Urban Matters: Material Engagements with Communities and Borders in Times of Movement

Book of abstracts (panels)

Manifolds, Superfolds and other Topological Contortions
Helen Palmer, Elizabeth de Freitas, Charlie Blake and Andrew Forster

Lury, Parisi and Terranova (2012) argue that "culture is becoming topological" (p.5). This new folded terrain operates through unexpected closeness and proximity, connecting data with body, care with calculation, and the pre-conscious with the transindividual. Finely textured networks become smooth and striated spaces, where "topological rationality participates in and renews the specificity of the material and the sensuous" (Lury et al, 2012, p.28). Through topology, Deleuze and Guattari claim that: "The limits of sensible or even spatial representation (striated space) are indeed surpassed, but less in the direction of a symbolic power of abstraction [i.e. theorematics] than toward a trans-spatial imagination, or a trans-intuition (continuity)" (2005, p. 554). Plotnitsky (2006) has pursued a related agenda, using the term "topo-philosophy" to describe the implications of topology for rethinking cultural studies. At the same time, the emergence of "topological analytics" feeds new forms of governance that operate through new regimes of mattering (Ruppert, 2012). Panelists explore the significance of this shift to topology, exploring its capacity for engendering new processes of de/territorializing and individuating. Topology allows us to study the folding and crumpling of surfaces sustained through haptic forces that are themselves generated by the space-time curvatures of the surface itself. This is the kind of recursive-differential thinking that is called for, as we reconsider movement, habitation and the contraction of dwelling. Through topological thinking, one can begin to imagine folding, unfolding, and refolding as a new practical and intensive practice in which border and habitat are reconceived.

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Paper One: Sensorium: from Cephalopods to Whorls
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Border, thickness, inside, outside, simultaneously protective and permeable, skin is the ultimate topological surface. This paper draws together the concepts of coenaesthesia (the collective feeling of being in one's body) and synaesthesia (the perceptual phenomenon in which stimulation of one cognitive pathway leads to automatic experiences in another) with considerations on the 'becoming-topological' of culture (Lury, Parisi, Teranova 2012: 5). These phenomena are linked through a shared goal to displace ocularcentrism (see Atkinson and Beer 2010, Dixon and Jones 2014). This paper traces some of the onto-epistemological strands of topological embodiment, from Lacan's conception of the structure of human subjectivity as a

topological space in the later *Seminars* to Serres' passionate 'topology of tailoring' (Serres 1985: 228) to Grosz' feminist critique of the Möbius strip (Grosz 1994), and several feminist developments and manifestations of the figure of the cortical homunculus (Grosz 1994, Carter 2002, di Noto et al 2012). These various strands are explored speculatively in this paper, via a series of brief quasi-fictional 'toposophical' pieces which converge around alternative taxonomies segmenting our sensory existence: a hormone symphony, a new theorisation of the vowel space after Rimbaud, a speculative taxonomy of musical intervals in the diatonic scale, and a narrative written from the perspective of the whorls on Deleuze's fingertips.

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Paper two: Hypersphere
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More and more spheres. Bubbles and foam. Sloderdijk (2016) tracks our spherological tendency, our globalizing violence. Everything gets packaged in a tight little ball. An inhospitable shrinking planet. What kind of new relationality can ever emerge in a world of spheres? How can monadological envelopment adequately undo our spherical hoarding? Latour (2017) laments the notion of a centering sphere – as a dominant image of the planet – suggesting that "the concept of the loop must become more important than the sphere". Here we consider other topological contortions of the sphere, so as to imagine a different shape to the universe. The hypersphere or 3-sphere undoes the sphere in important ways, offering radically new ways of moving and de/territorializing. The 3-sphere is a compact, connected three dimensional manifold without boundary. Gregori Perelman's seminal 2003 proof of the Poincaré conjecture showed the significance of this kind of manifold – proving that all similar manifolds are homeomorphic to the 3-sphere. Perelman's discovery was monumental in part because it suggests that the 3-sphere might be linked to the definitive shape of the universe itself. But the lived reality of such contortions are difficult to pursue - imagine gluing the surfaces of two balls together, point by point. Such a monstrous mapping requires the 4th dimension. Imagine moving within such a transpherical manifold, living in a milieu that was finite but unbounded, evoking the sphere but refusing its surface. This paper ruefully explores these kinds of speculative milieus, following Rotman's (2012) suggestion that the key concepts of "naïve" topology – concepts such as connectivity and deformation –lend themselves to the study of social

interaction in contemporary culture. In the spirit of speculative fiction and spatial imaginaries, this paper explores Plotnitsky's (2006) "topo-philosophy" as a means of imagining new forms of situatedness and mobility.

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Paper three: Vagrant materialism and the toposophical event
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This paper will attempt to triangulate three divergent points of ingress into a specific formulation of evolutionary materialism that I have called 'vagrant materialism' and the closely related topologically and philosophically derived field of toposophy, specifically in relation to what I term here the 'toposophical event' and the 'toposophical vagrant'. The toposophical vagrant may be understood here as being a more disruptive heir, arguably, to the aegis of the largely domesticated Deleuzoguattarian nomad of an earlier age, similarly mobile and motile but now adapting constantly to a world in which this formally emancipatory nomadic figure has, and through no fault of its own, become little more than marketing or lifestyle simulation of adaptive capital flow and neoliberal accumulation. The first point of ingress and triangulation indicates by way of a topological illustration that in a realm made up of a multitude of curious objects, objects that first appear and then seemingly proliferate and even evolve from the initial speculations, dreams and calculations of geometers, topologists and mereotopologists, one of the most curious to the non-specialist is an entity called the Menger Sponge. This is a fractal object with an infinite number of cavities, each face of which is called a Sierpínski carpet - itself an entity or surface that eventually dissolves into a foam whose final structure has "no area whatever yet possess a perimeter that is infinitely long". The second point of ingress and triangulation refers to the work of Luciana Parisi who in her study of computational aesthetics notes and emphasizes, *pace* Gottfried Leibniz and A.N. Whitehead, that there is a "contrast between topology and its aesthetics of smooth control on the one hand and mereotopology on the other." (Parisi 2013. 88) In this formulation, whereas topology and its aesthetic is a practice of formalism, order and control, mereotopology describes and perhaps generates the more chaotic "space events" of lived reality in and beyond topological space. The third point of triangulation is more generally vagrant in that it draws diversely on Michel Serres *Geometry*, Joe Amato's *Dust,* Roberto Casati's *Holes* and Yuk Hui's 'cosmotechnics' as well as elements of chronophilosophy extrapolated variously from Lucretius, Abelard, Hildegaard von Bingen and Oresme, to begin to elaborate a practice of toposophical variance and vagrancy appropriate to the new and emergent materialisms of the anthropocene and post-anthropocene projection.

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Paper Four: Buildings and burrs
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Alternative (artistic) practices of urban design will be discussed as a subtractive 'un-making,' a shuttle between improvisation and institution - a kind of deflection of instrumental problem solving. Through a discussion of artist/builder Theaster Gates, I elaborate an idea of 'subtractive making' as a critical strategy at odds with instrumental practices of design. The issues that arise from this lead to important questions about how we perceive the role of making and thinking about making. Drawing on feminist readings of aesthetics and urban design (via Ewa Ziarek and Jane Rendell respectively), this paper contributes to a theoretical and ethical reflection on such work, read as a radical approach to material practice. This leads to "Paraguayan Sea," my own typographic collaboration for urban public space with poet Erín Moure as an extension of this interest in material engagements in public space, across the glass boundary-surface between the institution and the street. What is it to encounter this urban multi-authored work which constantly leads us away from coherent space - a text by Brazilian author Wilson Bueno written in Portunol and Guaraní, translated into a mix of French and English, stretched as a plastic surface conforming to the shape of a building, turning around the corner, typeset in a peculiar font, all such that it is impossible to read in a conventional way? This paper seeks to extend the exploration of this work as an encounter with surface, with the arrest and release of movement, with the textual and material slackening of a divide between interior and exterior. In seeking to describe the letterform of the font the word 'burr' came up as an analogy. A burr is a closed form, curving over on itself to form a hook. The burr hooks our clothing (as a seed transporter) and, in this language, catches and trips up the eye - a form which arrests movement (or permits hitch-hiking). This paper begins with these simple descriptive/analogical approaches and suggests a deepening through mathematical topology's concern with surface, manifold and the dimensionality of space. In part, this case study reflects on the peculiarity of all cross-disciplinary analogies – are we exploring the same thing?

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(submitted panel)
   a) Binna Choi
   b) Txell Blanco Diaz & Asia Komarova
   c) mirko nikolić
   d) Sam Skinner

Commoning-Communities and Hyper-Rural-Urbanity – A Shared Conversation
Binna Choi, Txell Blanco Diaz & Asia Komarova, mirko nikolić and Sam Skinner

The concept of community has continually evolved, traversing place, ethnicity, morality, symbolism, and communication, how might it evolve further via an uncoupling from the human and an entanglement with matter in all its unruly liveliness. Posthuman/ist challenges of 'material agency' (Barad, 2003; Tuana, 2008; Alaimo, 2010), 'more-than-human sociality' (Tsing, 2013) and multispecies semiosis (Kohn, 2013), among others, run athwart to more anthropocentric conceptions of *communitas* (Esposito, 2009). In ecoscience and many ontologies/epistemologies of the South (de Castro, 2014; Povinelli, 2016; etc.) as well as of the North (Wilson, 2017), community, and terms like it, have for millenia also meant a collective of beings of different species. It is important to specify that it is only within a delimited set of worldmaking projects that community came to be an exclusively human affair, which has led to more or less disastrous outcomes (Merchant, 1980).

   To (pre)figure a community beyond the human, we turn to terms and traditions of 'commoning,' notion that holds a somewhat backgrounded layer of nonhuman significance within it as some recent literature has suggested (e.g. Tola, 2015; Dolphijn, 2016). A rapprochement between different traditions and epistemologies of political thought, and recent new materialist elaboration is necessary to be think the current climate change and humanitarian crisis. What are the new and old, emerging or barely surviving, material-discursive practices that co-construct what Gibson-Graham, Cameron and Nealy call a 'multispecies commoning-community assemblage'" (2016: 276)? Where and how may transversal alliances emerge, for example, between slow travel and slow science, food production and post-fossil fuel cultures, migrancy and precarity, green energy and new technology? What are the new skill sets and knowledges that work towards a survival and good life in common, including vegetals, animals, rocks and air?

   Eschewing a formal panel, we propose to present a series of short provocations on the theme of hyper-rural-urbanism and commoning-communities, followed by significant time for a shared conversation between all attendees, and as such embodying to a certain degree a spirit of commoning.

   Binna Choi, **Txell Blanco Diaz and Asia Komarova** will present their Center for Ecological (Un)learning (CEU), a long-term co-initiative dedicated to cultivation of art-ecological practice, led by The Outsiders Union and Casco Art Institute: Working for the Commons. The focus will be on Erfgoed (Agricultural Heritage and Land Use), the first project of CEU, the central part of which consists in the revitalisation of the farmhouse in Utrecht's Leidsche Rijn area. The farmhouse was once part of a large tract of farmland in Utrecht, most of which has now become residential and commercial infrastructure, such as a shopping mall and a train station. The land lay fallow until 1998, when it was developed into Leidsche Rijn and annexed to the city of Utrecht. 2017 marked the Erfgoed pilot period in which the CEU sought to unravel stories about the farmhouse and establish it for common use. Since then, Leidsche Rijn-based The Outsiders Union and Utrecht-based Casco have started operating the farmhouse in earnest. This operation is a continuation of a number of projects and research initiatives of Casco of *Working for the Commons*.

   mirko nikolić will tell stories of living and working in an art residency dedicated to the practice of queer ecology on an islet in the North Sea, at the southernmost tip of Lofoten archipelago in Norway, and present a collaborative work co-authored there with **Marika Troili**. Skomvær is considered to be a 'remote' location, and indeed it requires

a complex travel itinerary, however, it is also part of state infrastructure but now also of the art and knowledge production. Life in the island challenges the presumptions of the division of life and labour, collective and individual, and also of who is considered to be a part of the social.

Sam Skinner will discuss 'allotments' (community gardens) in the UK, focusing on his own allotment in Thamesmead, London, in relation to histories of enclosure, the commons and urban ecology. From a peak of 1.5 million allotment plots across the UK in the early 20th century, they now number 330,000, with over 100,000 gardeners on waiting lists. The evolving fortunes and popularity of allotments is a revealing microcosm of changing plant-human relations and land use. The talk will speculate on relations between this history and a recent shift within community art practice; a shift that might be described as moving from primarily human-centric representational, aesthetic and epistemological modes - within the public gallery for example - toward ecological practices *out in the open* which prioritize post-human senses of materiality, relationality and utility.

Binna Choi is director of Casco Art Institute: Working for the Commons, formerly Casco – Office for Art, Design and Theory in Utrecht, the Netherlands since 2008. At Casco, she conceived and co-developed with the team and numerous others a long-term artistic research project like *Grand Domestic Revolution* (2009/2010-2013) and *Composing the Commons* a three-year interdisciplinary and artistic research programme (2013-2015/16). She has been working for and with a trans-local network *Arts Collaboratory* since 2013 and for the 11th Gwangju Biennale (2016) she worked as the curator.

The Outsiders (Txell Blanco Diaz and Asia Komarova) is a union that implements service to people, the environment and to the society. We create sustainable alternative contexts through emergent forms of social engagement. Through public art and architecture The Outsiders construct spaces in order to understand the city and it's shared existence. Learn by doing is the motto. The Outsiders intervenes, in collaboration with different organizations and citizens, on long term and temporary projects in- or outside. The Outsiders was founded by architect Txell Blanco Diaz and artist Asia Komarova in collaboration with different State and non governamental organizations and citizens. In 2016 the community has grown to five members, including Irina Kroeze, Michiel de Roo, and Manja Rijken.

mirko nikolić praxis, through performance and theory, entangles queer and feminist ecological thought, environmental law, and political art. In collaborative practice with **Marika Troili,** through site-specific dwelling at the edges of the 'wilderness' and immersive readings, they are trying to unlearn anthropocentric and capitalist ideologies of survival and competition.

Sam Skinner is an artist and curator. He is currently undertaking a practice-based PhD between Manchester School of Art, and FACT, Liverpool, where he co-curated The New Observatory exhibition in 2017. He is co-director of Torque Editions and co-edited their most recent book: Artists Re:Thinking the Blockchain. He also works on community art projects with the housing association Peabody in Thamesmead, London, where he lives and has an allotment.

3 Ecologies of Architecture (submitted panel)
  a) Robert Alexander Gorny - On Boundary-Drawing Practices
  b) Stavros Kousoulas - Athenian Technicities and Urban Black Holes
  c) Heidi Sohn - Ecologies of Migration: Metabolic Borderscapes and Relational Architectures
  d) Andrej Radman - Enunciation of Existential Territorialisation

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Ecologies of Architecture
Andrej Radman, Heidi Sohn, Stavros Kousoulas and Robert A. Gorny

Reinventing architecture can no longer signify the relaunching of a style, a school, a theory with a hegemonic vocation, but the recomposition of *architectural enunciation*, and, in a sense, the trade of the architect, under today's conditions (Guattari 2013). In a desperate attempt to catch up with forms of contemporary media culture, architects tend to perpetuate earlier notions of culture as representation rather than culture as forms of life. Architecture has yet to break with culture as reflection still firmly embedded in its typological concepts. To speak of the *ecologies of architecture* is to privilege experience over judgement, the impredicative knowing how over the propositional knowing that. As Deleuze put it in his book on Nietzsche, it is not about justification, "but a different way of feeling: another sensibility." If to think differently we have to feel differently, then the design of built environment has no other purpose but to transform subjectivity. In contrast to the engineer's proverbial focus on problem solving, the panel on the *ecologies of architecture* gathers contributions which dramatise the problem to tease out new emancipatory potential in and of the urban matter.

On Boundary-Drawing Practices
Robert Alexander Gorny

As strange as it may sound, as a discipline uniquely engaged in the purposeful rearrangement of material environments, architecture is astoundingly ignorant to its own transitive capacity on a basic level. Up to now there is not even a rough outline of an ethology of architecture, if by this we mean a general understanding of *what it is that architecture actually does*.
   The legacy of the difference-theoretical corollaries of post-structuralist philosophy and feminism, as they have given rise to a recent stream of new-materialist approaches to socio- environmental phenomena, now urge us to finally embark on a radically more productive understanding of the built environment (and its processes of transformation we call "history"). This conception there is no spatial container environment *in which* human history or transformation takes place, in favor of a more ecosystemic approach to socio-spatial phenomena as intensive formations of a material milieu. The key to this new materialist paradigm is here the attention to *material-discursive practices* in which "objects do not pre-exist as such" but their boundaries are constantly (re)drawn by interactions. Space is thus not simply "the site of nonrelations between things", such as Harman defends. What would be necessary to grasp is, how spatializations only emerge from intra-actively determined boundary-drawing processes within machinic assemblages.
   Informed by feminist reworkings of Foucault's notion of the dispositif (Barad) and the Deleuzo-Guattarian concept of arrangement (Delitz), the paper proposes a specific reading of the primordial technicity of architecture in the built environment as a filter of relations, a machine determining what is related to what. Proposing that there is a clear project waiting for architectural theory, the paper concludes with some considerations on how architectural theory could affirm this new theoretical agenda.

Robert A. Gorny is founder of relationalthought, a nomadic architectural practice that operates at the very intersection of theory and practice. It aims at contributing to a new materialist understanding of architectural formations and machinic approaches to

the ecologies of architecture, which he puts forward with his doctoral studies on a genealogy of apartments. Robert is currently a guest teacher and PhD candidate at the Chair of Methods and Analysis, TU Delft.

Athenian Technicities and Urban Black Holes
Stavros Kousoulas

A manipulative account of architecture as an active process of ecological engineering can pave the way towards a particular understanding of architectural practices: *architectural technicities* and their reticular, affective potentials. Drawing on the theories of Gilbert Simondon, André Leroi-Gourhan, Gilles Deleuze and Felix Guattari, I will examine how architecture can be approached as a reticular technicity which evolves by a reciprocal *concretisation* of its technical objects and a *generalisation* of its active practitioners. In this regard, the reticularity of the Athenian architectural technicities will highlight the production of both an architectural subject and an architectural object, effectively surpassing any binary between the two. In its involution, Athens itself attained a moment of concretisation: becoming at once and everywhere, a milieu whose energetic exchanges are regulated by the membranic play of limits that occurs in the urban unit, continuously reversing the relation between its interior and its exterior. Therefore, next to the three dimensional Athenian ecologies of a dense sprawl of housing units, many more emerge: forming a plane that is n-dimensional, a plane of desires, of micro and macro-architectures in which anything Athenian wishes its becoming other.

Ever since the emergence of its structures and its operations, the logics of the Athenian involution were individuating in a relative continuity. However, after the turn of the century a profound dephasing would occur, a bifurcation that would reorganize the diagram of the Athenian urban ecologies. The massive and still ongoing influx of refugees from many Asian and Arab countries that started in the beginning of the century would meet a radical change in the Athenian technicities that occurred after the Olympic Games of 2004, producing the germ that would transform the Athenian urban ecologies: an absolute retreat to the private, understood not in financial or market terms but in terms of stratification and rigidification. Examined from that point of view, the urban unrests of 2008 and 2011 can be approached as the gradual formation of a *black hole*: before the formation of molar fascist assemblages in the Athenian urban ecologies, there is the formation of infinite micro-fascists, one for every body, for every housing unit, for every loan granted and every debt still owed, for every immigrant and every other, for all the exclusive disjunctions of a binary between *us* and *them*.

