthusiastically proclaimed. My focus is on the subjective imagery of purpose-built spaces established through journalism in the previous two decades, through which Japanese families would be *modernised*. In this paper, I argue how such imagery was reinforced and enhanced by scientific treatment. I apply the methodology recognised by anthropological research in cultural, postcolonial and ethnographical studies, particular to an interest in transformations and conflicts occurring around the body, ritual and everyday life. I revisit the Home Appliance Promotion Association's magazine *Electricity for Family Life (Katei no denki)*, published between 1924 and 1943, whose aim was to instruct appropriate means for fitting electric appliances into domestic routine. This allows me to demonstrate how the scientific advice of the Association endorsed the widely perceived image of bodily experiences at home by advocating electrification of particular settings expected to be in each functional domain.

**Bill Psarras, Goldsmiths, University of London, 'The Flaneur goes "weaving" in the city: Actions and metaphors of a shared spatial story'**

This paper will talk on the concept of walking as an aesthetic, embodied media art of emerging spatial experiences in the 21<sup>st</sup> century city. Departing from a selected list of metaphorical schemas that have been used in the past for describing both flaneur and the city, this paper will focus in particular in the metaphor of "weaving" that the author has considered in his art practice and research. Actual weaving constitutes an instant action of connection; a process, which seeks for cohesion. Throughout the 20th century, a trajectory of artists and cultural theorists understood walking as a cultural act. Since then, an ever-growing sensorial interest in the city can be found in later walking-oriented artworks such as audiovisual pieces, mapping and the so-called locative media. An interrelation between this metaphorical schema and contemporary artistic examples of flanerie and psychogeography will be done in order to find new emerging spatial experiences and poetic intentions. This paper seeks to find new aspects of a potential contemporary flaneur, which does not reduce him into passive observation but goes into an attentiveness of the personal and collective emotion – an "ambulant weaver" of senses, situations and data that form emerging spatial stories of socio-anthropocentric interest.

**Hilary Ramsden, Univeristy of East London, 'Suited and booted: an investigation of the contemporary flaneur through performance and street parade'**

This paper/performance/presentation explores hybrid perspectives on the contemporary flaneur drawing on thoughts and writings of (amongst others) Walter Benjamin, Franz Hessel, Janet Wolff, Alice Cicolini and Sally Munt. These are developed through the enactments and performances of *Shade*, for which I devised and performed original material in the character of the Dandy.

*Shade* was a collaborative performance parade about influence and exchange, beautifully tailored suits acting as passports; dressing to pass across border, tradition and identity. The Dandy crosses borders through style - street style, radical tailoring, dandy style, gender/public place politics, drawing on Le Sape collective of Congolese Dandies, and drawing on my own histories of living in Detroit, dressing in suits, being out on the streets as a woman. Although, the Sapeurs form the main strand of the Dandy suit, I was not re-presenting the Congolese experience, rather creating opportunities for conversation through cloth across cultures, of which the Dandy is an overt presence, and how that act of parading style in contested locations resonates across histories of dress, colonialism and postcolonialism, visibility and place, gender and cross-dressing politics.

Presentation format: The presentation is part traditional academic paper presentation, part performance in a Beautiful Suit and includes short video extracts, slides, prose and poetry within the live performance.

**Morag Rose, Loiterers Resistance Movement and Manchester Metropolitan University, 'Presenting Fieldnotes from Autoethnographic Experiments in Anarchoflâneurie'**

I co-founded The LRM (Loiterers Resistance Movement) a Manchester based interdisciplinary psychogeographical collective. The LRM embark on *dérives* to decode the palimpsest of the streets, aiming to nurture a critical awareness of everyday space, (re)engaging with and (re)enchancing the city. Inspired by the Situationist International there is an explicit political agenda to our walks which reveal power relationships and inequalities. We have also developed subversive street games such as CCTV Bingo, Urban Fox Hunts and Cake Maps. Using psychogeography as a kinaesthetic, accessible learning tool for community engagement we blur the boundaries between activism, art and academia. The transformative potentiality of the *dérive* and street games have been a key question in my recent work. They create a convivial temporary autonomous zone, fleeting moments of resistance and temporary comradeship. Transgression is permitted, enabled, and encouraged during the *derive* but it is a liminal space? What traces remain when normality is resumed? Through action research techniques, interviews and a novel approach to autoethnography I discuss how the *dérive* can create a legacy, explore new ways of writing the city through walking and address whether *flâneurie* is effective political action embodying carnivalesque re-appropriation of space.

**Kristin Scott, George Mason University, 'The "Digital City": Urban Heterotopias'**

The metaphor of the 'digital city' is being increasingly deployed to describe how digital technologies are integrated into the social and physical urban landscape. Historically, both cities and digital technologies have been described as global centers, spaces of international, inter-class, or ethnically diverse interaction; and both have held out promises of autonomy, freedom, connection, anonymity, community, and progress. The digital city, however, is more than an emerging ideological or metaphorical phenomenon; rather, it is place-based and can be situated within real material social, political, economic, and cultural contexts.