What in the case of Athens is conceived as the proliferation of infinite micro-fascist subjectivities, is no other than the emergence of infinite reactive subjects out of the Athenian urban ecologies and their technicities themselves. Precisely for this reason, any attempt to speak of an Athens yet-to-come should not involve the production of yet another narrative (of urban change, social justice or political emancipation) but rather the affirmative production of a futurity through the actual and virtual potentials of an environmental manipulation that occurs *here-and-now* while aiming at a *not-here-and-not-yet*.

Drs. ir. Stavros Kousoulas studied Architecture at the National Technical University of Athens and at TU Delft. Since 2012, as a researcher and lecturer, he is involved in several academic activities at the Theory Section of the Faculty of Architecture of TU Delft. Currently, he is a PhD candidate at IUAV Venice participating in the Villard d' Honnecourt International Research Doctorate. He has published and lectured in Europe and abroad. He is a member of the editorial board of Footprint since 2014.
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Ecologies of Migration: Metabolic Borderscapes and Relational Architectures
Heidi Sohn [with Ramón Córdova-González, project*]

The phenomenon of migration is a fundamental concept to evolutionary biology, population studies, and life sciences. It is uncontestable common knowledge that migration is an indispensable factor to propel difference and change, thus ensuring genetic variation among populations, and ultimately evolution for all life forms. For most species migration is the rule, not the exception. Yet, when referring to human migration, the discussions suddenly turn highly controversial. Underpinning the expected arguments that tie these discussions to human exceptionalism and speciesism, one encounters the deeply rooted links of sedentarism to diverse projects of State formation, the construction of society and its cultural and territorial arrangements into bounded, legible schemes and models. Arguably, a narrowing vision, which simultaneously claims to capture and organize an otherwise complex and messy reality, is a necessary and effective frame to focus on particular forms of knowledge over and against others. Nevertheless, as is increasingly evident, such narrow frames not only simplify, but also reduce reality, offering static, fixed and schematic falsifications of it, removed as it were, from the actual phenomena to which they allude. Human migration is especially prone to the effects of such simplification, leading to a reduced understanding of the migration phenomenon itself, the multiple agents that shape it, and their relationality as constitutive of a milieu, or metabolism. When liberated from the grasp of conventionally reductive and simplifying frames, migration and its agents reveal their intricate participation in an ecology that not only engenders the becoming of form, space, matter and subjectivity, but which also shapes specifically human practices and relations. Other discursive schemes (of subject formation) that allow us to think and act creatively and critically in relation to migration are paramount. In short, understanding migration as a complex assemblage driven by desire and other, previously unseen forces is to regard it as a process of becoming. Seen from this angle, concepts conventionally associated to human migration –from migrating subjects, territories, borders, to structures and systems-, become fields of latent potentiality and productive possibilities. It is at this juncture when we may begin exercising different forms of nomadic thought when dealing with migration. The proposed paper contribution will depart from the premise that different theoretical and discursive frameworks are necessary to rethink and act upon the very urgent problem of human migration from a metabolic, relational and systemic point of view. By approaching contemporary human migration through the encounter of population thinking, intensive thinking and topological thinking, attempts are made to recalibrate the reach of the spatial disciplines and material practices, in particular architecture. The focus of analysis and spatial intervention will be placed on a specific territory in the southern border of Mexico, which conventionally has received far less attention than its northern counterpart, but where the phenomenon of migration nonetheless plays a decisive role in the production of the milieu. The paper will conclude with the presentation of the different parameters -and their relations -, of the design proposal that resulted from this investigation.

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ir. Ramón Córdova González is a Mexican architect and researcher. He received his MSc. in Architecture from the TU-Delft in 2017. He holds degrees from the Universidad Marista de Mérida and the Universidad Nacional Autónoma de México, and was a participant of the Integrated Project Management Course at the Graduate School of Design in Harvard University. He has received several recognitions and awards for his academic achievements and has been holder of excellence scholarships since 2009.

Enunciation of Existential Territorialisation

Andrej Radman

Urban matters have to be approached away from mechanistic reductionism and vitalist essentialism alike (Deleuze 1994). This is a lesson of Deleuzian 'machinism' which recognises an asymmetry between virtual singularities (irreducible emergent properties of systems) and the actual system, i.e., between the problem and the solution. Bluntly put, let scientists and engineers focus on problem *solving* since it is what they do best. However, a problem will always attract the solution that it 'deserves'. What we want to claim for the discipline of architecture is the domain of problem *posing*, a vector of counter-effectuation. To paraphrase Price, if the territory is the solution, what was the problem? Humans might be excellent at *passive* adaptation, but in the Anthropocene they must become better at *active* construction of their existential niche. Instead of changing habitats, as migrants do, they are now forced to change habits, as nomads do. Paradoxically, nomads do not move. They stay put (Braidotti 2010). They take intensive travels, rather than extensive. Only recently have biologists conceded the effect that 'niche construction' has on evolution. A life-form does not only *passively* submit to the pressures of a pre-existing environment, but *actively* constructs its *milieu* (Odling-Smee 2007). The *Baldwian Evolution* (or evolution by epigenetic means) is achieved through accumulation and improvement of cultural artefacts and practices which do not fall short of the magic trick of 'bootstrapping'. The quote 'we shape our cities; thereafter they shape us', is to be taken literally (Wexler 2013). According to Guattari, architectural form is destined to function "as a catalytic operator setting off chain reactions among the modes of semiotisation, which draw us out of ourselves and expose us to new fields of possibility" (Guattari 1989). The ramifications for the discipline of architecture, considering its role in the material engagements with communities and borders, are innumerable.

Andrej Radman has been teaching theory courses and design studios at TU Delft Faculty of Architecture and The Built Environment since 2004. In 2008 he was appointed Assistant Professor of Architecture and joined the research and teaching staff of the Architecture Theory Chair. As a graduate of the Zagreb School of Architecture in Croatia, Radman received a Master's Degree with Honours and a Doctoral Degree from Delft University of Technology. His current research focuses on New Materialism in general and Ecologies of Architecture in particular. Radman is a production editor and member of the editorial board of the peer-reviewed architecture theory journal *Footprint*. He is also a licensed architect with a portfolio of built and competition-winning projects. In 2002 Radman won the Croatian Association of Architects annual award for housing architecture in Croatia. His latest publication, coedited with Heidi Sohn, is *Critical and Clinical Cartographies: Architecture, Robotics, Medicine, Philosophy* (Edinburgh: Edinburgh University Press, 2017).

URBAN INTERFACES (x2)

These two panels approach media, art, performance and design in public spaces as urban interfaces. In colloquial language interfaces are material *things*: screens, stages, displays, and various other mediating objects, structures, and surfaces. Conceptually, however, in contemporary discourse interfaces are increasingly theorized as processual and relational, and in that sense, materializing *situations*. Therefore, it is precisely the performativity of interfaces, or perhaps rather, interfac*ings*, that prompts us to understand and approach interfaces as practices that imply various materialities. We aim to unpack these fundamentally interrelated materialities. We distinguish between materials that come to function *as* interfaces, practices as interfacings *with* materials, and interfacings as the materializing of situations

In these panels, we explore these materialities in particular in relation to *urban* interfaces: the mediating materials - objects, structures, and surfaces - in our cities. In our approach we understand urban interfaces to take shape as processes of materialization, within and with the material conditions of urban, public spaces, and producing emerging situations in those spaces as a result.

PANEL A - Urban Interfaces: **Material Approaches**

For the analysis of the multi-faceted materiality of urban interfaces, this first panel presents a series of interventions and design projects, ranging from live-action research to projects of participatory design in and of public space. The panel investigates how a focus on materials and materiality in design processes and design methods can help produce alternative modes of engagement with urban spaces.

Contributions:

Sigrid Merx, Michiel de Lange en Nanna Verhoeff - (Introduction) *From Things to Situations: Interfacing Urban Materials*
Matej Nikšič and Ina Šuklje Erjavec- *Public Space Design to Support Visitors' Engagement*
Liesbeth Groot Nibbelink - *The Porous Interfaces of Urban Scenography*
Liesbeth Huybrechts and Ginette Verstraete - *Urban Interfaces for Materializing Participatory Dialogues on the City*

PANEL B - B. Urban Interfaces: Conversation Pieces

This panel investigates some media art projects in public space as urban interfaces. A shared interest of the speakers is the question about material specificities and spatiotemporal design of both the installations, screens or works of art, as well as of the productivity of these projects as sites for debate and conversation. As designed

curatorial machines, they bring forward the possibility for reflections positioning (of self and other), reflection and dialogic exchange.

Nanna Verhoeff - (Introduction) *Curating Connections: Urban Screens for Situated Conversations*
Stephanie DeBoer - *Infrastructural Tactics for Urban Screens in Transit*
Heidi Rae Cooley **(SKYPE)** - *Discussions at the Interface: Evolving a Shared Language Across Disciplinary Differences*
Kristy Kang - *Media Art for Public Debate: Matters of Intentionality*

BIOS

Stephanie DeBoer (Indiana University) is Associate Professor of Cinema and Media Arts/Studies in The Media School at Indiana University. Her research addresses the co-constitution of place, space, and location as they are produced within transnational, regional, and urban screen media cultures. Her work is interdisciplinary and multi-modal, drawing from critical screen and media studies; critical geography studies; urban and infrastructure studies; global, transnational, and regional studies; as well as digital humanities and creative practice. She is the author of *Coproducing Asia: Locating Japanese-Chinese Film and Media* (University of Minnesota Press, 2014), and her articles have appeared in journals such as *Screen* and *Theory, Culture & Critique*.

Michiel de Lange (Utrecht University) is an Assistant Professor in the Department of Media and Culture Studies. He is the co-founder of [The Mobile City](), a platform for the study of new media and urbanism and works as a researcher in the field of (mobile) media, urban culture, identity and play. He studies, publishes, and organizes events in collaboration with professional parties about media technologies in the city. https://www.uu.nl/staff/MLdeLange/.

Heidi Rae Cooley (University of South Carolina) is an Associate Professor of Media Arts in the School of Visual Art and Design at the University of South Carolina, where she also holds a joint appointment in the Film and Media Studies Program. Her monograph *Finding Augusta: Habits of Mobility and Governance in the Digita Era* (2014) and its digital complement *Augusta App* won the 2015 Society for Cinema and Media Studies Anne Friedberg Innovative Scholarship Award. She is currently working on a second book, tentatively titled "You Are Here? Charles Sanders Peirce and the Vagaries of Location Awareness."

Liesbeth Groot Nibbelink (Utrecht University) is Assistant Professor in Theatre Studies at the department for Media and Culture Studies, where she also coordinates the Master's programme in Contemporary Theatre, Dance and Dramaturgy. Her research interests include dramaturgy, scenography, site-specific performance and spatial theory. Liesbeth is co-founder of the Dutch Platform-Scenography, an open source platform for scenographers and dramaturgs, in the context of which she has curated several projects in urban environments and in relation to expanded scenography. In 2015 she successfully defended her PhD Research, entitled *Nomadic Theatre: Staging Movement and Mobility in Contemporary Performance* (cum laude). She has published in *Contemporary Theatre Review*, *Performance Research* and in *Mapping Intermediality in Theatre and Performance* (ed. Bay-Cheng et al., 2010). Next to her work as a teacher and researcher at Utrecht University, she incidentally works as a dramaturg, artistic advisor and as a lecturer at various Dutch Universities of the Arts.

Liesbeth Huybrechts (University of Hasselt, Belgium) is Associate Professor in the area of Participatory Design, Human-Computer Interaction and spatial transformation processes in the research group Arck, University of Hasselt. She is involved in the Living Lab *The Other Market* (https://deanderemarkt.be/), a space for reflection and

action on the future of work. She is also part of the research projects Traders and Critical Heritage dealing with Participatory Design and (Heritage in) Public Space (Marie Curie ITN, www.tr-aders.eu). Together with Thomas Laureyssens she designed the frequently used participatory mapping tool MAP-it (www.map-it.be). As a freelancer she is active in exhibitions, workshops and writing. In the past, she taught in the Social Design Masters, Design Academy Eindhoven in the Interaction Design Department (LUCA, KULeuven). She co-founded the research group Social Spaces (www.socialspaces.be) exploring the social qualities of design and art.

Kristy H.A. Kang (Nanyang Technological University, Singapore) is a media artist and scholar whose work explores narratives of place and geographies of cultural memory. She is Assistant Professor at the School of Art, Design and Media at Nanyang Technological University, Singapore and was Associate Director of the Spatial Analysis Laboratory (SLAB) at USC's Sol Price School of Public Policy in Los Angeles where she collaborated with urban planners and policy specialists on ways to visualize overlooked spaces and peoples. Her research interests combine urban and ethnic studies, mapping, animation and digital media arts to visualize cultural histories of cities and communities. Her works have been exhibited and presented at institutions including the Getty Research Institute, The ZKM Center for Art and Media, the Society for Cinema and Media Studies and received awards including the Jury Award for New Forms at the Sundance Online Film Festival. http://www.kristykang.com.

Sigrid Merx (Utrecht University) is an Assistant Professor Theatre Studies at Utrecht University where she teaches in the BA program Media and Culture and in the MA program Contemporary Theatre, Dance and Dramaturgy. She is one of the core members of Platform-Scenography, a platform invested in deepening the understanding of scenographic working and thinking, and of the research group [urban interfaces]. She occasionally works as a dramaturg and curator. Her current research focuses on critical performative interventions in urban, public space as urban interfaces that help us to reflect on issues of publicness and civic engagement.

Matej Nikšič (Urban planning Institute of the Republic of Slovenia) did his master thesis in urban design at Oxford Brookes University and PhD in architecture at the Faculty of architecture in Ljubljana. He works as a researcher at the Urban Planning Institute of the Republic of Slovenia in Ljubljana. A comprehensive city planning and a role of detailed urban design in contemporary city planning challenge him most in professional terms. Being part of an interdisciplinary research team, he takes part in projects related to open urban public spaces, urban regeneration, place identity by design, cyclable and walkable communities and other aspects of rising the quality of urban life. He is an active member of AESOP's (Association of European Schools of Planning) thematic group Public Spaces and Urban Cultures which bridges the academic and practical approaches to contemporary public space provision. He is affiliated with the Faculty of Architecture at the University of Ljubljana where he teaches the second and fifth grade students of urban planning. As a "senior Human Citizen" he finds challenges in translating the rich legacy of Human Cities into durable lessons learnt that can encourage many citizens from all walks of life across the world to change their living environments for better. Matej has been an urban activist himself too, trying to encourage cycling in Slovenian cities within *V troje* initiative.

Ina Šuklje Erjavec (Urban Planning Institute of the Republic of Slovenia) graduated (Diploma and Master of Science) in Landscape Architecture at the University of Ljubljana. She is researcher and is also landscape architect and spatial planner. She has comprehensive research experience in the theoretical and empirical studies of urban landscape planning and design, as well in practical issues of urban landscape and public open space design and implementation (www.inkabi.si). At the Urban Planning Institute of the Republic of Slovenia (www.uirs.si) where she works since 1997, she is senior researcher and has been a project leader of different projects at

the local, national and international level, preparing methodologies for green space strategies, urban landscape typologies, and guidelines for urban development, models for spatial quality evaluation and similar. She got prizes on many urban design and landscape design competitions, has lectured on different conferences and universities and is author and co-author of different articles. She has been an active member of many COST Actions and is a Vice-chair of the COST TU1306 CyberParks. http://cyberparks-project.eu.

Nanna Verhoeff (Utrecht University) is Associate Professor at the Department of Media and Culture at Utrecht University. Interested in comparative approaches to changing media forms, she investigates emerging and transforming media cultures from early cinema to contemporary mobile and location-based, interactive screens and installations. Beside her work on 3D cinema and immersive screen media, she has published books and articles on mobile media, augmented reality, screen-based installations and media architecture. She is co-editor of a special issue on Urban Cartographies with *Television and New Media* (Spring 2017). With Sigrid Merx and Michiel de Lange she leads the interdisciplinary research group [urban interfaces] (www.urbaninterfaces.net) at Utrecht University - a platform for research on location-based and mobile media, art and performance in urban public spaces. Together, they are currently editing a special issue for Leonardo Electronic Almanac: *Urban Interfaces: Situated Media, Art, and Performance Making Public Spaces* (in prep.).

Ginette Verstraete (Free University Amsterdam) is Professor of Comparative Arts and Media at the Vrije Universiteit Amsterdam. Prior to that she held the Simone de Beauvoir Chair in Contemporary Intellectual History at the University of Amsterdam. She also taught at the University of Maastricht and was visiting researcher and Professor at various other universities, among which UC Santa Cruz, UC Berkeley, New York University and Open University (GB). Ginette teaches cultural and media theory and has published books and articles on several topics related to mobility, space, and globalization in art, culture and media. Her recent research addresses the activist discourses in the cultural sector, especially the roles that artists and designers play in the urban Do-It-Yourself democracy.

   a) Kimberley Foster
   b) Clare Stanhope

The religion of new materialism; pedagogical matterings and suspensions of disbelief
Kimberley Foster and Clare Stanhope

> The shortening of experience by habit and its reconstitution by reflection go neurotypically hand in hand with the greatest of fluidity. What falls out between habit and reflection, leaving a gap they work in concert to smooth over with the aid of language coming from the field of memory, is the coming alive of the field of experiential immediacy, in its emergent dance of attention. (Manning and Massumi: 2014, 17)

This proposal invites participants to encounter a rhyzomatic pause, to entangle with and question the materiality of religion. We explore the idea of the religious encounter in the broadest sense of the word, as a desire to pursue something with great devotion. Be it a philosophical endeavour, conceptual belief or physical understanding. In a world that is becoming more secular, the boundaries of community and boarders are at once shifting and becoming fluid whilst equally constrained and territorial. Boundaries are in flux both blurred and identifiable. As Massumi (2002) discusses 'Things, perception, and thought are in a reciprocal movement into and out of each other and themselves' (94).

   The Latin root of the word religion is 'religare' which means to bind. This brings forth images of being bound to something, perhaps in a supportive guiding form, or bound as in restrictive or repressive sense. It can conjure thoughts of protection and oppression. It is a complex relationship which as humans we often try to grasp. We look towards something outside of our own physical bodies to grasp the very nature of our own existence. The grasp is both physical, when we 'grasp hold' of something, but also indicates loss when we 'grasp at straws'. It is a word that is permeated with gaps, even the onomatopoeic sound it exudes leaves our body like the last expulsion of breath.

   Drawing on this creative metaphor we ask participants to work through and bind with material provocations. The material encounters will support a questioning of the

singular and individual within the binded community. How does the metaphorical grasp of any support and belief structure, aid our own becomings? We offer a moment to pause and reflect with and through material. A grasping of ideas and matter, both through handfuls of clay - being grasped at, and skins that in turn grasp us. As we all leave marks and traces of our bodily selves, these can trigger a collective thought of how new materialism with its focus on the agentic qualities of becoming with matter can aide understanding of the binded qualities of the flesh. This 'knowledge about ourselves demands prosthesis, which tie meaning and bodies together (Morton Søby: 2005, 23).

Kimberley Foster's PhD research is within Art Practice and Learning in the Department of Educational Studies. Her practice-research questions vital materiality and the embodied encounter within the context of art pedagogy. The research re-frames the learning event as a material act of thinking and towards a performative pedagogical exchange. Karen Barad's (2015) New Materialist thinking clearly identifies the cultural need to understand the importance of materiality in epistemology - that *matter matters.* This research questions the status of this *matter* to assert the truly messy entanglements of making and meaning as a transformative learning process. Kimberley's research encounters take place at Tate and the Sainsbury Centre for Visual Arts (University of East Anglia). She has worked extensively with galleries and museums as one half of collaborative partnership – sorhed. Provoking questions of authorship, touch and encounter, sorhed objects bring into active consideration the pedagogical agency of social and participatory practices. Kimberley has been a Senior Lecturer in Fine Art, Arts Practice and Visual Studies for over 16 years at both undergraduate and postgraduate levels and is a fellow of the Higher Education Academy. www.sorhed.com kfost015@gold.ac.uk

Clare Stanhope is currently studying for her PhD in Arts Practice and Learning. She draws on feminist, new materialist theory and creative pedagogical practices in order to disturb dominant sexist representations of the female body, and develop alternative forms of feminist sensory arts practice. Barad's (2003) theory of 'intra-action' inspired a topological exploration of the two main themes which entwine throughout her research: the skin and the line. She explores the notion of the skin as a new materialist methodology. Through extrapolating the possibilities of the skin as a morphing and ever changing 'assemblage' (Deleuze and Guattari: 2004) and by mapping within pedagogical situations Clare discusses how this informs creative and inventive Deleuzian theories of 'becoming'. The refiguring of the skin as a new materialist and topological agent, which grows, scars, wrinkles and sheds continuously through and with the world, interrogates the traditional constraints of the patriarchal and colonised lines of historical *female* imagery. By (re)viewing the skin as a 'leaky sense of self' (Manning: 2013) the research explores how this can inform creative and inventive refiguring's of the skin as a political agent for change. Prior to this Clare received a BA in Scenic Art from Rose Bruford College and an MA in Artist Teacher and Contemporary Practice from Goldsmiths University London. She is also a practicing artist, researcher, teacher working in secondary education in South East London. ed607cs@gold.ac.uk

a) Victoria Foster
b) Leslie Satin

Material Intra-actions: Worlding human-non human relations through site-based movement practice
Victoria Foster and Leslie Satin

A 1 hour workshop – situated in an outdoors courtyard / square / public space.

This workshop explores body-site relationships encountered in and through site based movement practice. Informed by theories of New Materialism (e.g. Barad 2003, 2007, Bennet 2009, Haraway 2014, 2016) Human Geography (Massey 2005, Longhurst 2000) and non-representational / worlding theory (Stewart 2012) it explores human-non-human engagements and body-site synergies. The practice explores the 'vibrant matter' (Bennet 2009) of bodies and materials in dialogue with one another and employs a somatically informed, corporeal approach through which human-world entanglements emerge and embodiment emerges as an inter and intra-personal phenomenon.

  The workshop draws on Satin's recent walking-based movement practice in Tel Aviv, Israel in which engagement with urban materials and objects helped her to navigate and resolve her own conflicted relationship with the city and its broader territorial context and Hunter's work with a migrant community in Barcelona in which New Materialist perspectives shaped the workshop design aimed at 're-mapping' alien urban spaces through materially informed movement encounters. This work explores complex human-non-human material entanglements and embraces such complexity as an approach through which body-world relations can be fostered and enacted.

  The session will include:
  1) An introductory overview of the facilitators' movement practices in relation to the conference themes.
  2) A site-based movement session (for all abilities / levels of experience) in which participants will engage in movement tasks and short exercises. The tasks will practically illustrate some of the researchers' philosophical perspectives that explore intrinsic relationships between bodies and urban environments in which bodies, objects, space and time engage, assemble and re-convene.
  3) A post-practice discussion and evaluation of the movement practice as a method of exploring and considering sites and spaces in and through the body.

  Incorporating pedestrian, organic and somatically informed modes of moving and responding to tasks, scores and provocations we invites participants to consider emergent movement and bodily 'utterances' (Haraway 1991) as articulations of the 'conversations' between mobile bodies and moving sites.

Through this approach we hope to share this particular way of working with a wider audience and instigate discussion regarding the convergence of New Materialist perspectives and Site-Based movement Inquiry as a new methodological approach.

  Participants should wear lose, comfortable clothing and be prepared to engage with the physical site through their body – no previous movement / dance experience is required. Please bring water and sunscreen as required.

Dr. Vicky Hunter is a Practitioner-Researcher and Reader in Dance at the University Chichester. Her practice-based research explores site-specific dance and the body-self's entangled engagements with space and place through considerations of the dancer's corporeal, spatial and kinetic engagement with lived environments. Her edited volume *Moving Sites: Investigating Site-Specific Dance Performance* was published by Routledge in 2015. Her co-authored book *(Re) Positioning Site-Dance* (forthcoming, Intellect 2019) with Melanie Kloetzel (Canada) and Karen Barbour (New Zealand) explores regionally based site-dance practice in relation to global socio-

economic, political and ecological themes through a range of interdisciplinary perspectives including feminist scholarship, human geography, neoliberalism and New Materialist discourses. She is a member of the European COST action Working group 3 engaging with New Materialism and Creative Arts research methods. Publications include:

'Perecquian Perspectives: Interdisciplinary Dialogues with Site Dance', *Literary Geographies*, Spring 2017.

Radicalizing Institutional Space' in Humm, M. and Shaw, D. (eds.)(2016) *Radical Space*. London: Rowman and Littlefield.

Moving Sites: Investigating Site-Specific Dance Performance (ed.) (2015) London: Routledge.

'Dancing-Worlding the Beach' in Berberich. C. et. al, *Affective Landscapes* (2015) Farnham: Ashgate Press.

'Moving Sites: Transformation and Re-location in Site Specific Dance Performance.' *Contemporary Theatre Review*, July 2012, special edition on Mobility.

Dr. Leslie Satin who teaches at New York University's Gallatin School, is a choreographer, dancer, and writer. She has taught, as faculty or resident artist, at Bard College, Fordham University/Alvin Ailey American Dance Center, and the State University of New York/Empire State College; she has been a guest artist/lecturer at the University of Chichester, Princeton University, Barnard College, Florida International University, and elsewhere. Her dances, interart collaborations, and choreographic workshops have been presented in NYC/US, Europe, and South America. Satin has performed with Meredith Monk, Jeremy Nelson/Luis Lara, Marjorie Gamso, Yoshiko Chuma, Sally Gross, Einat Amir/PERFORMA 2013, and others. A long-time editor of *Women & Performance: A Journal of Feminist Theory*, she co-edited its special *Performing Autobiography* issue. Her performance texts and writings on dance appear in numerous anthologies and journals, including *Reinventing Dance in the 1960s: Everything was Possible* (ed. Sally Banes), *Moving Words: Re-Writing Dance* (ed. Gay Morris), *Dance Research Journal*, *Performing Arts Journal*, *Movement Research Performance Journal, Theatre Journal*, *Gesto* (Brazil), and *Literary Geographies*. Satin's recent scholarly and choreographic work has focused on dance and space, particularly linking dance to the spatial ideas of OuLiPo writer Georges Perec. Forthcoming essays address Perecquian space, visual art, and dance practice; popular dance, autobiography, and mediated memory; and walking in Tel Aviv, a performative inquiry into conflicted identity, space, and place. Satin holds a Ph.D. from NYU's Department of Performance Studies.

   a) Josef Barla - Economies of Hope and the Commodification of Life Itself: Bio-Objects as Technoscientific Matters of Care
   b) Monika Rogowska-Stangret - Experimenting with Micro-practices of Un/caring: Reading Diffractively Natalie Jeremijenko and Vinciane Despret
   c) Jessica Foley - Structuring Negative Feeling in Technological Research: Contemporary Rituals of the Department of Ultimology

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Economies of Hope and the Commodification of Life Itself: Bio-Objects as Technoscientific Matters of Care
Josef Barla

Genetically modified organisms are both a site of high public concern and commodities promising high economic returns for the biotechnology industry. In particular, transgenic organisms challenge the boundaries between natural and artificial, born and made, organism and technology, as well as between living being and trademarked commodity, creating new commercial possibilities and regulatory demands. Departing from the question what it would mean to understand the transgenic mosquito OX513A, employed as a technology in combating the Zika virus, not only as a clear case for a "bio-object" (Webster) but also as a technoscientific "matter of care" (Puig de la Bellacasa), this paper explores how living organisms are transformed through scientific knowledge and labor into a commodity that embodies both the hopes of containing the spread of infectious diseases transmitted through mosquitos, and the hypes of a technology that promises high economic rewards.

   The novelty of bio-objects rests not in an assumed intrinsic property of the objects concerned, but rather in the processes through which novel socio-technical and biopolitical relations and conditions are enacted—including new questions of care and responsibility, demonstrating the need for an understanding of bio-objects as technoscientific matters of care. Following María Puig de la Bellacasa, re-presenting something as a matter of care means intervening into politically and ethically demanding questions and issues through responsible ways of producing knowledge. But what makes OX513A into a matter of care? How is care enacted and practiced by the different actors in the field? What does it mean to care, and what does care entail for experts, scientists, policy makers, members of non-profit-organizations and relevant social groups? And how can not caring, or the absence of care, be characterized in this case?

   New biotechnological practices and technoscientific regimes of knowledge, however, not only evoke questions of care and responsibility but also produce new economic regimes of generating value by transforming life and living bodies into commodities. As genetically modified organisms have been altered on purpose, they usually embody the hope and expectation of scientific breakthroughs that would directly lead to social and economic benefits. Therefore, this paper will also ask how OX513A contributes to an economy of hope—that is, a discourse which is characterized by presenting new technologies and technoscientific objects as a salvation, flattening ethical, ecological, and social concerns as a result?

Josef Barla holds a PhD in Philosophy from the University of Vienna. He is an Affiliated Researcher with The Seed Box Environmental Humanities Collaboratory at Linköping University and a Lecturer at the University of Vienna. He was Visiting Researcher at the Science and Justice Research Center at the University of California at Santa Cruz and at the Posthumanities Hub and the Seed Box Environmental Humanities Collaboratory at Linköping University. His research focus lies at the intersection of the philosophy of technology, feminist epistemologies, and technoscience studies, and the environmental humanities. josef.barla@univie.ac.at

Experimenting with micro-practices of un/caring: Reading diffractively Natalie Jeremijenko and Vinciane Despret

Monika Rogowska-Stangret

Urgency, trouble, crises, running out of time, ending, extinction – are some of the words we hear recently used to describe the conditions of living at the beginning of 21st century. One of the responses to those conditions are the efforts to adequately capture the sites of entanglements and the extent to which entanglements happen – the task undertook (among others) by feminist new materialisms. Researching the entanglements and their complexities is a way of asking and answering (and asking again) the question: how to live in a dense, heterogenic, superdiverse world? Feminist new materialisms are responding in various ways and out of this body of work new questions and doubts emerge. Donna Haraway is "staying with the trouble" (2016), Karen Barad is "troubling time/s" (2016), Vicki Kirby poignantly asks: "If all of life's protagonists, even those who appear murderously opposed, are ecologically bound with/in each other, and if the outcomes that we seek, however different, are rooted in life's own will to self-understanding and reinvention, then how should we proceed?" (forthcoming). Determined effort to ask "how should we proceed?"-question over and over again in view of growing complexities of entanglements and the growing awareness of the fact that "'we' are in *this* together" (Braidotti in Grusin 2017, 40) is motivated – as I claim here – by the practices of care. Care is mobilizing thinking. Care is the *conditio sine qua non* of thinking today.

   The subject of care re-emerges today in works by many feminist scholars, for instance in: Puig de la Bellacasa 2017, Martin, Myers, Viseu 2015, Schrader 2015, Despret 2004. I wish to join those debates by offering diffractive reading of Natalie Jeremijenko's experimental art work (e.g. Hannah, Jeremijenko, 2017) and Vinciane Despret's struggles to capture the role of care in discussing the objectivity of knowledge production. With this I hope to open the question on how to experiment with micro-practices of un/caring to shape the im/possibilitites of co-existing?

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Monika Rogowska-Stangret is a theorist and researcher in the fields of philosophy, gender studies and animal studies. She is a postdoctoral researcher in the Institute of Philosophy, University of Warsaw, she currently teaches at the Polish-Japanese Academy of Information Technology. She is the author of "The Body – Beyond

Otherness and Sameness. Three Figures of the Body in Contemporary Philosophy"
(2016, in Polish). She is a Member of Management Committee of European network:
"New Materialism: Networking European Scholarship on 'How Matter Comes to
Matter'", European Cooperation in Science and Technology (COST), Action IS 1307.
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Structuring Negative Feeling in Technological Research:
Contemporary Rituals of the Department of Ultimology
Dr. Jessica Foley

Conceived by artist Fiona Hallinan and curator Kate Strain, *Ultimology* is "the study of
that which is dead or dying in a process or series. When applied to academic
disciplines, it becomes the study of extinct or endangered subjects, theories, and tools
of learning." Since 2016, the *Department of Ultimology*
(http://www.departmentofultimology.com/) has been hosted by CONNECT, the
Science Foundation Ireland Centre for Future Networks and Communications,
headquartered at Trinity College Dublin. CONNECT (www.connectcentre.ie) is spread
over ten institutions in Ireland and has over 200 researchers and 40 industry partners.
   In October 2017, the Department of Ultimology organised a 'Research Purge' at
CONNECT. The 'Research Purge' was an event that offered CONNECT's researchers an
occasion to "consciously discard old ideas that might have reached the end of their
lifespan" and to do so in "an atmosphere of collective support". The Department of
Ultimology referred to this event as a "ritual of letting go" that "may provide a path
towards thinking of something really different and unusual" in the context of every-
day technological research practice.
   For the Urban Matters conference, I want to explore the significance of this
contemporary artistic mode of ritual 'letting go' in the context of telecommunications
research. My contribution to the Urban Matters conference, therefore, will be a
methodological reflection on the affective and socio-material assemblages of the
contemporary rituals of Ultimology and what they can tell us about negative feeling in
technological research.
   My presentation will weave together discourses from new-materialisms,
anthropology, media-archaeology, and contemporary art in order to explore the
approach of Ultimology and to understand the significance of its rituals in the context
of CONNECT. More broadly, I seek to open up a critical conversation around the
importance and power of ritual in science and technology research contexts.

I am Co-Lead of the Orthogonal Methods Group and Writer-in-Residence at CONNECT,
the Science Foundation Ireland Centre for Future Networks and Communications. The
Centre is spread over ten institutions in Ireland and has over 200 researchers and 40
industry partners. The Orthogonal Methods Group are unique in this context, bringing
creative arts practices, critical pedagogy, feminist STS, new media scholarship and
anthropology into productive tension with science and technology research.
My current research develops a relationship between fiction, technology and
anthropology through creative arts practices and critical pedagogy. I am particularly
drawn to moments of productive tension where ethical, social and epistemic
counterpoints emerge in research and society. My current research asserts the
significance of trickster figures, lyrical forms and rituals and improvisational processes
in interdisciplinary contexts of scientific and technological research.

   a) Annelise Reid and Erik Meinema - Materialities of Mistrust
   b) Dagmar Lorenz-Meyer - Setting Bodies and Places in Motion: Snapshot
      Photography as a Hospitable Method

Materialities of Mistrust
Annelise Reid and Erik Meinema

In this paper, we provide a methodological reflection on how researchers can investigate religious matters in urban settings, which are not easily observable because of their entanglement with mistrust. This paper is based on recent fieldwork in coastal Kenya, Iran and the Netherlands; which are ethnically and religiously pluriform settings marked recently by rises in Islamic extremist activities by Al Shabaab and witchcraft killings (Kenya), and conversions to Christianity by Persian speaking refugees (Iran-Netherlands). As these phenomena are not only subject to state security surveillance but also perceived as dangerous or even immoral in wider circles, there is value placed in concealing these phenomena. The resulting dynamics of surveillance and concealment generate mistrust and hence influence the way people interact with various material realities, such as particular religious practices, infrastructure, technologies, speech practices, clothes, and government bureaucracies. The mistrust that characterizes these phenomena is also directed towards researchers who, in the process of data collection, threaten to unveil that which people strive to conceal.

   Challenging the idea that trust is the only social glue that binds and a marker of successful fieldwork, we argue that communities and fieldwork can also be bound by mistrust (Carey 2017). We argue that such settings can be productively researched by focusing on the materialities of mistrust, understood here as aesthetic formations that generate and are generated by mistrust between and among different actors, ethnic and religious groups and the state (Meyer 2012). Through this concept, we aim to be attentive to the ways in which material realities in a broad sense (involving infrastructure, objects, affects, language, sound, practices, and so on) are intertwined with the presence and (re)production of mistrust and the formation of social boundaries. In this paper, we reflect on how, and what kinds of data can be generated in the process of doing research along these lines.

Setting bodies and places in motion: snapshot photography as a hospitable method
Dagmar Lorenz-Meyer, Department of Gender Studies, Charles University in Prague

Feminist materialist work on bodies-cities and urban ecologies has attended to the relational makings of bodies and built environments in circuits of materials, information and services, more recently also in relation to the corporeal transactions with/in marginal and heterotopic places. This paper takes these approaches to studying neighbourhoods – the bumptious coherence of bodies, ecosystems, communities, buildings and sensations in Eva Hayward's terms – in nonmetropolitan areas often associated with backwardness, stasis, sexual conformity and whiteness. Drawing on collaborative photographic and narrative work with Czech Roma women in deindustrialised rural and small-town communities the paper proposes the practice of snapshot photography as a generative and hospitable new materialist method of intra-active involvement. In dialogue with classical and more recent work on visual methodologies I revisit claims to the indexicality of photography that visual anthropologists have also considered a 'key to the invisible'. Tracing the encounters and circulation of images and stories, snapshot photography as a hospitable method welcomes heterogeneity and indeterminacies: it responds in the present and opens the past and the future, and it holds in tension the agential materiality of proximate places and the 'ghostly matters' (Gordon) of unaccounted loss and injury. Considering fragmentary snapshots and stories as material psychosocial cartographies, small-town

neighbourhoods emerge as sites of embodied memory, corporeal potentiality and death.

The New Material in New Materialism
Berteke Waaldijk

This paper will explore how ideals of new materialism speak to a scholarly practice / discipline of history. The historical discipline and many of its practiconers are not very much into theoretical or philosophical reflections, historical researchers are geared towards collecting and interpreting data. For many of them linguistic and material turns only confirmed what historians 'already did' and 'always have been doing'. However, history, anti- history and alternative non-linear conceptions of time, play an important role in New Materialism. In this paper I want to argue that critical traditions within and on the boundaries of academic historical scholarship have something to say about the material in new materialism. Ranging from feminists historians claiming historical status of 'a useful category' for gender (J.S. Scott), postcolonial scholars claiming the novel as material for imperial history E. Said) to critical Marxists claiming the study of folk & popular culture for understanding class struggle (E.J. Hobsbawn, all such interventions struggled to bring *new material* to historical writing and publishing. One of the results of such activist historical writing is increased visibility of traces of the excluded. Museums, tourism (thematic city tours, see work of Nancy Jouwe) and the culture industry work with and exploit this new material. I argue for more conversations between new materialists and these such critical historians: across time and in class rooms. They might contribute to the strength 'empirical applicability and political value' of the 'new material' in 'new materialism'.
I will in my paper address conversations about the distinction between 'historical materialism' and 'new materialism' and praxeology, and I will focus on applicability in educational contexts.