Using New York City as a case study, this paper examines how city-sponsored mobile applications and collected and aggregated open data platforms function to create an heterotopian urban digital ecology; not only do digital data construct and mediate politically-desired subjects, but also problematically alter the physical, social, and political urban environment in such a way as to create an illusion of social heteronomy. The hybridization of digital with physical space, this paper argues, does not merely create an informational topology, but rather influences urban policy and renewal decisions that feed into a robust neighborhood-based paranoia about proximity to the criminal, serving to reinforce dominant social relations.

**Ash Sharma and Ko Banerjea, 'Dark Psycho-Geographies: Reimagining spaces of race and class in postcolonial London'**

This performance workshop explores alternative imaginings of race and class in London through the readings of fiction, prose, poetry, music, screenings, audio and digital media, as well as fragments of critical theory and politics. The session will allow participants to engage in mapping a vernacular, aberrant psychogeography of 'inner' and 'outer' London, where the tensions and possibilities of living within multiracial, classed and transnational spaces are yet to be worked through, beyond the banalities of post-racial, neoliberal driven multiculturalism. This experimental workshop offers radical aesthetic possibilities of inhabiting the postcolonial city in crisis.

**Dorte Skot-Hansen, Henrik Jochumsen and Casper Hvenegaard Rasmussen, University of Copenhagen, 'Performative space in the public library – from collection to creation'**

The point of departure in this paper is a new model of the public library based on four spaces, which can be seen as a framework for designing, developing, and (re)arranging the library. Here the *performative space* particularly underpins creativity and innovation. Developing this space is especially relevant when speaking about a new generation of 'digital natives'. This 'performative turn' is a more general tendency seen in museums and other cultural spaces in a 'convergence culture'. The performative space can be seen as a new liminal zone, a sort of 'heterotopic space' in cultural institutions characterized by order and one-way communication.

On the basis of examples of Nordic libraries, the paper will analyze and discuss the tendency, where making, publishing, working and experimenting become central features. How does this tendency relate to the rationale(s) of the public library and how do these types of expressive cultural activities contest the limits of the libraries self-understanding? Who are the users and how do they perceive the library as suited for their endeavors? And last, which architecture, atmosphere and design can facilitate the establishment of a space for creativity and innovation?

**Connell Vaughan, University College Dublin/GradCAM, 'Contemporary Curatorial Practice and the Politics of Public Space'**

Public space is understood and contested in a variety of ways; ownership, access, scale, authenticity etc. This paper focuses on public space in contemporary curatorial practice and theory. Curatorial practice has moved towards an interactive model. Exhibitions are projects

ever more valued for their ability move across boundaries and engage spectators. Exhibition space is increasingly theorised in terms of site-specificity, trans-nationality, trans-disciplinarily, intersectionality and temporality.

These developments signify a radical change in the location, creation and reception of art and our understanding of the politics of curation as a discipline. Accordingly it is crucial to see the role of the curator as a political agent in relation to public space. I argue that curators, in framing spaces as “public”, are the brokers of political activism and spectatorship.

Distinguishing between ‘a public’ and ‘public’, I argue that the artworld constitutes a limited account of public space as it reduces the notion of public to a particular group. Considering specific subversive curatorial practices, I argue that a more progressive account of public space is possible. This is an account of public space grounded in openness, iterability and interactivity rather than any specific ‘public’.

**Marita Vyrgioti, Goldsmiths, University of London, ‘Protesting Dancing Bodies: Def(i)ning public space’**

The key theme in this paper is the rethinking of the potentials of dance as a non-institutional performance occurring in public urban space, during situations of social disorder. In order to achieve so, two examples have been deployed. Firstly, there is the dance of the guillotine, 'the dance of the carmagnole', in revolutionary France and secondly the dance performed during the Indignants Movement in Athens, (Greece June 2011). The trans-historicity of these examples aims to reflect upon the concept of public space, as well as to illustrate the effects of street dance performances. The celebration of solidarity, collectivity, unity and subversion is regarded as one objective of the performances. At the same time, dance performances during riotous events, create, produce, defend and occupy public space. Through the creation of this temporary space, the normal flow of the city is disrupted and new forms of social relations are emerging. Dance is regarded as a weapon which effectively enriches the potentials of radical politics and as a discursive tool which bridges the uncompromising relation between arts and politics.