Björks 'Utopia': a new feminist materialistic religion? Postmagicscience
Dr. Konstanze Hanitzsch,
Research coordinator, Goettingen Center of Gender Studies
Phd. in Gender Studies (and New German Literature)

"Pure reason must never prevail" – Witchcraft, magic, and feminist materialism
"Social theory since poststructuralism has emphasized the materially grounded transformative processes of becoming, complexity in network societies or bio-power in the sense of vital politics. The return to vitalism, redefined through technological flows of complex information systems, is itself a symptom of the postsecular turn in political theory."
"The emphasis on non-human ethical relations can also be described as an eco-philosophy, in that it values one's reliance on the environment in the broadest sense of the term. Considering the extent of our technological development, emphasis on the eco-philosophical aspects is not to be mistaken for biological determinism. It rather posits a nature-culture continuum (Guattari, 1995, 2000; Haraway, 1997) within which subjects cultivate and construct multiple ethical relations."
(Rosi Braidotti: In Spite of the Times. The Postsecular Turn in Feminism, 2008, p. 13, 16)

In current performances, located at the intersection of art and science, references to the figure of the witch as well as magical practices are to be found, even though the differentiation between the three systems of knowledge and cognition of magic,

religion, and science is an age-old process. Has this differentiation, through the progressing coalescence of humankind and technology amongst other things, reached a new level? Have we entered the age of Postmagicscience – an age after, or rather beyond, magic/religion and science? Which role and function do gender studies inhabit, a discipline that frequently critically examines the point of intersection between materiality and discourse and challenges performativity and corporeality in their context.

The witch will act as a guiding leitmotif in this endeavour: As an iconic sign the figure of the witch indicates something located beyond religion and science, at the borders of the rationally fathomable, something in-between and/or that which "binds the world's innermost core together" (Goethe's Faust). Both the English word "witch" as well as the German "Hexe" etymologically derive from terms the meaning of which converge in "hedge-rider" or "border- guarding spirit". Magic is an infinitely assigned and determined concept. Magic moves at or on the boundaries between the "beyond" and "this world", boundaries which are not, however, unanimously defined. Related to the drawing of this border are the borders between "nature" and "culture", between "rationality" and "irrationality", and between "materiality" and "spirit"; dichotomous pairs the construction of which gender studies are constantly challenging and re-negotiating. The question of ontology is of central interest here from poststructuralist to materialist theorising.

In this talk I want to present at the conference "Urban matters: material engagement with communities and borders in time of movement" I want to speak about the material turn in gender studies and feminism and will focus on the latest album of Björk and the question if she is founding a new material feminist religion with her "Utopia" music-art-project or if she is a modern witch, confusing the boundaries of religion, science and even magic.

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Objects and New Materialism

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This paper examines the ontology of new materialism (NM) and questions its use as a material approach within religious studies. By invoking insights gained primarily from the object-oriented ontology (OOO) of Graham Harman and contemporary 'material' trends within archaeology, the ontological and methodological implications of NM are critically scrutinized. Thus, the paper discusses the degree to which NM is capable of making good on its anti-anthropocentric promises. This ultimately hinges on how the relational ontology of NM is perceived. Inspired by Harman and a selective reading of Bruno Latour, the paper asserts that in NM the autonomy of objects tends to dissolve in all-eating assemblages of humans and non-humans that paradoxically moves us further away from the objects in themselves, just as it hinders a sufficient explanation of change. Furthermore, building upon Harman's notion of 'ghost-objects', post-ANT, and critical voices of the material turn from archaeology and anthropology, the paper claims that a NM approach risks neglecting the importance of absence in socio-material practices; not every*thing* that matters are present. Religious practices, for instance, are not only shaped by present material coordinates but also by the absence of various objects, whether this absence is strategically produced or not. Ultimately, the paper concludes that *if* religious studies should jump on the anti-anthropocentric bandwagon, then OOO might be a better guide than NM.

To Hyphenate is to Trace Material Effects: *a reflection on a hyphenated method*

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What does matter *do*, and why should we care? My question is founded in especially the works of Karen Barad (2007), Katherine Hayles (1999, 2005) and Sara Ahmed (2006, 2012). All three scholars have forcefully demonstrated how matter comes to matter. Many theoretical movements have taken shape from similar understandings of

matter. For instance, New Materialism and Feminist Materialism have respectively sought to embrace matter as an important constituent regarding ontological as well as epistemological and ethical concerns when doing research.

Inspired by recent texts by Hillevi Lenz Taguchi (2017) and Rebekah Sheldon (2015, 2016) I will, in this paper, explore how the material effects of doing science can make itself manifest. For instance, how we view knowledge effects, in a material way, how we organize our learning communities that, in turn, influences who has access to the knowledge produced.

In previous research where posthuman/new materialist methods have been put to work matter is singled out as a category that needs to be further scrutinized (e.g. Lenz Taguchi & Hultman 2010; Lenz Taguchi 2013; Mazzei 2013). I will argue that this has had the effect that the methodological approach forecloses experience on the grounds that matter is something that always resides outside of the human experiential reach. Through the circling of certain material effects, we better understand to what extent matter ought to be understood as also discursive signed Barad, Hayles and Ahmed. I will argue that the notion of material effect as part of an intra-action is always presupposed in a specific experience, even though nature exerts business as usual when we are not looking. This is more a continuation of previous research (e.g. Lenz Taguchi & Hultman 2010; Lenz Taguchi 2013; Mazzei 2013) than a critique in that I want to explore what we can do with the material-discursive approach when experience is also operative. I will make a case for my hyphenated approach which means that I will focus the effects of knowledge making which is always both material-discursive *and* experienced from a certain point.

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10 Practices of Religious Place-Making (chair: Kathrine van den Bogert)

a) Katja Rakow - Materializing Cosmopolitan Aspirations: Christian Place Making in Singapore
b) Derek Pardue - Religious Occupations and Contingent Relationships in São Paulo, Brazil
c) Anna Hickey-Moody – Temporal organization of religious culture: Margins and futures

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Materializing Cosmopolitan Aspirations: Christian Place Making in Singapore
Katja Rakow, Utrecht University (k.rakow@uu.nl)

The STAR Performing Arts Centre (The Star P.A.C.), a joint project of CapitaLand Mall Asia and Rock Productions, the business arm of New Creation Church (NCC), opened its doors in November 2012 and has become one of Singapore's praised architectural gems. The building officially functions as an integrated civic, cultural, retail, and entertainment hub with shops and restaurants as well as diverse halls and theatres for cultural activities and performances. With 5,000 seats, The Star now features Singapore's biggest high-end auditorium for concerts, which not only serves as worship venue for New Creation Church's Sunday services but is also regarded as a manifestation of God's favor on the church and the Singaporean nation. The Star project had a twofold aim: first, it was developed as a solution for NCC's steadily growing demand for a bigger worship venue; second, it was intended as a materialization of NCC's cosmopolitan aspirations and their striving for more visibility and recognition within the urban landscape of the Southeast Asian city-state in which space is scare and highly regulated by the state.

   The paper will address the practices of place making of New Creation Church within the secular space of the multi-religious city-sate. The paper will analyze how The Star as a social-material assemblage manifests and enacts the religious, secular, economic and cosmopolitan aspiration of the different parties involved in the project by simultaneously being and becoming different things to different actors – a stage for artists and their audiences, a commercial hub for investors and retailers, a religious sanctuary to a church community, and an internationally recognized architectural gem in Singapore's skyline. The paper will argue that differentiations between and demarcations of secular, public, commercial, and religious spaces – even in highly regulated settings such as Singapore – are instable, malleable, and situational and always in the process of becoming rather than being.

Religious Occupations and Contingent Relationships in São Paulo, Brazil

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Since 2010, tens of thousands of Haitians and then later West and Central Africans have migrated to Brazil and eventually to its largest city, São Paulo. These new *"Africanos"* have created a diverse, black presence in the city and provoked a range of reactions as to their motivations, legitimacy and, ultimately, their value to Brazilian society. Rather than discuss migration as a "problem", I focus on the ideological and material force of migration vis-à-vis the production and occupation of spaces. For the purposes of this talk, I limit my comments to the vibrant and unsurprisingly conflicted production of religious spaces in the sprawling periphery area of the city.

   Such "faithscapes" feature not only narratives of belief but also material acts of "emplacement" and thus certain kinds of insertion into the everyday infrastructure of the city. However, as is the case with most migrants, especially refugees and members of stigmatized groups based on race and ethnicity, life is precarious. In this paper, I explore the human encounter and the frame of contingency as fundamental to the materiality and spirituality of an Assembly of God storefront church located on the Eastside of São Paulo. My exploration features ethnographic fiction to convey the shared experience of uncertainty and dependency among migrants and their structures of visibility.

Temporal Organization of Religious Culture: Margins and Futures

Professor Anna Hickey-Moody

This paper examines the temporality and geography of religious cultures involved with my current research on Interfaith Childhoods. The temporality of prayer, religious schooling, and religious festivals shapes how young people and their parents are, and

are not, able to build relationships with people from religions different from their own. I examine children and their parent's responses to discussions about the temporality of their religion, alongside my own observations of the social choreography undertaken by the temporality of religion. I bring this discussion together with an analysis of large collaborative artworks made by the children in my project, in which they paint 'interfaith futures'. These future cities are comprised of 'what really matters' for the future in the children's minds. The children are from a range of religious and secular backgrounds and their imaginative futures depicts the possibility for religious and secular social unity which current cultures struggle to achieve.

Anna Hickey-Moody is Professor of Media and Communications, Australian Research Council Future Fellow and Vice Chancellor's Senior Research Fellow at RMIT University, Australia. She is based in the Digital Ethnography Research Centre where she leads a team of researchers working on the Interfaith Childhoods project: https://www.interfaithchildhoods.com. Her books include *The Politics of Widening Participatio*n and *University Access for Young People* (Routledge, 2016), *Youth, Arts and Education* (Routledge, 2013), *Unimaginable Bodies* (Sense, 2009) and *Masculinity Beyond the Metropolis* (Palgrave, 2006). Anna has also edited a number of widely-cited collected works and themed journal editions.

Realizing Encounter Zones – Creating Space for Movements
Waltraud Ernst

„The ethical aim becomes to distribute value more generously, to bodies as such. Such a newfound attentiveness to matter and its powers will not solve the problem of human exploitation or oppression, but it can inspire a greater sense of the extent to which all bodies are kin in the sense of inextricably enmeshed in a dense network of relations." Jane Bennett, Vibrant Matter. A Political Ecology of Things, 2010, 13. „Affirmative nomadic ethics […] proclaims the need to construct collectively positions of active, positive interconnections and relations that can sustain a web of mutual dependence, an ecology of multiple belongings." Rosi Braidotti, Affirmation versus Vulnerability: On Contemporary Ethical Debates, in: Symposium 10 (1), 2006, 235-254, 250.

Feminist new materialist approaches have criticized conceptualizations of human exceptionalism in much of Modern European and Eurocentric accounts on the subject, especially the ethical subject. In re-evaluating the bodies of non-humans, non-organic matter and naturecultural environment, in terms of their materiality and their agency, arguments have been brought forward that locate human exceptionalism as fertile ground for exploitation, oppression and hierarchies (Haraway 2016; Braidotti 2013; Asberg, Koobak, Johnson 2011). In pursuing this line of thought, this paper tries to re-entangle political, ethical and epistemological strands on diversely situated and more-than-human connected and collective movements.

   Therefore, a new evaluation of value and values is suggested in contrast to the actual exclusionist anti-migration discourse on „European values", by communities and organisations which strive beyond identity politics for transnational connectivity and transversal movement. In the middle of the materiality of European cities, against this exclusionist discourse and practice, movements for realizing save encounter zones for humans of different locatable spaces and places are striving. The urban condition is not only the place of neo-liberal divisions and high-tech competitions, but also best suited for realizing encounter zones and creating space for transversal queer-feminist movements – also by means of the same technologies. (How) can these realizations be methodologically captured as multiple affinities and the pleasure of subversive practices of world-making?

Design, plan, community, movement and new materialist possibilities in architecture and city planning – public squares in South Africa's cities
Alan Mabin

This paper traces movement, ideas and practices from migrant and citizen actions through professional/official designs and projects, exploring city matters via new assemblages manifested in public squares in South African cities. In a context of contested democracy and twenty first century flux, such public squares confound fields seeking to 'address' or reshape the city, including those variably focused terrains named architecture, urban design and city planning. A new materialist perspective offers ways of seeing how people of diverse histories and origins, during recompositions intended and otherwise of spaces, disrupt and recreate boundaries.

South African cities are well known for their deep levels of segregation. Despite their obvious fragmentation, the cities have also provided the most significant points of integration in the society, and certain public spaces have (at least symbolically) long played a strong part in that direction, whilst physically and socially manifesting these tensions. Thus Church Square in central city Cape Town's muted religious architecture of the Groote Kerk, is on the site of the 18th century slave market, with new and unusual commemorative installations, constant movement as well as rest, hidden and superficially obvious practices, beckoning performative possibilities. Its constant reassemblage defies and incorporates control. The life of the square invites a diffractive method; it insists that those seeking social justice and breaking of boundaries 'stay with the trouble' (Haraway 2016). The paper will add other city public spaces, like the Parade and Greenmarket Square in Cape Town, and Mary Fitzgerald (Market) Square and Freedom Square in Johannesburg.

Might architecture and city planning, embedded in 'old material' forms of power and action, reach new ways of fostering more just, enjoyable, provocative, creative and – for that matter – beautiful forms of city living in city spaces? Can the threads of thought and action flowing from new materialist conceptions accomplish these ends in relation to 'city' as Beauregard (2015) has suggested? The paper will move to suggest some possible futures of public space, reflecting on the ways in which South African cities understood in new materialist ways, provide a prism through which to imagine other urban futures.

Alan Mabin was born in Johannesburg and studied in South Africa, the USA and Canada. In addition to some decades of work across various disciplines at the Universities of the Witwatersrand and of Pretoria, he has held positions at Yale and Queen's; at Nanterre, LAVUE, and Sciences Po in Paris; Ardhi University, Dar es Salaam; and Universidade de São Paulo. His urban experience includes founding Planact (anti-apartheid and community service NGO) in Johannesburg. His scholarship has focused on many strands of city change, with developing interests in interweavings of genders, sexualities and cities. alan.mabin@wits.ac.za / alan@alanmabin.org

Young South Africans' material engagements for gender and sexual justice in the project of queering urban spaces
Tamara Shefer, Women's and Gender Studies, University of the Western Cape, Cape Town, South Africa

This paper explores young people's public activism in relation to gender and sexual justice in contemporary contexts of decolonial, feminist and queer activism in South Africa over the last few years. Drawing on a number of current occasions of activist and artistic events and installations which specifically take forward LGBTIQ+ and feminist politics the paper explores the way in which the centering of bodies, materialities and disruptive performativities destabilizes 'business as usual' in the public terrains of the university and other urban spaces. In particular I wish to intra-act with such instances of materiality, affect and engagement, located in particular space and place in urban settings, to think about the generative impact of such disruptions to current orthodoxies and practices in patriarchal unequal urban spaces that continue to represent unsafety, violence and fear for many, and especially those who did not fit rigid binarisms and privileges related to gender and sexuality, and exacerbated by complex assemblages of class and race within historically shaped geopolitical exclusions and boundaries. Through these examples, I think about the way in which in which transgressive practices and performances involving materialities, bodies, (un)dress and the 'taking of space' and engagement in particular urban settings are deployed to disrupt, disturb and destabilize normative patterns of intersectional gender and sexual inequality, injustice and violence in South African urban spaces. Through analysis of a selection of recent examples, I attempt to show the way in which counter-hegemonic identities, practices and performances claim

public space to disturb continued marginalisations and exclusions. I argue that such performative activism and activist performance poignantly remind us that bodies and materiality matter and speak to 'harnessing energy and power to transform despair and suffering into empowering rage, self-affirmation, theoretical inventiveness, political action, and the energizing vitality of materiality in its animating possibilities' (Barad, 2015, p. 382). The paper proposes the importance of 'staying with the trouble' (Haraway, 2016) by disturbing the everyday and taken-forgranted through such interruptions and other forms of creativity for the larger goal of more just cities which offer new imaginaries for ways of being, relating, and freedom and safety for all.

Tamara Shefer is professor of Women's and Gender Studies in the Faculty of Arts at the University of the Western Cape. She has foregrounded youth, gender and sexualities in her scholarship, including a focus on HIV/AIDS, gender-based violence, masculinities, memory and post-apartheid, gender and care, and social justice and critical, feminist pedagogies in higher education.

Making a 'Ring of Peace' in Oslo: Striving for Social Cohesion in a 'Secular' City

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This paper discusses two large public events that were organized by Norwegian Muslims in the city center of Oslo: 1) a protest march against ISIS on 25 August 2014, and 2) a human 'Ring of Peace' formed around the local synagogue on 21 February 2015, in response against terrorist attacks on Jewish minorities in Paris and Copenhagen. The events took place amidst heated debates about the 'failed' integration of Muslim migrants in Norwegian society, the radicalization of Muslim youth, antisemitism among Muslims, and the (in)compatibility between Islam and secular Western values. At the same time, the events also took place in the aftermath of the terrorist attacks by Anders Behring Breivik on 22 July 2011; a time that was characterized by heightened concerns about right-wing extremism and Islamophobia, a renewed appreciation of cultural and religious diversity, and a strong emphasis on social cohesion and the 'need to stand together'. Both the protest march against ISIS and the 'Ring of Peace' drew a large and highly diverse group of Muslim and non-Muslim participants, received wide media coverage, and were warmly welcomed by prominent politicians and opinion makers. In this paper, I analyze these events as 'sensational forms' (Meyer 2009) in order to understand how the gathering of large crowds of visibly diverse people at specific locations not only enabled participants to make strong statements against violent extremism, but also to celebrate a set of secular, liberal values that are construed as vulnerable and unrelinquishable at the same time, and to physically embody the 'unity in diversity' that is so often longed for in Norwegian society. However, based on participant observation and semi-structured interviews with the initiative takers, I will also address some of the off-stage contestations and unequal power relations that these events were subjected to.

   a) Ruby de Vos - The Tangibility of Nuclear Waste: The Museal Afterlife of Debris in Nagasaki
   b) Elisa Fiore - Gentrification as Cleanup: Investigating Waste as a Socio-Material Assemblage in the Regeneration of Rome's Banglatown

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The Tangibility of Nuclear Waste: The Museal Afterlife of Debris in Nagasaki
Ruby de Vos

Notions of the materiality trash, waste, and garbage and the urban intersect in a multitude of ways: from the enormous waste production by urban residents (Hoornweg et. al 2013), to the example of the "trash animal" such as the rat or raccoon (Nagy and Johnson 2013), all the way to landfills sitings near poor and/or non-white communities. Ultimately, however, "infrastructures of waste" aspire to render waste out of sight, so that it can be forgotten (Hird 2016); appearances of trash within urban sites can be seen as temporal glitches of the system, something to be taken care of (by individuals often supposed to remain as invisible as the trash itself).
   It is against this background that this paper turns to the role of waste in the commemoration of the atomic bombing of Nagasaki in August 1945. Within the Nagasaki Peace Park, visitors are able to see a small section of the ground of Nagasaki as it was immediately after the bombings: stone, glass, and other debris melted together. In the city's Atomic Bomb Museum, visitors are allowed to touch some of the glass that was melted by the immense heat of the bomb. In other words, in a city of which enormous parts have been destroyed and rebuilt, trash becomes a visible as well as tactile entity through which effects of the bombings continue to reverberate, giving a new meaning to the notion of "nuclear waste." Drawing on new materialist studies that have focused on waste so as to rethink non-human agencies and relationalities (Bennett 2010, Hird 2012), this paper suggests that the memorial objects in Nagasaki offer a different perspective on waste and trash and the ways we relate to it. Ultimately, this paper will argue that through the paradoxical assemblage of "memorial trash" that the non-human relationalities produced by nuclear toxicity can become visible.

Ruby de Vos is a PhD candidate at the University of Groningen, where she is working on her project about nuclear and chemical toxicity in contemporary literature and art. She received her MAs in Literary Studies and Comparative Cultural Analysis from the University of Amsterdam, and is the co-editor of *Legibility in the Age of Signs and Machines* (Brill, forthcoming).

Gentrification as Cleanup: Investigating Waste as a Socio-Material Assemblage in the Regeneration of Rome's Banglatown
Elisa Fiore
Institute for Historical, Literary and Cultural Studies, Radboud University Nijmegen

This paper takes up the challenge of investigating urban waste as a socio-material assemblage and active factor in the gentrification of Tor Pignattara, a multicultural suburb of the city of Rome commonly known as Banglatown. By highlighting the relational and intra-active nature of waste matter with processes of gendering, racialisation, and classing, this paper intends to problematize the convergence of discourses and practices of social cleansing and environmental decontamination in the materialisation, reproduction, and naturalisation of landscapes of gentrification in the neighbourhood. The cleanup operation of a local park perceived by the local community as socially and environmentally contaminated by "undesirable" social groups – poor immigrants and the homeless – and the remnants of their "debased" sociality – drinking and drug use – provides an entry point into an analysis of the conflation of dirt with specific urban bodies in Tor Pignattara, whose removal is

necessary in order for the neighbourhood to redefine itself as clean and thus safe to live in. The proliferation of organised practices of waste policing and removal quickly resulted in the violent and forceful displacement of said "undesirable" bodies from the space of the park as part of a moral and sanitary mission in the name of urban decorum. If, on the one hand, a focus on waste underscores the slippage among historically situated codes and ideals on environmental, moral, and social contamination, it also draws attention to the enfolding of racialized and classed violence into dominant notions of urban cleanliness and propriety. The paper thus concludes by positing the inextricability of everyday aesthetic practices from the biopolitical (re)ordering of life in the regeneration of urban environments.

This paper stems from my PhD research, where I develop an interdisciplinary theoretico-methodological framework comprising sensory studies, feminist new materialism, and urban studies to effectively investigate the intersection of sensory practices and socioeconomic in/exclusions within the city. My project thus privileges multisensory experience to capture the nuances of social formations within urban environments and question the humanist underpinnings of identity politics.

<mark>13 The Postindustrial Panel</mark> (chairs: Delphi Carstens and Evelien Geerts)

   a) Dave Griffiths - Microtopia: Sensing and Renarrating Belgian Nuclear Materiality
   b) Ilona Hongisto and Tero Nauha - Fictioning the Real in the Post-Industrial Town of Bytom
   c) Milosz Markiewicz - Postindustrial Life? On the Socio-Material Identity of a Former Coalmine

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Microtopia: Sensing and Renarrating Belgian Nuclear Materiality
Dave Griffiths
Manchester Metropolitan University, United Kingdom dave.griffiths@mmu.ac.uk

This paper asks how might artistic actors participate in safeguarding the destiny of a locality, through a world-making process involving transnational and local political and scientific procedures, and the production of enduring cultural heritage artefacts? Thinking through new materialist approaches to art practice situated through the archival media ecology of the nuclear, enables an investigation of how assemblages of power, technology and matter in troubled sites can be translated, preserved and transmitted in a communique through deep time, by fusing past, present and possible-future narratives.

   The practice thinks with Foucault's concept of heterotopia, to propose the notion of *microtopia* as a model of art practice. As the heterotopia examines space through temporal sites (cemeteries, libraries, cinemas) the microtopic artwork examines deep time through micro-materiality. As a re-narration of contentious infrastructures through writing, data and images, microtopic practices examine sites where ruined, built or imagined future megaprojects shape contemporary lived experience. The paper will describe the microtopia model through an artwork titled *Deep Field [Unclear Zine]* (Griffiths, 2016), which documents and maps the political controversy and future uncertainty entangled in Mol, a northern Belgian nuclear village. The microtopia of *Deep Field* distills the macro- and micropolitics of managing and marking geological megaprojects for burial of high-level nuclear waste, through sampling situated knowledges of government radiological hazard experts and citizen monitoring groups. These findings are remixed by a poet and comics illustrator, and speculate on how human and non-humans from a distant future might narrate their toxic inheritance.

   The artwork was commissioned by Arts Catalyst (London) and Z33 House for Contemporary Art (Hasselt) in association with Belgian Nuclear Waste Agency (Brussels) and Manchester School of Art.

   The paper establishes a genealogy of microtopia by tracing socio-political and economic desire for a universally encyclopaedic, compressed, portable, ecological and future-proof information system, through a brief archaeology of microfilm media. As an instrument of modernity, microfilm is characterised by a unique spatial and temporal specificity and unrealised pre-digital potential. Adopting subcultural cut-and-paste zine ethics, the microtopia is distributed as fragments of analogue microfilm arranged for simple lens-and-light based readers. Through traversing its history and artistically expanding on its limited modality, the practice re-invents microfilm as medium of microtopic diffractive readings. This suggests how celluloid microfilm might realise its potential to convey socio-material infrastructures as myth within an ethics of post-digital record-keeping alongside algorithmic and carbon-based media. Through non-linear, durational gestures to browse the microfilm surface, viewers can sample fragments of matter, sites, communities and events in microscopic examination of the infrastructures. Creators of microtopia read and re-imagine sites diffractively as places where macro- and micro-politics and complex knowledge surround material interventions in a community; where past conflict and trauma are imbricated with present-day problem-solving, activism, emotions and utopian hope for the survival of the generated knowledge; where uncertain human and non-human material conditions of the deep future influence the memorial actions of the present.

Dave Griffiths is a UK artist and PhD candidate at Manchester School of Art. His recent practice has developed through commissions with Arts Catalyst and Rothschild Foundation. Exhibitions and conferences include: *Perpetual Uncertainty – Contemporary Art in the Nuclear Anthropocene* (Malmö, 2018; Hasselt, 2017; Umea, 2016), European Geoscience Union (Vienna, 2017), *Encountering Corpses* (Manchester, 2016), *Finding Treblinka* (Treblinka and London, 2015), *New Forms for a Philosophy of Film* (Manchester, 2015) and *Archive/Image* (Budapest, 2014). Griffiths is associate member of Nuclear Cultures Research Group at Goldsmiths University, London. In 2012 his solo exhibition *Babel Fiche* at Castlefield Gallery, Manchester was supported by Film and Video Umbrella, and in 2010 he co-curated *UnSpooling – Artists and Cinema*, at Cornerhouse. He teaches interdisciplinary and socially engaged art practice at Manchester School of Art.

Fictioning the Real in the post-industrial town of Bytom
Ilona Hongisto and Tero Nauha

In 2012, performance artist Tero Nauha initiated a community-driven project in the "Detroit of Poland", Bytom. The year-long project traced the affective remnants of the city's industrial past and the socio-political changes of the post- Soviet era through workshops, conversations and inhabiting the worn down sites of Upper Silesia. At the end of the project, in January 2013, Nauha performed for the community who had initially invited him to listen to their stories. The performance was a response to and an entanglement with life in Bytom, and it was documented by the Polish cinematographer Malgorzata Mazur. The documentation does not take a representational stance to the performance. Rather, Mazur's camera veers off it, linking the unfolding actions to processes that were not visibly actualized in the performance. In short, the performance documentary functions as what the philosopher François Laruelle (2013) has called *fictionale,* an apparatus that works 'alongside' the real while acting on and through it. As *fictionale* or fictioning, the documentary posits the real not only as a realm to be documented, but a domain to be acted upon. With insight from Nauha's project, we seek to conceptualize performance documentaries in light of Laruelle's theorization. Similar initiatives have been taken in performance studies by Laura Cull, John Ó Mailoearca and Simon O'Sullivan, who argue that performances are not mimetic replicas of philosophical positions, but *fictionings* of thought in material form. In documentary studies, recent writing on the notion of fabulation introduces a similar aim: how to think of the documentary as a modality that captures the real while expressing visions of realities to come (Hongisto 2015)? With these two notions, fictioning and fabulation, the presentation seeks to bring together recent thinking from performance and documentary studies in relation to the affect of neoliberal economies for the urban and post-industrial environment.

Ilona Hongisto is Lecturer in Media Studies at Macquarie University, Sydney, and Honorary Fellow at the Victorian College of the Arts, the University of Melbourne. She works across the fields of screen and cultural studies, media theory and political philosophy, and specializes in documentary media. Her most recent work focuses on fabulation in post-Soviet Eastern European documentaries. Ilona has published widely on questions concerning the documentary; including the monograph *Soul of the Documentary: Framing, Expression, Ethics* (Amsterdam University Press, 2015) and peer-reviewed articles in such journals as *Studies in Documentary Film*, *Journal of Scandinavian Cinema*, *Cultural Studies Review*, and *Transformations*. https://ilonahongisto.wordpress.com/
Tero Nauha is an artist and a postdoctoral fellow at the Academy of Finland funded postdoctoral research project 'How To Do Things With Performance'. He was a postdoctoral fellow at the Helsinki Collegium for Advanced Studies in 2017. He defended his doctoral research at the Theatre Academy of the University of the Arts in Helsinki in January 2016. In 2015, he published his first fiction novel Heresy &

Provocation for a Swedish publishing house Förlaget. His performance art projects have been presented at the Frankfurter Kunstverein, Theatrediscounter in Berlin, CSW Kronika in Bytom, Poland, Performance Matters in London, and at the New Performance Festival in Turku, among other venues. http://teronauha.com http://howtodothingswithperformance.wordpress.com

Postindustrial Life? On the Socio-Material Identity of a Former Coalmine
Miłosz Markiewicz
University of Silesia in Katowice, Poland

By the industrial heritage, we mean not only places, which are material relics of 'the old world', but also ways of living of surrounding communities, cultural and natural landscape, environmental changes, and – last but not least – spaces of symbolic meanings which towers over the surroundings. Postindustrial spaces become indeed laboratories of socio-material assemblages. We can assume, that during the transformation into the postindustrial context, those places obtain a new life, in both cultural and material meanings. Not only the space, but also its modes of operation are undergoing a redesign process, which opens up new relations, and possibilities of connections. Therefore it means, that with a transformation of the place comes also a transformation of surrounding communities, and the environment, and also the urban context. The paper is an attempt to consider this kind of transformation in the post-anthropocentric new materialist perspective. How is the identity, and eco-material aspect of place capable of affecting on a social identity? What are the ways of living 'a postindustrial life', which is definitely focused on material space and shaped by its presence, just like the relation to the environment? Does this new postindustrial context of former industrial places influence on surrounding communities and the environment? If yes, how do these influences appear? What is the difference between industrial and postindustrial context of socio-material assemblages? It seems, that the issue of *genius loci* has crucial importance among these questions. It raises a doubt about the transformation of the industrial into the postindustrial – it may be only a transformation of the context, while the values and the identity created by the place remain unchanged. The paper will focus on an example of a former coalmine in Katowice (Poland) – the city is a part of Silesia region, which has been one of the most important industrial parts of Poland. Nowadays the coalmine is closed, and it has become a part of city 'culture zone'. The paper is a part of research project *Postindustrial Places as the Subject of Transdisciplinary Studies. From Design to Rootedness* funded by the National Programme for the Development of Humanities (2bH 15 0099 83).

Ephemeral Architecture: Media, Materiality, and the Metropolis
Anthony Enns
Dalhousie University

New materialist scholarship has been partly inspired by the development of new media technologies, which increasingly saturate our lives and mediate our experience of the material world. These technologies have also contributed to a new understanding of materiality itself as ephemeral, unfixed, and constantly changing. This paper will apply these concepts to the study of urban space by examining how the modern city can be understood as an open, complex system with porous boundaries. For example, not only was the modern skyscraper made possible by the development of new electric media technologies like the telephone, which facilitated communication between individual units, but the modern city also incorporated the speed and transience of electric media into its very structure, as the interconnectivity between units effectively transformed the urban environment into a vast network of information channels. As a result, the city was often conceived not as a collection of solid, permanent, and isolated dwellings but rather was a complex, interpenetrating, borderless, dynamic, impermanent, and constantly shifting structure that erased historical markers, that disrupted centralized power structures through spatial fragmentation, and that could be replicated uniformly around the globe. These parallels between the urban environment and the electric media environment thus reflect a new understanding of urban architecture as an interface between matter and information, which can be traced through a wide range of modernist and avant-garde urban designs that conceived of the modern city as mobile, modular, malleable, and modifiable, such as Futurist architect Antonio Sant'Elia's *Città Nuova*, Situationist architect Constant Anton Nieuwenhuys' *New Babylon*, and various projects associated with the Archigram architectural group. By examining how these urban designs incorporated the speed and transience of electric media into their very structure, this paper will explore how the virtual space of modern information networks has been integrated into the material space of the modern city.

Genealogies of gender and sexual difference: Thinking past-present-future for digital communication
Beatriz Revelles-Benavente

As a category of analysis, gender (Scott, 1986) has been a concept always in dispute for feminist theory and practice; offering more often than not, only paradoxes for theory-making (Scott, 1996). Very briefly, while in the eighties it was a historical category, in the nineties it became a trouble (Butler, 1990), answered (in part) by the concept of sexual difference (Braidotti, 1994; Grosz, 2004). Contemporarily, gender and sexual difference remain key concepts for theory making and practice while their definitions are, at time, contradictory to each other. New materialisms have demonstrated the need to "push dualisms to an extreme" (Dolphijn & van der Tuin, 2012) using methods such as diffractive readings (Barad, 2007) or genealogies (van der Tuin, 2015) as well as how paradoxes can also be the doors to self-transformation and affective relations. That is why, in this paper, I will draw divergences and convergences between the genealogies of these two terms to define gender as a new materialist tool for the analysis of socio-material assemblages in contemporary communication.

The Parthenon of Books: The Life and Death of a Vibrant Monument
Carolina Nieto-Ruiz
University of Washington, Seattle

This work contributes to a larger discussion about socio-material assemblages where human and non-human bodies that share an urban space affect each other, and about the agency of the materiality of art placed in public spaces.

Historically, there has been used three-dimensional art in public spaces as monuments symbolic tools for nationalistic and memorial didactic propose. Nevertheless, nowadays in the middle of the capitalization of experience they are also appearing as free, non monetary, esthetic and ludic experience in the urban life, humanizing the cold sectors, and give character and enhance affect to places.[1] The ephemeral art installation *Parthenon of Books* presented by the Argentinian artist Marta Minujin From April to September of 2017 in the Fredrichplatz, in Kassel is an example of the mixture of both: a monument which materiality promotes an aesthetic, ludic and ritualistic experience tied to the anthropologic ritual of the sacrifice.

This art installation, which lasted three months, was a full-scale replica of the Parthenon in Athens constructed out of 100,000 donated books that were attached to an iron structure with plastic bags and sheeting. On the final day of its exhibition, visitors could take the books with them dismembering the installation by pulling the books out and ripping the plastic off. While the Parthenon of Books followed the traditional logic of a monument --it was a commemorative representation sited in a particular place and spoke in a symbolic tongue the meaning of the place,[2] its infrastructure was, unlike traditional monuments, ephemeral and non-permanent.[3]

Using Jane Bennet's perspective of "vibrant matter" [4] and the Rene Girard's anthropological explanation of sacrifice,[5] this paper forwards an understanding of how the *Parthenon of Books* materiality was a body built by an assemblage of non-human entities which agency allowed itself to: 1) stand in the Fredrichplatz, 2) interact with the other materiality's of its urban location in a relation of continuity and contrast, and 3) relate with human bodies prompting in them an aesthetic, ludic and ritualistic experience that involved a sacrificial festive.

Ultimately, by examining the entanglement of agencies occurring in a node prompted by an artwork in public urban place, we are better able to understand how the roles of human and nonhuman are intertwined through both material and discursive relation.

1 Gilles Lipovetsky and Jean Serroy, *La Estetización Del Mundo*, trans. Antonio-Prometeo Moya Valle, Edición: 1 (Barcelona: Anagrama, 2015).
2 Rosalind Krauss, "Sculpture in the Expanded Field," *October* 8 (1979): 31–44, https://doi.org/10.2307/778224.
3 Greg Dickinson, Carole Blair, and Brian L. Ott, *Places of Public Memory* (The University of Alabama Press, 2010), https://muse.jhu.edu/book/1031.
4 Jane Bennett, *Vibrant Matter: A Political Ecology of Things* (Duke University Press Books, 2009).
5 Rene Girard, *Violence and the Sacred*, trans. Patricia Gregory (The Johns Hopkings Press, 1972).

   a) Arash Ghajarjazi - The Haemorrhoidal Aesthetics of the Electric Telegram: transpositions on the media evolution of 19th century Iran
   b) Alda Terracciano - Mapping Memory Routes: movement, communities and the artistic approach to digital multisensory technologies in today's super diverse cities
   c) Tamar Shafrir - The Object Taxonomy as World-view: Provenance, Practice, (Im)materiality and Algorithms

The Haemorrhoidal Aesthetics of the Electric Telegram: transpositions on the media evolution of 19th century Iran
Arash Ghajarjazi

Mirza Saleh Shirazi has often been reputed to had introduced, à la Gutenberg, the first moveable type printing technology in the early 19th-century Iran. Significant as his role might be, a careful examination of the socio-material reality of the time shows a complex non-anthropocentric media- religious ecology. Setting this form of technicity in motion, Mirza Saleh printed the very first newspaper in 1837, which used to cover mostly trivial news related to courtly matters. Notwithstanding this techno-thematic novelty, only a few years before, evangelical missionaries in northwestern Iran had been disseminating their religious teachings and translations of Christian scriptures using their own printing presses. While their influence on the public sphere had been seriously opposed by the Shi'ite scholars of the time (*'ulama*), it was only after Mirza Saleh's establishment of local printing presses that the ideological resistance of *'ulamā* became on a par with the evangelical outlandish influence. In a word, the technicity of the press surpassed the Mirza Saleh's individual aspirations, giving rise to new forms of expression beyond the intention of his court. Within less than a decade, many *'ulamā* and *fuqahā* from the religious centres of the time, e.g. Tehran, Isfahan, Najaf and Culcatta, began to respond to the evangelical missionaries, refuting their faith and resisting their teachings. In this way, the print technology, upon its very introduction to Iran, functioned as a media-ideological infrastructure that (re)defined the relation between the hitherto remote cities in Iran, Iraq and India. In second half of the same century, the development of telegraph continued to transform the religious sphere even further. These techno-material agencies not only (re)drew the borders between various religious centres but also (re)shaped the Shi'ite religious discourse of the time, stretching it toward unexplored ideological territories. These (re)territorialisations are still in action today, though diffused into different locations, metamorphosed into different forms of content and plugged into newer media materialities.
This paper traces the techno-religious transformation within the Shi'ite intellectual sphere of the 19th-century Iran and its mark on the present. By analysing the technicity of lithography, moveable type and telegraph in tandem with close reading the works of notable religious scholars such as Muḥammad Ṣādiq Fakhr al-Islām, Mulla Ali Kani and Mulla Aḥmad Naraqī against the emerging transnational religious context of the time, this paper maps out the entanglement of media materiality and textuality of Shi'ite thought and the extent to which it has evolved into the present.