**Angie Voela, University of East London ‘Lost Spaces as Heterotopias’**

In *From Bakunin to Lacan: Anti-authoritarianism and the dislocation of power* (2001) Newman critiques both Foucault and anarchism as trying to occupy a position outside power from which to critique power and the state. Newman’s reading does not take the foucauldian notion of heterotopia into account and also fails to notice that certain aspects of Lacanian psychoanalysis shed light on heterotopia as a ‘beyond’ of radical ethical importance. In this paper I combine lacanian psychoanalysis with heterotopia in order to re-assess the latter’s radical potential. Foucault and Lacan converge *beyond language*, in a locus which is not a privileged ‘outside’ but a *non-place* inherent in the thought of both. A *lost space* rather than a continuously occupied one might best illuminate heterotopia’s radical ethical potential. I illustrate the point, drawing on cases like the ecological camp at Blackheath, London which was dissolved in 2009. The lost space becomes perpetually heterotopic, a locus from which subjects or groups can rethink power, having subverted their own relationship to its many imaginary seductions.

**Jacken Waters and Molly Budd, University of Sussex, 'Within and against the university-as-factory: Sussex University's anti-privatisation occupation as a glimpse of rupture with capital'**

In spring 2013, Sussex University's conference centre was occupied for 57 days against the proposed privatisation of non-academic campus services. As active participants in the campaign, we present this seizure of campus space as a moment of resistance against the university-as-factory: i.e. the university fully subsumed under capital.

We position the occupation within ongoing transformations of Sussex campus which have shifted focus away from the traditional hub of the student union building and library, and towards social space structured around commerce. The occupation took aim at sources of university revenue, but also took this new campus centre as its site, existing in conflict with the future of the university rather than trying to recreate its past. Instead of a return to an imagined age of education as a public good, it looked to defend staff by forging links of mutual support and materialising a network of solidarity in campus space. It enabled a moment of encounter that solidified class antagonisms and facilitated other modes of struggle. The occupation arose from struggles around Sussex campus as social, educational, and work space and, in drawing class lines, existed as a moment of glimpsed transformation that has precipitated further struggle.

**Philip Watkinson, Queen Mary, 'Topographies of Affect, Spatialities of Encounter: Some thoughts on spatio-affective relations in postdramatic performance contexts'**

My research examines the relationships between affect and space and their interarticulation in contemporary postdramatic performance practices. It is proposed that in such work today, space and affect are being brought closer together than ever before, resulting in not only an interrelation but a theoretical (and practical) inseparability. Departing from Henri Lefebvre's spatial theory it is suggested that what exists are 'topographies of affect' which are intrinsically constituted by performative bodies (performers, characters and spectators) functioning in affect-imbued space. My analysis explores these corporeal negotiations/encounters, which are facilitated through context-specific spatial power relations and affected/affective emotional states.

**Tom Whittaker, City University, 'Creative Processes and Conceptions of Space in East London'**

The paper examines the contradictions between cultural processes and the creation or abolition of a sense of 'place' within the urban environment. Exploring how creative processes can lead to gentrification and the marginalisation of former inhabitants the paper will argue that creative processes can also empower residents and reinforce conceptions of identity. Drawing parallels between the development of the SoHo district of New York and East London the paper will illustrate how, in both cases, a transient middle class sought properties within particular areas to ape the lifestyles of a previous artistic community. By satisfying demand for the 'quintessential experience' developers essentialise the area down to presumably desirable components. The area is removed from its material conditions and "sanitised rather than revitalised". Similar observations can also be made about the former

inhabitants of the area as community histories are reduced to commodifiable elements - alienating them from their own sense of space and identity. However, projects throughout the UK have proven that cultural process can encourage the creation and stability of creative areas without compromising the identities of current inhabitants. The paper will consider the potential for such engagements in East London.

**Ebru Yetiskin and Derya Uzal, Istanbul Technical University, 'Proactive Space: Mapping the entanglement of the Pirate Bay servers'**

While peer-to-peer based file sharing is increasingly becoming a contemporary mode of contagion, proactive piratical entities provide dynamic spaces for distributing and expressing reactions and oppositions towards the control of established actors, such as governments and media industries.

The data of the users of The Pirate Bay, for instance, which set the protocols for distribution and codes of behaviors, generate not only a matter of copyright law, but also a matter of political and economic autonomy. For this reason, the speculative mobility and entanglement of the servers of The Pirate Bay reveal a theatre of repetition in contemporary war zones. The servers do not only possess the public and private divide, but they also provide a space of invagination due to their decentralized, provisional and quasi-invisible characteristics.

In this research paper, we would like to work on the making of proactive spaces. The paper aims to map and visualize algorithmic routes of The Pirate Bay servers during their lawsuit process between 2006 and 2013. We propose to present our paper with the performance of an audio-visual mapping projection of the displacements of The Pirate Bay servers.

On one hand, polemical and cacophonous news about the perpetual displacement of the servers, as data possessors, operate as a component of immaterial and affective labor, and on the other, they become a tool for new imaginative architectures and extra-terrestrial space designs.