Arash Ghajarjazi is a PhD candidate at the department of Philosophy and Religious Studies at Utrecht University. His research is part of the SENSIS project, which deals with the cultural history of the senses in Islamic cultures. His research examines the 19th-century Iran, mapping out the technical transformation of the human sensorium in the religio-scientific discourses of the time.

Mapping Memory Routes: movement, communities and the artistic approach to digital multisensory technologies in today's super diverse cities.
Dr Alda Terracciano
University College London

In this paper I discuss the multisensory digital interface and art installation *Zelige Door on Golborne Road* as part of the wider research project 'Mapping Memory Routes: Eliciting Culturally Diverse Collective Memories for Digital Archives'. The interface is conceived as a tool for capturing and displaying the living heritage of members of Moroccan migrant communities, shared through an artwork composed of a digital interactive sensorial map of Golborne Road (also known as Little Morocco), which includes material objects related to various aspects of Moroccan culture, each requiring a different sense to be experienced (smell, taste, sight, hearing, touch). Augmented Reality (AR) and olfactory technologies have been used in the interface to superimpose pre-recorded video material and smells to the objects. As a result, the neighbourhood is represented as a living museum of cultural memories expressed in the form of artefacts, sensory stimulation and narratives of citizens living, working or visiting the area. Based on a model I developed for the multisensory installation 'Streets of...7 cities in 7 minutes', the interface was designed with Dr Mariza Dima (HCI designer), and Prof. Monica Bordegoni and Dr Marina Carulli (olfactory technology designers) to explore new methods able to elicit cultural Collective Memories through the use of multi-sensory technologies. The tool is also aimed at stimulating collective curatorial practices and democratise decision-making processes in urban planning and cultural heritage in our super diverse cities (Vertovec 2007).

1 Luc Steels and Eugenio Tisselli, 'Social Tagging in Community Memories', in *Papers from the 2008 AAAI Spring Symposium*, *Conference: Social Information Processing*, *Technical Report SS-08-06* (Stanford: California, USA, 2008), 98-103.

The Object Taxonomy as World-view: Provenance, Practice, (Im)materiality and Algorithms
Tamar Shafrir
My research looks at the practice of world-making through encyclopaedic taxonomies, and the position and organisation of materials and things within them. As objects are constituted by various forms and meanings at any given moment, so object ontologies may appear in different guises based on the ideologies and operating rules of their time. Previously, I examined iconic Western encyclopaedic systems, from Pliny's *Natural History* to *l'Encyclopedie* by Diderot and D'Alembert, and traced the ontologies in online retailer Amazon's product categories or in the EU's TARIC customs code. The hierarchy and complexity of the qualities they use to categorise objects reveals the priorities of their authors, as well as how each ontology facilitates a certain instrumentalisation of objects in turn. In this phase of the research, I look at the recently translated 14th-century Egyptian text *The Ultimate Ambition in the Arts of Erudition: A Compendium of Knowledge from the Classical Islamic World*, by Shihab al-Din al-Nuwayri. I propose that al-Nuwayri's text can be understood as a precursor to today's highly networked system in which objects shift fluidly from physical thing to image to text and acquire new meanings and functions as they change hands. al-Nuwayri demonstrates great interest in how objects function as metaphors or how words function as concrete things, refusing to draw a clean distinction between the two. The same can be said of his approach to the vacillation of objects between inert and alive, between worldly and profane, and between one economy and culture of use and another. His encyclopaedia, in its emphasis on the relational nature of objects, can aid our understanding of complex contemporary systems organised by algorithmic, non-human intelligence for whom traditional object typologies like function are less important than issues like mobility, relative value, and liquidity.

   a) Rebecca Coleman - Infra-structures of feeling: Digital Media, Pre-emergence and Present Temporalities
   b) Claude Draude and Goda Klumbyte - (Re)materializing Software
   c) Monika Halkort - Ethical Iterations after the Datalogical Turn

Infra-structures of feeling: Digital media, pre-emergence and present temporalities
Rebecca Coleman

The concept of infra-structure has primarily been developed to understand the often hidden dimensions that make spaces function in particular ways. This paper shifts the concept of infra-structure from geographical space to understand how digital media produce a particular kind of temporality; what is often described as a 'real-time', 'live', 'always-on' or present temporality. It brings into dialogue new materialist work and the cultural materialism of Raymond Williams, and especially his influential work on residual, dominant and emergent cultures (1977) and structures of feeling (1977). I develop Williams' notion of structures of feeling to offer the concept of *infra*-structures of feeling, to account for both how digital media work across each other in complex architectures of texts, textures, platforms and devices and what I suggest is the amplified significance of pre-emergence and affect in contemporary digital culture. That is, I argue that the present temporality produced by and productive of contemporary digital media is affective and always in process, or pre-emergent. Fleshing out this concept, I analyse the presents produced by two popular digital media platforms: Twitter and Netflix. While these media produce the present differently, in both pre-emergence is central. The paper therefore concludes by inquiring into whether pre-emergence may define today's structure of feeling and, if so, whether a (new) materialist approach may help to explicate a politics of the present.

Rebecca Coleman is Reader in the Sociology Department, Goldsmiths, University of London, where she researches and teaches on visual and sensory culture, bodies, temporality (especially presents and futures), inventive methodologies and feminist and cultural theory. Research on temporality includes leading the ESRC Seminar Series, Austerity Futures: Imagining and Materialising the Future in an 'Age of Austerity' (2012-14), a Special Issue of *Sociological Review*, 'Futures in Question' (2017, edited with Richard Tutton), and from 2018 a project, Mediating Presents: Producing the Now in Contemporary Digital Culture, supported by a Leverhulme Research Fellowship.

(Re)Materializing Software
Claude Draude and Goda Klumbyte, University of Kassel, Germany
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In his essay "There is no Software", media historian and theorist Friedrich Kittler claims that "we do not write anymore [...] manmade writing passes instead through microscopically written inscriptions, which, in contrast to all historical writing tools, are able to read and write by themselves" (Kittler 1992, 147). With this, Kittler points to the significant shift that inherently alters all new media through the pervasiveness of computation. Seeking to strengthen an understanding of the techno-material basis and the working modes of the electronic computer, he stated that: "All code operations [...] come down to absolutely local string manipulations and that is, I am afraid, *to signifiers of voltage differences*" (ibid., 150).
   Kittler's work has been controversially discussed and considered techno-deterministic, leaving no space for human/sociocultural agency (cp. Hartmann 1997). In contrast to this, we suggest a rereading of Kittler's analysis for a new materialist methodology of computing (cp. Parikka 2012; Gane 2005). Furthermore, we

understand the computer as a semiotic machine - a perspective which takes note of the signal processing basis, as Kittler stresses, while also taking into account the complex material-semiotic transformations that any object of contemporary computing has to go through (Nake 2001; Nadin 2007). By doing so, we aim at a new materialist grounding of software studies (cp. Manovich 2013).

Computing is generally understood as defined by binary states of on/off regarding its operations, as well as broader dichotomic cuts – human-computer, software-hardware, simulation-reality – that constitute the field. Our contribution seeks to make different agential cuts (Barad 2007) and focuses instead on the intra-action(s) of the de/re- materializing, de/re-sensualizing formative effects of computer code and layers of software. While taking Kittler's techno-materialism as a starting point for new materialist software studies, we also rely on cyberfeminist (Sadie Plant), feminist posthumanist (Nancy K. Hayles, Rosi Braidotti) and materialist media philosophy (Sybille Krämer) insights to address the reformulation of bodies, media output, labor and agency as well as power dynamics that are at play in contemporary in/de/pre-scriptions of software. Crucial question for this contribution therefore is not only how software studies can be grounded in new materialist perspectives but also what kind of implications this might have for the acknowledgement of ethical and political dimensions in the field of computing.

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Claude Draude is an interdisciplinary technoscience researcher with a background in cultural studies and sociology. Their research focuses on sociotechnical systems, participatory methods and critical design; human models and artificial intelligence; human- computer interaction; and epistemology in computing. Claude Draude also addresses the relations between analogue and digital materiality in site-specific installations and performances through an arts-based research approach. Claude Draude is a professor at the faculty of electrical engineering/computing at the University of Kassel, Germany, where they are head of the work group Gender/Diversity in Informatics Systems. Their latest publication is the book

Computing Bodies. Gender Codes and Anthropomorphic Design at the Human-computer Interface (Springer VS, 2017).

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Ethical Iterations after the Datalogical Turn
Monika Halkort

Mobile phones, e-cash and remote sensing devices have become standard equipment in refugee relief operations. They allow for more effective means of service provision, while at the same time forging an increasingly granular matrix for the tracking of movements, transactions and spatial consumption of bodies in need. The queer coupling of new analytical instruments with the ability to collect ever larger amounts of data have brought with them new and opaque regimes of population management, control, discrimination and exclusion (Kennedy, Poell, & von Dijck, 2015, p. 1) giving rise to systematic surveillance, privacy intrusions and inequality among the most vulnerable groups in society (Greenwood, Howarth, Escudero Poole, Raymond, & Scarnecchia, 2017; Taylor, 2015)
This paper critically interrogates the current shift towards "the datalogical" (Clough, Gregory, Haber, & Scannell, 2015) in humanitarian settings, drawing on examples of big data analytics in Syrian refugee camps in Lebanon. Taking my lead from Patricia Clough et al (ibid.) the *datalogical* here refers to the new onto-logics of sociality afforded by *datafication* – the ways in which aspects of the world previously not available for quantification are rendered into data, opening what were once statistically predictable populations to the speculative analytics of pure correlation intended to find new patterns in unstructured data points. Counter to Clough et al, I suggest that these speculative ontologies are not the sole prerogative of algorithmic architectures but inherent in the material agency of data as such.
Drawing on the writings of Hansen (2015), Galloway & Thacker (2007) and Karen Barad (2007; 2003) I will show how the excess surplus of calculative activity reconfigures ethical substance as the primary material of moral reflection, conduct and evaluation (Foucault, 1984; 1990), both as express purpose of humanitarian intervention and as a function of the operative logic of data based media as such. Tracing the non linear transitions between human and non-human agencies in the production of datafied refugee subjects I will call for a new environmental approach to data ethics that opens the material agency of datafication to the full spectrum of energies, designs, infrastructures and modes of calculation that bind people into world-sustaining relations and that implicate digital infrastructures in dynamics of struggle across a multiplicity of platforms, operational divisions and scalar domains (Hansen, 2015, p. 2).

Monika Halkort is Assistant Professor of Digital Media and Social Communication in the Department of Communication Arts, Lebanese American University, Beirut. Her research centers on the non-linear transition of data ontologies into emergent forms of sociality, focusing in particular on the relationship between digital infrastructures and political claim making in the context of social struggle and humanitarian aid. Her most recent work examines the biopolitics of digital circulation in (post)conflict situations and how they facilitate and/or undermine the political autonomy and self-

determination of stateless populations and refugees. The main geographic focus of her work is the Arab world.

Reframing public spaces through collective material action: Urban gardening in Rome

Beatrice Del Monte

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NASP (Network for the Advancement of Social and Political studies)

This presentation proposal is based on an ethnographic research I started in Rome in 2015 and I am still carrying on. It is focused on the role of self-managed urban gardening initiatives that take place in Roman urban public spaces through continuous interactions between human and nonhuman living agents. These initiatives are a part of a broader range of environmental citizens' based activities (guerrilla gardening, movements for the right to access to lands, environmentalist *in situ* protests, animal sanctuaries) that take more and more place in public spaces of everyday life in highly industrialised countries (Marres 2012; Schlosberg, Cole 2015). These set of practices, behind their plurality, are characterized by being enacted through self-managed material practices of engagement, production, exchange and conviviality based on sharing and intimacy (Aria 2015).1

New environmental citizens' practices are often seen as being not politicised (Certomà 2016). They frequently do not rely on a strong ideology that drives their collective action. Nevertheless, their daily practices and engagements, which materialize in local urban public spaces around a specific concern, can be interpreted as political acts. In this perspective, I will refer to a conception of politics intended as a continuous interaction of different living agents (both humans and non- humans) in a public forum (Certomà 2016; Bennett 2010; Latour 2004). In fact, these agents are politically active in locally gathering and transforming in interaction a public space that become political through their material action (Marres 2012). These assemblages constitute a new form of politics, an "environmentalism of everyday life", carried out by local citizens "by embodying alternatives rather than just supporting values" (Schlosberg, Cole 2015: 161-178). Focusing on self- managed urban gardening initiatives, through an ethnographic research process, I am investigating how they transform public spaces and the role of nature (nonhumans agents), through material practices, as socionatural assemblages 2 (mainly focusing on plants, humans, bees, worms). During my presentation I will deeply explore the case study of the urban garden "Tre Fontane", located in the southern area of Rome, where I am performing participant observation (since 2015) and autoethnography (in the last months). I will illustrate that it can be interpreted as a practical example of how, through everyday material practices of engagement, it is possible to co-create self-managed urban spaces that can improve human and nonhumans' living beings conditions in contexts of crisis.

1 These initiatives diverge from the set of sharing economy practices embedded in the capitalist system, which can be read as new processes of commodification and domination. These initiatives instead, focusing on intimacy, voluntarism, mutual trust and self-management (and being mainly non-monetary-based) refuse the individualism and the reasons of the "*homo oeconomicus*" paradigm (Aria 2015: 64; Aria, Favole 2015).

2 By socionatural assemblage I mean a collection of relations between heterogeneous entities that gather together for a certain time around a specific issue generating collective agency (Muller 2015).

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Aquatopia: Performing Ecology as Community in Urban Spaces
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Harmattan Theater is an environmental performance collective interested in the implications of climate change in urban settings. Since 2009, the collective has developed a series of site-specific, large scale performances in public spaces to address ecological concerns about rising sea levels and the inadequacy of current urban infrastructures in cities like New York, Lisbon, Amsterdam, Venice, Cochin and Istanbul. Employing participatory structures and relational aesthetics, our projects are open to public interaction and use a fluid choreography based on walking and improvised movement. We enact the volatile water dynamics of the urban sites we work with, striving to embody their complex human/nonhuman, in/organic hybridity in performances where risk, vulnerability and exposure to the elements are emphasized through our interactions with the natural and built environment. Harmattan's performances thus entice urban communities to experience the aesthetics of location in real-time embodied encounters with landscape, aiming to foster the affective and critical attunement of urban dwellers.

   The purpose of this presentation is to critically examine four performances presented at water-bound urban sites in collaboration with local communities (*Aquatopia*, New York, 2017; *Acqua Alta,* Venice, 2014; *Sea Dike*, Amsterdam, 2014; and *Mar Português,* Lisbon, 2012), and how each investigates environmental precarity and the future of water-bound urban communities. Analyzing in detail these performances presented in cities with convoluted colonial histories, I consider the agency of nonhuman actants like the seasonal flood phenomenon known as *acqua alta* in Venice*;* the highly toxic and polluted river Tagus, saturated with chemicals and decomposing organic matter; or the playful areas of leisure and social interaction supported by the many bridges across the Singel canal in Amsterdam. Throughout, I focus on the colonial past of these water-bound urban sites as well as their precarious future, considering how interspecies communities of human and nonhuman entities populate and come to perform as and in contemporary urban environments.

Our Plastic Condition: Compassion in a common world
Beatriz Regueira Pons

The concept of plasticity in Catherine Malabou 1 functions as a bridge between disciplines, such as neurobiology, psychology, physics, arts, and as a political condition of beings with the world. Her approach breaks with Cartesian binary logic by showing the character of transmutation and latent metarepresentation within matter. From the materialistic feminisms, with Spinoza's monist philosophy as a base, nature-culture would be two modes of the same substance from which the diverse forms of life emerge, as a whole full of a multiplicity of singularities that intra-act generating new individualizations. This intra-action is what makes possible the transformation of one entity into another as a dialectical process in collision, a plastic explosion present in the synaptic sequence "chemical-electrical-chemical" from which emerge the conscious qualities of matter.

If we inhabit a monistic world of multiplicities, where there are not segregated otherness but singularities in transmutation, the struggle is from the inside. Being conscious of the inside is, to be aware of our coinvolvement in a common world within which we transform ourselves. In an ethical sense, being consciences and having plastic consciousness would imply understanding the meta-representative condition that the brain has in common with other non-human species on the planet, and understanding what makes us singular, not as an excuse for domination but for a coexistence from differences. To be plastic consciences would entail, to be aware that global capitalism interprets biology as an eagerness to normalize its hierarchical and segregation structure, eliminating all conflicts in the elaboration of a continuous and flexible nodal structure until. To be plastic consciences would be to allow ourselves to explode in situ against the patriarchal system of which we are part, but of which we can emerge towards a dignified biocentric materiality. But this plastic consciousness probably does not happen exclusively by representing it.

This plastic consciousness is possible if we are capable of apprehending the substances that construct our symbolic materiality by feeling and observing our symbolic materiality. Appreciating our mind as a quality of our matter, its dialogues, images, emotions, tensions and explosions, in constant symbiosis, allows us to cultivate a non-anthropocenic consciousness based on inhabiting our materiality in the now, without identifying ourselves with the narrative of an individual "I" as a result of the narratives of the past and future. This does not imply an abolition of the memory and the consciousness of a political genealogy of the bodies, what changes is our relationship, our anger with past history and with possible futures, allowing us to be with-now, with what is happening and transmuting in the present phenomenon. The "disidentification of the self" conceives then, the human presence as forces and affections that are intertwined with the world and not as a personal identification in the social game, allowing us to apprehend ourselves as affective substances within a political ecology of multiplicity from which to practice and expand a growing sense of love and compassion.

In the magical precartesian Europe of the SXV, in "Witch Europe",2 spirituality was that awareness of the intra-dependence of what exists, of the forces of the world that constitute us and that escaped in the light of the enlightened eye. From this emanated the impossibility of understanding the separation I -Another, nor the possibility of controlling and subjugating that inconceivable otherness. Restitute our plastic condition is to reactivate the Witch and understand the existing link between all religions, the consciousness of our co-involvement in a common world.3

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3 Garcés, Marina (2013). *Un mundo común.* Edicions Bellaterra, Barcelona.

Beatriz Regueira Pons, 1986 (Palma de Mallorca), is presently working as a trainee

researcher in the IN>TRA project. Collaborative artistic practice such as experience model: New forms and prototypes in research processes, within the framework of the IMARTE research group. Research, art, science and technology group of the Faculty of Fine Arts (UB) with the thesis project Critical Body. Art, biopower and plasticity in the post-human. And teaches at: Procesos Artístics y Estudis d' Art i Gènere (BBAA, UB). Works in an experiemental workshop under construction with the psicologist María González, called Theoria remixing meditation, voice and movement in relationship with the site-specific situation. Graduate in Fine Arts from the University of Granada (2011). Master's Degree in Training of the Faculty, Specialization in Drawing by the University of Valencia (2012). Master of Production and Artistic Research by the University of Barcelona (2013-2014). The Es Baluard Clinics training programme at the Museum of Modern and Contemporary Art of Mallorca (2014) Participation in New Materialist Training School, held at Arts Santa Mònica, Barcelona (2017). APIF Predoctoral Scholarship at the Faculty of Fine Arts of the University of Barcelona. (2016-2019). In the artistic field, she has been selected with the video Nido II at IkastArt, II International Art Exhibition. University, Bilbao (2011) and in the video art competition of Caja Sol, Granada (2011). She has participated in ArtNit with the video performance RESISTIRÉ, Mallorca (2013) and in LadyFest BCN (2016); in the AlRaso collective exhibition at the Palace with the video "El malestar", Palacio Condes de Gabia, Diputación de la Diputación de Barcelona. Granada (2014). The video-performance SUPUTA MADRE has been exhibited in the final collective exhibition of master's degree at the Nivell Zero of the Suñol Barcelona Foundation (2014), in the exhibition Video works from Balearics, Tabula Rasa, MUU Gallery, Helsinki, Finland, (2014), at the International Symposium Arte e Research. Shared methodologies in artistic processes, Hangar, Barcelona (2014), in La Dinamitera, the UntitledBCN gallery, Barcelona (2016), in the Genealogies exhibition, CFD (Centro de fotografía y medios documentaries), Barcelona (2016) and in the Festival Internacional de Cortometrajes, Arte y Enfermedad (FICAE) where he had an Honorable Mention. She is a member of the collective Nenazas, generating fanzines and performances of feminist character such as Bailar Mal in the Jornadas Mutantes, La Lokomotiva, Barcelona (2014), Nenazas Mutantes within the project curator of Anna Dott En Altres Paraules in Ca' n Felipa, Barcelona (2014), or Conjuro en De Profundis, Hangar (2015) and in T-Festa, espacio Puerta, Bilbao (2015) and Jolene, LadyFest BCN (2016). RESISTIRÉ Y SU PUTA MADRE en: https://vimeo.com/user7580425 Investigación: http://www.imarte.eu/projectes/ Nenazas: http://nenazas.tumblr.com/

   a) Nina Bandi – Intervening into the Post/colonial Amnesia: a Diffractive Reading of Time, History and Memory
   b) Petra Jansa - "This is my Home": Symbolic and Material Appropriation of One Street
   c) Subro Saha - Contingent Borders: Disease, Colonial Difference and the Paradoxes of Locating Otherness

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Intervening into the Post/colonial Amnesia: a Diffractive Reading of Time, History and Memory
Nina Bandi

The question underlining this paper is how colonial history, which has been erased from the official narrative in the case of Switzerland, influences its society and current politics, and its cultural, material and aesthetic manifestations – and furthermore, how we may grasp these effects and the possibilities of intervention from a feminist materialist perspective? Switzerland tends to hold up its humanitarian legacy (with eg. Henry Dunant as the founder of the Red Cross) while neglecting that at the very same time it has been economically, culturally, and materially part of colonial undertakings. As a consequence, one may observe today a post/colonial amnesia that engulfs society as a whole. By post/colonial amnesia I mean "an epistemology of ignorance" (Gloria Wekker) that runs through bodies, technologies and subjectivities and materializes in sensations, thoughts and desires, which all affect practices of world-making. Speculating on possible interventions into this amnesia, I propose to further its concept toward an understanding as a social-material assemblage that encompasses different times, institutions, structures, materialities, affects and aesthetics. I further suggest that intervening involves a diffractive reading of time, history and memory, which opens up to possibilities of entanglement and response-ability (Karen Barad).
   This presentation is based on a collaborative research project bringing together material anthropology, artistic research and philosophy.

Nina Bandi is a philosopher and doctoral researcher at Lucerne School of Art and Design and teaches at Zurich University of the Arts. Since 2015 she has been part of the research project 'What Can Art Do?' funded by the Swiss National Research Fund on the relevance of politically engaged art. Her research interests include the interplay of aesthetics and politics, the relation between gendered bodies, technology and materiality, as well as queer feminist and post/colonial thought. She regularly collaborates with the artist duo knowbotiq.

"This is my Home": Symbolic and Material Appropriation of One Street
Petra Jansa

This paper is a case study focused on Krymska Street in Prague, the Czech Republic. The location is a part of the specific multicultural district of Vršovice, where new young residents, usually creative by nature, rub shoulders with pensioners and blue-collar workers, and where a classic pub and grubby casino are situated next to a hipster café or vegan bistro. The image of Krymska Street has changed over the last few years. And it is mainly because of the local activists and young professionals who have started their business there and transformed the image of this area. They are also the initiators of the Korso Krymska Festival, which now attracts hundreds of visitors as well as media attention.
   Despite there being some positive sociocultural impacts of staging the Korso Krymska Festival and organising other activities, consultation with and participation of host communities are required to be able to avoid any adverse effects usually associated with a culture-led regeneration of the city. But is it even possible to start

any dialogue and to find any solutions if two investigated groups differ in their interests?

This study investigates changes of the street and of its everyday life during the past five years. It analyses the narratives that dominate between the two main groups of residents and young professionals operating there. In-depth interviews, media analysis and ethnographic observation, were conducted to find the answer to the question: How does the perceived identity of local residents differ from the current image of the street? The research shows what residents think about the loss of their homes and belonging to the neighbourhood, while the press and professionals talk about the blossoming of the street. The everyday life of these groups is closely tied to the same physical environment, but their social action performs different socio-material assemblages.

Petra Jansa is a PhD candidate in Communication Studies at the Faculty of Social Science, Charles University in Prague. Her research is dedicated to the sociocultural significance of festivals in contemporary urban society. In the case of festivals and other cultural activities in the urban public space, she is primarily interested in their perception by local residents and what is known as the unintended audience. In 2012, Petra was an intern in Visual Culture at the University of Copenhagen. She collaborates in the production and communication of cultural events (e.g. IETM Copenhagen, Forum 2000, Lunapark) and is a communication coordinator for the Dance Career Endowment Fund. She was part of the editorial staff of the journal for the new media TIM E-zine at Masaryk University. She is a communication manager for the Dance Career Endowment Fund.

Contingent Borders: Disease, Colonial Difference and the Paradoxes of Locating Otherness

Subro Saha
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Engaging critically with the new-materialist approach to re-present the thinking of 'matter' *beyond* anthropocentrism, the paper proposes to explore the thinking of location and borders that shape the question of difference and the contingencies haunting any attempt at thinking alterity and newness. As such, focusing on the relation *between* disease and colonialism the paper attempts to raise larger questions concerning the understanding of borders (un)tying colonizer/colonized, ('modern', developed and civilized) city-spaces/native land-forms, human/non-human inter-actions. Remaining focused on the diseases (especially malaria and cholera, and its paradoxical status as an 'epidemic') in 18th & 19th C Bengal and India, as well as in other colonies, the paper attempts to explore not only *how* the occurrences of such diseases come to acquire signification in the thinking of colonies as 'other' spaces but also how such diseases sometime also problematize the western thinking of its own secured self-space, exposing thus the vulnerability and limits of human reasoning, cognitive capacity and livability when exposed to such non-human agents of disease beyond human control. Such non-human agents (like parasite, bacteria, virus, insects, plants or even land-forms) not only *enable* the tools for legitimizing the difference of city-spaces in terms of the question of us/them, secure/threatening, civilized/uncivilized binaries but also simultaneously constitutes the fissures of such self-assuring 'security' (and superiority) and developmental promise of western modernity when such agents starts travelling and affecting beyond borders, and forces us to reconsider the thinking of communities and material engagements itself. As such, the paper uses narratives and accounts simultaneously describing such occurrences of diseases that assert colonial difference as well as the vulnerability, exposure and helplessness that such diseases bring when they travel beyond geographical borders and bring all species under the same mortal-condition irrespective of all differences. The paper not simply attempts to assert an

autogenerative potential of non-human matters and how it can enable us to think beyond the anthropocentric view of existence, but also to explore how such non-human matters can be used for the human-cause enabling the *mattering* of matter in favor of human extension, utility and control. As such, using the questions of entanglement and embodiment, and connecting such incidents with the thinking of 'matter' and city-space in contemporary times, the paper thus attempts to critically re-examine the symbiotic dynamics and mediations shaping the thinking of borders that constitute the question of difference (of self/other, us/them, civilized/uncivilized, city-space/village human/nonhuman, presence/absence, possible/impossible), as well as the contingencies haunting any attempt at *claiming* newness.

19 Materialities of the Everyday in Schools (chair: Tamara Shefer)
   a) Aggeliki Sifaki - Crypto-colonial Mediations and Knowledge Production Of/About Lesbian Teachers in Greece
   b) Gabrielle Ivinson and Mark Sackville-Ford - Chromatic Architectures and Mental Health: Allowing incipient events to remain open to invention in schools

"We Are Famous for the Greek Eros": Crypto-colonial Mediations and Knowledge Production Of/About Lesbian Teachers in Greece
Aggeliki Sifaki
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The fabrication of ancient Greece as the national heritage of modern-day Greece and as the cultural progenitor of European civilisation is an ideological construction of history of a particular kind. Far from being a historically inevitable or politically innocent model, it has been deployed to support and reinforce the distinctiveness and superiority of Europeans over other cultural groups. The same fabrication, though, informs LGBT historiography as well, the multiple images of lesbian and gay past(s). Drawing on my interview-based research on lesbian teachers in Greece, this paper will explore how the above-described ideological entanglement of national(ist) with sexual politics is activated from below, in the everyday school practices, what kind of knowledge it propagates, and with what aim. In order to develop my argument, I will use the concept of *crypto-colonialism*, a term introduced by the anthropologist Michael Herzfeld (2002) to describe the paradoxically liminal position that Greece occupies within the cultural, political, and economic landscape of Europe throughout most of its history.

Chromatic architectures and mental health: Allowing incipient events to remain open to invention in schools
Gabrielle Ivinson and Mark Sackville-Ford

We grapple with ways to describe how the materiality of arts-based resources along with a specific kind of pedagogic approach enabled marginalised and traumatised young people to become 'more than' the pathologising representations of special educational needs and disabilities (SEND). As we have worked with young people in a Pupil Referral Unit (a school that provides education for young people excluded from mainstream schools), we have become interested in how materials such as crystal paint, spray paint, lino print rollers, ink and even the texture of paper exert agency (Bennett, 2010).
   Just as Erin Manning (2013) has drawn attention to the qualities of fabric of the dancers' garments to become part of the dance, as when the 'fabric in its light gossamer, windfulness… lifting effortlessly into the air –seemed to lift the bodies in mimetic rhyme events that danced with the fabric… so we have found that as water is poured onto paint crystals, the swirling eddies of colour emerge in unpredictably beautiful ways to create chromatic architectures. These micro worldings had affects that lifted us, and the boys, out of stuck places – 'allowing incipient events to remain open to invention' (ibid. 111). As Manning played with the folds of fabric we have started to play with the latent potentialities of art materials and psychoanalytical languages to try to broaden what is understood by trauma, and specifically how the term is bring incorporated into education as teachers and policy makers strive to find new ways to manage the steep rise in mental(ill) health among young people. We draw on the new materialist languages of affective and socio-material assemblages to try to find new insights into the ways in which every-day and artistic practices, alongside political, economic, and scientific practices rework understanding of mental health entangled with structural exclusions. Our presentation will use multiple media: film, artefacts, visuals and text.

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https://www.bera.ac.uk/project/bera-research-commissions/poverty-and-policy-advocacy
http://www.productivemargins.ac.uk/
http://www.futurematterscollective.com/

Mark Sackville Ford is Senior Lecturer in Forrest Schools and Childhood Studies, Manchester Metropolitan University. Mark's recently completed Doctorate in Education investigated 'atmospheres in schools'; using film and new materialisms to question the way schools function to create feelings. M.Sackville-Ford@mmu.ac.uk

   a) Felicity Colman - The Deontic Screen
   b) Pete Gomes - Improvising Cinema and the Entanglement of Agencies
   c) Carla Maier, Janna Wieland and Birgit Althans - Bodies, Sounds, Spaces: Affective and Socio-Material Assemblages in (Post-)Migrant Theatre

The Deontic Screen
Prof. Felicity Colman

What is the nature of material worlds created on screen; recorded, archived, preserved? Despite their "fixed" record of a specific time and place, material screen forms are expressions of what could be, and only partially exist as articulations of what is (as Ernst Cassirer describes of the nature of technology). What is binding, or permitted in one era may be forbidden in another. This paper examines how the world-making of the screen is contingent upon the deontic modality that governs its logic; as a modality of the *deontos*, "of that which is binding", but also as an active modality produced through active-points that change when the values accorded to the material and technological ecology of the screen form shifts. As an expression of the logic of what binds, the deontic modality is thus also a logic invoked in articulation or performance of experience, expressed as spiritual ethos, or religious ritual. In describing the modalities (deontic; virtual; epistemic; logical; semiotic; etc) engaged in the production of a form, we can discern how the ethics of the informatics-aesthetic of material worlds are activated. *By what modalities is world knowledge being made?* This is a media technology question as much as it is informed by the very matter of informatics; as it is by the methods of creation. We could observe that modal world-making is a coding of ecology that has limited ethical direction: part economic; part ontic; part epistemic. But this does not take us any further with solving the problem. In the matter of media screen cultures, where the deontic modalities of such contemporary life are captured (this political position, or that), the identification of specific *ethical modalities are to be discerned* in their political-aesthetic address of the activity of onto-epistemological formed matter. How specific modalities describe the matter of the world thus holds a very specific meaning. In New Materialist descriptions of worlds, such as those of Donna Haraway, Rosi Braidotti, Karen Barad, Stacey Alaimo, and Iris Van Der Tuin (amongst others), a certain emergent aesthetic manifests in practices, methods and vocabularies. This new materialist aesthetic is one that seeks to be both *responsive to and generative* of the atomistic, entangled epistemological ontology of things in the world. In being attentive to the matter of things and their situated behaviours, different vocabularies and sets of expressions have emerged, and new practices are produced.

Felicity Colman is Professor of Film and Media Arts at the Kingston School of Art, Kingston University, London. She is the author of *Film Theory: Creating a Cinematic Grammar* (2014), *Deleuze and Cinema* (2011), and editor of *Film, Theory and Philosophy: The Key Thinkers* (2009), and co-editor of *Sensorium: Aesthetics, Art, Life* (2007). Prof. Colman is Vice-Chair of the EU funded COST [European Cooperation in Science and Technology] Network Grant Action IS1307 on New Materialism: Networking European Scholarship on 'How Matter Comes to Matter' http://www.cost.eu/domains_actions/isch/Actions/IS1307; and the Coordinator of the European Commission Horizon2020 funded 'Ethics of Coding' [EoC 732407].

Improvising Cinema and the Entanglement of Agencies
Pete Gomes

Improvised Cinema as a distinct category of filmmaking practice is in an emerging period of academic evaluation and assessment. My artistic research centres on developing improvisatory strategies for the production of an improvising cinema, where improvisation straddles both production and performance. This improvisatory

cinematic process – an entanglement between performance and production processes – makes the acute response to changing relational conditions the primary way of working. The resulting cinematic works emerge from the application of improvisatory strategies in the form of a material-discursive practice.

Within the relational ontology of Agential Realism, Karen Barad (2007) uses a specific understanding of 'apparatus' stemming from quantum scientific practice. This understanding of apparatus recognises the configuration of varying conditions – technological and performative, both human and non-human; operative strategies; relational responses to shifting conditions – all to be critical to any result. A developing improvising cinema praxis necessarily requires what Barad terms 'intra- action' of performance practices and working structures, in relation to technological, structural frameworks of production and their boundary making practices; an entanglement of agencies.

This presentation will contextualise improvising cinema practices within the field of New Materialism and utilise my own research video studies and emerging improvising cinema praxis. How does an improvising cinema develop and use improvisatory strategies as a form of material-discursive practice? How might we apply these conceptual ideas to other forms of research?

Pete Gomes is a London based Artist and Filmmaker who makes transdisciplinary work with moving image. His doctoral research at Middlesex University is developing methods for improvising cinema, using improvisation and ensemble practices across performance and production in the development of narrative film. He recently contributed to the book *Artists Re-Thinking the Blockchain* (Liverpool University Press) presenting a visual transcript of his short film *The Blockchain: Change Everything Forever.* He has collaborated extensively including; Shobana Jeyasingh Dance, Michael Nyman, Errollyn Wallen, Jocelyn Pook, Donnacha Dennehy, Scanner, Throbbing Gristle, John Wynne, Funki Porcini, Cornershop, Furtherfield and many others.
His films and media works have been screened across Europe, India, Russia, Tasmania, Iceland, South America, Australia and USA, including: Tate Modern, Tate Britain, Institute of Contemporary Art, Whitechapel Gallery, Architecture Foundation, Gimpel Fils, Barcelona Centre for Contemporary Culture, Stedelijk Museum, bak.spc, Vienna Museum of Contemporary Art, Leeds International Film Festival, Pixelache, Sonar, Royal Opera House, South Bank Centre, London, ABC Australia and Channel Four. petegomes@gmail.com petegomes.net

Bodies, Sounds, Spaces: Affective and socio-material assemblages in (post-) migrant theatre
Carla Maier, Janna Wieland and Birgit Althans

This paper presents a close analysis of affective and socio-material assemblages and practices of world-making in (post-)migrant theatre productions. Drawing from ongoing ethnographic fieldwork that has been conducted in the context of the production STILL OUT THERE by theatre collective *kainkollektiv*, we analyze fieldnotes and audio and video material collected in the rehearsal process, in the final performance of the play, and in interviews with actors, directors and musicians who were involved in the production.

Set in Bremen, and based on a re-narration of the fairytale "Die Bremer Stadtmusikanten", a tale about exclusion and self-empowerment, the production STILL OUT THERE creates a sonic-material narrative between facts and fictions, and in this way explores the entangled postcolonial neighborhood surrounding the *Theater Bremen*, and the (post-)migrant and personal stories of the 9 to 19 year old actors and Croatia based dancer and performer Ina Sladic. The three musicians from the *Syrian Expat Symphonic Orchestra* build another layer – besides dancer, actors, microphones, video projections, etc. – in this socio-material assemblage that will be analyzed in detail in this paper.

The analytical focus is on the method mixing, i.e. the performative techniques and practices of the body, the use of sound, multiple media and things, and the space of the stage, for instance: How the body of the dancer responds to the musical performance of the musicians, and how this, together with a table as requisite and the setting of the stage light, works as a form of fictionalization, and how this materializes and makes perceptible diverging stories of migration and converging aesthetic forms. The material generated in the fieldwork process is reflected through theoretical perspectives such as material feminism, cultural studies and sound and sensory studies.

We ask: What are the urban, sonic, cultural fictions and frictions that are generated through the affective, and socio-material "fabrics" of music and dance on the theatre stage? What are the specific performativities and materialities at play that (re-)organize and (re-)negotiate transnational and transcultural stories of migration? What forms of transcultural knowledge can be produced, negotiated, and also put at risk in this rehearsal process? What are the irritations, aspirations and inspirations resulting from these specific material practices?

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<mark>21 New Materialist Aesthetics</mark> (chair: Beatriz Revelles Benavente)
   a) Kevin Fairbairn - Performing Diffraction: Reading Michael Baldwin's Erasure through Karen Barad's Agential Realism
   b) Valentina Ravaglia - New Materialisms and Curatorial Practices: A Partial Genealogy
   c) Christian Sancto - Towards a Reparative New Materialism: On Francis Alÿs's Painting/Retoque

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Performing Diffraction: Reading Michael Baldwin's *Erasure* through Karen Barad's Agential Realism
Kevin Fairbairn

Sound waves intra-act with each other and their environment by nature non-hierarchically. Influenced overwhelmingly by their situation in space and time, sound waves' journeys through the media that surround them and their superimposition with each other both inhabit space and yet prove ultimately ephemeral. The composite sound production of a moment in space and time is complex and many-layered, providing a unique and rich laboratory for new materialist thought. Relationships between sound and its setting have also provoked many interesting viewpoints on the political role of sound production in urban spaces (Lacey 2016, Cobussen 2016).
As a proponent of avant-garde sound forms and experimental music notations, I have worked in recent years to present and engage with a new materialist aesthetic. New materialism provides a platform to see past superficial temporal and spatial divides and to take notice of more complex sonic and musical collaboration, especially with respect to the role that context and situation play. Situatedness can be easily over- or under-mined in musical performance, but new materialism provides a productive means to explore the rich tapestry that a location provides within and as part of a piece of music without ignoring the agencies that have intra-acted elsewhere and - when to enable the materialization of that performance. Performing avant-garde art music, both improvised and composed, also entails an unavoidable collision with the deeply ingrained cultural practices of music production in Western society, which function institutionally as a quasi-religious authority. The structures and strictures imposed by the conservatory tradition and its attendant performance venues and critical apparatuses engender some of the strongest intra-active influences on music performances. New materialism, with its capacity to account for both physical phenomena and cultural scaffolding, opens up avenues to investigate the complicated and troubling implications that cannot help but contribute to the construction of performances situated in the world. My work has investigated the role that a new materialist aesthetic can play in the learning process of music and the movement from the practice space to the stage. Inspired by new materialism's capacity for application in real-world settings, I have attempted to diffract this rich discourse through the learning of experimental music notations in order to reveal fault lines within musical production and indicate new strategies for musical intra-action within the world. Sound exists as a chorus in society, and music's role as a medium and agent enables it to interrogate the world as it flickers in and out of existence. Music's ephemerality encourages musicians to confront its material implications as they contribute to its continual rematerialization in every rehearsal and performance. For this conference, I propose a twenty-minute paper with short, live demonstrations to present my work on new materialist implications for the learning and performing of Michael Baldwin's *Erasure*. Baldwin's fascinatingly fragile sound world allows for a fruitful analysis of sound's mattering in the world. The collaborative nature of preparing a piece of music will be placed in opposition to more traditional, solipsistic conceptions of practice and performance, providing a framework for a more open-ended and adaptable process of musical production.
   Recent work on this topic, including recordings of Baldwin's work, may be found here: https://www.researchcatalogue.net/view/354338/354339

American trombonist *Kevin Fairbairn* performs regularly throughout central Europe, and specializes in the performance of contemporary and experimental music. In 2013 he moved to Switzerland to work with Mike Svoboda at the Musik Akademie der Stadt Basel. Since then he has performed regularly as a freelance trombonist with Klangforum Wien and Collegium Novum Zürich, where he is a member. He collaborates frequently with young composers and has premiered many pieces. He is committed to the exploration of new techniques and media in the language of contemporary trombone, and develops these ideas in solo, multimedia, and improvisation settings. He has presented solo recitals and masterclasses at music festivals and universities around the world, including the University for Music and the Performing Arts Vienna (Austria), the Darmstadt Summer Courses for New Music (Germany), the University of Durham (UK), Bilkent University (Turkey), and Longwood University (USA). In these settings he has presented his formulations of a new materialist aesthetic alongside other discussions of the future of interpretation in contemporary music and improvisation. Kevin Fairbairn has also worked as a brass instrument maker and apprenticed with George McCracken from 2005 to 2010. He has built and repaired all manner of brass instruments and performs on a trombone of his own design and construction. He studied in America at the University of Maryland, College Park, Bowling Green State University, and Boston University, and since 2014 has lived in Vienna. Since 2016 he is working towards a PhD from Leiden University through the docARTEs program of the Orpheus Institute in Ghent. Further examples of his work may be found at kbcfair.com.

New Materialisms and Curatorial Practices: A Partial Genealogy
Valentina Ravaglia

Contemporary art exhibitions can be seen as platforms encouraging trans-disciplinary discourses outside strictly academic milieus, expressed through a variety of material forms including artworks, examples of visual and material culture at large, both historical and contemporary, scientific and technological exhibits, philosophical outputs as well as the exhibition spaces themselves, from the white cube to the urban landscape, as is the case in large-format exhibitions such as Documenta, biennales and art festivals. Moreover, the past 15 years have seen a surge of exhibitions explicitly citing new materialist and anti-anthropocentric strands of thought as sources for their curatorial thinking, including exhibitions co-curated by Bruno Latour (such as *Making Things Public: Atmospheres of Democracy*, ZKM, Karlsruhe, 2005) and *dOCUMENTA (13)* (Kassel, 2012). This paper discusses some cases of exhibitions directly inspired by new materialisms, and proposes curatorial practices as particularly apt (though not unproblematic) spaces for developing the interdisciplinary dialogues at the core of new materialist scholarship. Is there such a thing as 'new materialist curating', and what can exhibitions do to promote an understanding of the world/cosmos in a new materialist key?

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Towards a Reparative New Materialism: On Francis Alÿs's *Painting/Retoque*
Christian Sancto

In November 2008 Mexico-based Belgian artist Francis Alÿs spent three days in the middle of a road in the former American Panama Canal Zone. Equipped with a large pot of yellow paint and an ordinary housepainting brush, the artist occupied himself with the task of carefully repainting sixty of the road's faded and cracked median strips. In the work's video documentation shots of local community members' reactions to Alÿs' action are interspersed with sequences showing the painting process itself. This seemingly minor gesture of urban material reparation invokes its broader historical and political situation: taking place in a former borderland that bissected

Panama for most of the twentieth century, the gesture became, in Alÿs's words, "an act of healing in a traumatized territory."

This paper seeks to elicit a critical impulse of Alÿs's work in terms of the relations it figures between materiality and affectivity. It does so by turning primarily to Eve Kosofsky Sedgwick's theoretical elaborations of the notion of reparativity in her book *Touching Feeling*. Reparativity is a critical modality that focuses on how marginal or oppressed social subjects extract sustenance from the material culture that surrounds them, even—or especially—when that culture can be largely inimical to those subjects' social existence. The term may thus be an apt descriptor of Canal Zone's inhabitants' daily life, conducted in urban infrastructures put in place by the occupying Americans (such as the road that Alÿs was busy touching up).

My paper has a twofold impetus. The first is to show how a reparative ethos can be manifested in contemporary artistic strategies—in this case, Alÿs's. The second is to suggest that reparativity can be a potent way of framing some potential sociopolitical impacts of new materialist scholarship. I do so by bringing to relief the integral roles of affectivity and materiality to both reparative critique and new materialism.

Christian Sancto's principal research approach is to look at how social and political problematics are articulated in modern and contemporary artistic practices, primarily through adapting theoretical perspectives proffered by continental philosophy, political philosophy, and critical theory. Other research focuses include gender and sexuality, affect theory, queer theory, performance and performativity, and cinema and media studies. He recently completed his graduate studies in the Department of Media and Culture at Utrecht University with a thesis on the ethics and politics of cinema in the work of Giorgio Agamben and Francis Alÿs.

   a) Marleen de Witte - The Culturalization of Self-Making in Afro-Europe
   b) Evelien Geerts - The (Ethico-)Political Relevance of New Feminist Materialist Scholarship: Intersectionality and Super-Diversity Diffracted

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The culturalization of self-making in Afro-Europe
Marleen de Witte, University of Amsterdam

This contribution presents preliminary ideas for a new research project I am developing on identity formation among Europe's African-descended youth populations. All over Europe, culture, identity, belonging have become explosive issues, both in national political and public debates – where anxieties run wild around the presence of cultural Others – and among 'minority' populations. In a context of persistent culturalization and racialization of European belonging, Afro-Europeans are structurally posed as external to the very idea of Europe. At the same time, with new generations of postcolonial/postmigrant European citizens growing in numbers and assertiveness, we witness an alternative Europeanization from below: a bottom-up emergence of hybrid, culturally and racially inclusive notions of Europeanness, born from the lived realities of urban multiculture in Europe's metropolises and circulating through new networks connecting young generations across different European cities. At this critical moment in the making of "Europe", my project approaches questions of identity and belonging by examining the nexus of "culturalization of citizenship" and everyday practices of self-making. In order to study this intersection and understand cultural identity in terms of creative production and critical intervention, I seek to develop the notion of "culturalization of self-making": the ways African-descended European youth engage cultural heritage in designing their identities and attachments. Set in Amsterdam, Paris, Brussels, and London, and focusing on three fields of cultural production at the heart of popular youth culture – music and dance, fashion, and hair styling – the project proposes a comparative and multilevel study of the experiences and creative productions of urban millennials of diverse African and Afro-Caribbean backgrounds. What strikes in their creative projects is the frequent but extremely diverse recourse to "African heritage." This asks for a focus on vernacular heritage making as a metacultural practice of self-design. The project thus studies how creative producers variously design and embody "African heritage" as part of their practices of self-making and group-making, thereby challenging received ideas of who and what is European and contributing to new ways of be(com)ing African *and* European.
   Theoretically the research integrates questions of design, style and aesthetics with everyday urban lifeworlds and socio-political dynamics and the phenomenology of the body and sensory experience. Discussing material from the Netherlands, for this conference I would like to examine the promises of a material-aesthetic approach to the culturalization self-making and consider the role of affective and social-material assemblages in the rise of new identities and the emergence of something as seemingly elusive as "Afro-Europe".

The (ethico-)political relevance of new feminist materialist scholarship: Intersectionality and super-diversity diffracted.
Evelien Geerts

Even though the now increasingly popular field of new materialist thought is only just beginning to take shape (see e.g. Coole & Frost 2010; Dolphijn & van der Tuin 2012), and consists of a rich variety of critical philosophical approaches that cannot be reduced to one another, neither theoretically and disciplinary, nor ethico-politically, new materialist scholarship as whole continues to be labeled as a 'contested' field: From the idea that new materialisms are in fact not as 'new' as they appear to be (see e.g. Ahmed 2008) to the often- heard statement that new materialist theories are not

invested in a critical, situated examination of race and processes of racialization (see e.g. Tompkins 2016), so that many new materialist philosophies – and certainly those that put posthuman reflections on the center stage – supposedly are not acknowledging that there are still subjects in these posthuman times that have not yet been included in the category of the human subject (see e.g. Jackson 2013; Weheliye 2014), plus the critiques of Eurocentrism that go along with the latter criticisms, new materialisms have been branded apolitical time and time again.

This paper claims the contrary, namely that at least certain varieties of feminist-inspired new materialist philosophies are very much political of nature, thanks to the taking into account of their own complex feminist genealogies, situated positionalities and investments in changing the world for the better – which requires a level of self-reflexivity that is (ethico-)political of nature. Operating at the crossroads of Continental philosophy and contemporary feminist theory, and following Jasbir Puar's (rather ambiguous) assemblage theory-inspired reflections on the paradigm of intersectionality (Puar 2012), together with Iris van der Tuin's and my own thoughts about rethinking intersectionality by means of diffraction (Geerts & van der Tuin 2013), this paper will examine the contemporary potential (ethico-)political relevance of new feminist materialist scholarship by engendering what will hopefully be a fruitful dialogue between the latter philosophy, and the paradigms and theories of intersectionality and super- diversity, and the ways in which identity, subjectivity and society are defined in these paradigms – with super-diversity being a notion and theory that is currently used in European academic circles to denote the increasingly diverse and multifaceted socio-political reality of many Western European societies and urban contexts today (see e.g. Vertovec 2007).

This dialogue between the paradigms of intersectionality and super-diversity, and contemporary new materialist scholarship, hopes to first of all reveal that such scholarship is not apolitical by looking into how new feminist materialisms can push these two paradigms towards an ethics and politics of affirmation (see e.g. Braidotti 2006). This paper furthermore wishes to demonstrate new (feminist) materialist philosophies' relevance with regards to the academic and political debate on the topic of the evolution of identity politics and its present-day manifestations.

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   a) Isabel Bredenbröker - Material Trails: Transporting Things and Materials that 'deal with death' between Urban and Rural Environments in Ghana
   b) Delphi Carstens - Spectral Materialisms for Times of Movement and Crisis
   c) Stacey Moran - Dust & Shadow: Catalyzing New Material Practices in the Desert

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Material trails: Transporting things and materials that 'deal with death' between urban and rural environments in Ghana
Isabel Bredenbröker

My paper will describe an economy of producing, sourcing and using materials for ‚dealing with death' in Peki, a Ghanaian small town in the Ewe territory of the Volta Region. These materials and designed products that are demanded in the rural community depend on a constant flow of people, things, ideas and information between the cities, mainly the capital Accra, and communities outside the urban environment. Various ‚raw' materials such as concrete, granite, wood, steel and other metals, foils, ribbons and fabrics are needed for making coffins, building graves and decorating rooms for laying-in-states. Other things and objects that are needed are factory-made objects such as plastic flowers, fashion jewellery, packaged soaps, coffin handles and embellishments, paint, packaged white underwear and gloves. These 'readymades' are representatives of both the value of newness and a global modernity that reflects in cheap plastic commodities and new materials such as shiny satin fabrics, giving them elevated value. While the raw materials themselves might be partially sourced locally, such as wood, others need to be sourced in the city and also depend on finishing there with technologies such as engraving machines, computers or printers that are unavailable in Peki. An example for such a combination of using new printing technologies and digital design programs in combination with a specific material, tarpaulin, are the so-called obituary banners. These large format posters on durable material are printed with portraits and photographs of deceased persons and feature different designs, sometimes more, sometimes less whimsical, impressive, serious or colourful. While their presence dominates in public space, both in the city as well as in Peki as a small town, they depend on imaginations of a global modernity expressed in visual design and printing and design that is carried out in between the city and the urban environment. In the process of communicating and transporting between the urban and the rural, multiple actors are necessary to carry out different steps of mediation.
   I will describe the processes of sourcing, making, using and circulating these materials and objects with an emphasis on their respective properties and how these generate meanings and values in the contexts that they are used in. In relation to death, objects and materials that are used to 'deal with' this event of high importance are good markers to show how both social values and power relations as well as matters of belief and spirituality are negotiated in interaction with, and influenced by the material(s) world. My presentation will give ethnographic insight into both lifeworlds in Accra as well as Peki, showing the two sides and how people and things travel between the city and the town.

Spectral materialisms for times of movement and crisis
Delphi Carstens

Seeking transveral connections for new materialist modes of inquiry outside of their 'traditional' scientific/technological ambits, this paper suggests that the new materialisms needs to learn, as Joshua Ramey (2012) insists, the uncanny. In the context of the crisis of Anthropocene and its attendant spectres, it suggest that the new materialisms might need to open itself to what Timothy Morton (2017) names the underlying spectrality of things. Such a darkly sublime aesthetic engagement, I propose, allows for more productive conversations around the changing vectors of

human and non-human, urban and rural, indigenous and modern, capitalism and socialism, the magical and the scientific.

Radical cultural shifts and eco-social displacements require new affective approaches toward being and doing. In a global climate haunted by the spectres of socio-economic and environmental ruin, a 'politics of terror' and climate-change realities, fear is immanent and self-propelling, "co-opting the individual at the level of affective becoming," writes Massumi (2014: 44). Now that "connectivity," that oft-cited new materialist paradigm of "transversal lines, rhizomatic connections, compositionist networks, complex assemblages, affective experiences and enchanted objects" has become the mantra of capitalism (Culp 2016: 7) there is a pressing need for new materialist inquiry to recoup connectivity by thoroughly unsettling it. Coming to grips with the brutal social and environmental expulsions that Saskia Sassen (2014), for example, associates with urbanisation in the context of globally connected capitalism might mean taking a leaf from Morton's insistence (2017) on confronting that which radically confounds connection; namely the dark terror of the outside and the insistent spectrality of objects and things, including humans themselves, in the context of Anthropocene relations.

While contrasting feminist new materialism's focus on material vitality and immanence against Morton's negative formulation of matter's spectral withdrawal or unknowability, I will propose a vitalist and immanent spectrality of matter. My intention is to argue for the importance of the the spectral as a critically negative gesture whereby the new materialisms might seek out the vitality of human/non-human assemblages and practices of world-building in the Anthropocene. By diagnosing a frequently overlooked 'occult' presence in Deleuzogauttarian-inspired new materialist thought, I will frame a 'gothic materialism' that insists on the "shock value" of the uncanny and its capacity for agitating thought out of its dogmatic slumber within particular ideological frameworks, "liberating thinking into new modes of axiomatical engagement" (LeRon Shults 2014: 99). A spectral way of looking or producing insists, I will argue, in moving away from habitual ways of thinking, away from the clichés of connectivity to weave new sensations for a people yet-to-come from darkling constellations of affects and haecceities. As additional examples of how the uncanny can be used to graft productive lines of flight for new materialist inquiry, I will consider the spectral landscapes of afrofuturist science-fiction alongside the haunted traumascapes of theorists such as Deborah Bird Rose (2004) and Anna Tsing (2015). In doing so, I will explore how new materialism might learn the uncanny, grafting new zones of connectivity and possibility, as these (and other) theorists, artists and writers have done, from spectrality in the midst of negation, terror and ruin.

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Dust & Shadow: Catalyzing New Material Practices in the Desert

Stacey Moran
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Recently named one the most unsustainable cities in the world (Ross, 2011), Phoenix, Arizona is an exemplar of the pioneering spirit of the American West. A strong hope narrative has emerged from Phoenix's government and community leaders: just as the phoenix always rises from the ashes, so the eponymous city, despite its environmental challenges, will continue to rise to glory through technological innovation (Gammage, 2016). In the face of desert heat, drought, violent winds, low river flow, water scarcity, devastating wildfires, and dangerous air quality, Phoenicians remain optimistic about the future of their urban condition, for they have placed their faith in the redemptive powers of smart technology. Smart cities will save the world.

This paper addresses the guiding myths, steeped in 21st century techno-capitalism, that dominate our thinking about sustainability in Phoenix. It does so by outlining the work of *Dust & Shadow*, a collaborative project between the Laboratory for Critical Technics at Arizona State University (ASU) and the artist collective FoAM in Brussels, Belgium. *Dust & Shadow* intervenes on the mythico-material assemblages that support technoscientific myopia and simultaneously constrain our ability to construct new urban futures. Following Karen Barad (2007), we consider these mythico-material assemblages to be a direct material engagement, or an "intra-acting" of the dynamic material configuring of/in the world. *Dust & Shadow* experiments with new materials – myth, magic, belief, wonder, and enchantment –capable of catalyzing thought and action, and in doing so, offers new potentials for habitation in the increasingly uninhabitable urban desert.

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