



Conference Programme

(Long version with abstracts)

London Conference in Critical Thought 2023

Friday 30th June and Saturday 1st July 2023

School of Social Sciences and Professions
London Metropolitan University

Tower Building, 166-220 Holloway Road, London, N7 8DB

London Conference in Critical Thought 2023

First established in 2011, the London Conference in Critical Thought (LCCT) is a free interdisciplinary conference in critical thought that takes place annually at various institutions across London. It is envisaged as a space for those who share theoretical approaches and interests but who may find themselves at the margins of their academic department or discipline.

LCCT follows a non-hierarchical and decentralised model of organisation that undoes conventional academic distinctions between plenary lectures and break-out sessions, aiming instead to create opportunities for intellectual critical exchange regardless of participants' disciplinary field, institutional affiliation, or seniority. Following this decentralised, 'margins-at-the-centre' logic, LCCT has no overarching or predetermined theme. Each year the conference's intellectual content and academic tone are set by thematic streams that are conceived, proposed and curated by a group of stream organisers. Each stream generates its own intellectual rationale and Call for Presentations, with conference participants responding to the accepted stream proposals.

In addition to the stream organisers, the conference is volunteer run by the London Critical Collective, this year Evrim Bayindir, Jane Francis Dunlop, Chris Henry, Craig Lundy, Matt Mahon, Victoria Ridler, Tom Trevatt, and Samuel Wilson. The Collective is grateful for the support of the School of Social Sciences and Professions, London Metropolitan University.

Conference Streams 2023

Affects & Collective Practices of the

Undercommons

Minor Compositions

Critical Spatial Action for an Earth in Crisis:

Shuffling the Narrations

Hooman Foroughmand Araabi, Elahe Karimnia, and Fidel Meraz

Empirical Philosophies

Catherine Koekoek and Gijs van Maanen

Epistemic Challenges to Democratic Institutions

Urja Lakhani

Gentle Gestures

Paul Stewart, Roshana Rubin Mayhew, Anouk Hoogendoorn, and Sophie Mak-Schram

Horrors of Philosophy

Evrım Bayındır

Madness and Capitalism

Chris Henry

Music and the Politics of Temporality: Creativity and Critique

Samuel Wilson

Previsualisations

Richard Whitby

Planetary and Apocalyptic Spaces: Literature, Art and Architecture

Subham Mukherjee and Craig Lundy

Reimagining Data Visualisation

Hannah Lammin

Radical Repetition

Lee Campbell (with Samuel Wilson)

Representing the Non-Normative

Luiz Valle Junior and Adimaya Keni

Rethinking Work and Career

Ricky Gee, Ranier Abengana and Louise Oldridge

Thinking-Feeling Desire in the Now: Post-Capitalist Desire and Practices of the Body

Lizzy Le Quesne

Contents

Information for Participants	4
Friday 30th June	5
9:00-9:30 – Registration	5
9:30-11:00 – Parallel Sessions 1	5
11:00-11:30 – Break	12
11:30-13:00 – Parallel Sessions 2	13
13:00-14:00 – Lunch Break (food not provided)	20
14:00-15:30 – Parallel Sessions 3	21
15:30-16:00 – Break	27
16:00-17:30 – Parallel Sessions 4	28
17:30 – Drinks Reception and Launch of the <i>EUP ECR Hub</i>	33
Saturday 1st July	35
9:00-9:30 – Registration	35
9:30-11:00 – Parallel Sessions 5	35
11:00-11:30 – Break	41
11:30-13:00 – Parallel Sessions 6	42
13:00-14:00 – Lunch Break (food not provided)	48
14:00-15:30 – Parallel Sessions 7	49
15:30-16:00 – Break	56
16:00-17:30 – Parallel Sessions 8	57
17:30 – Post-Conference Drinks at The Horatia	63
Schedule Overview	64

Information for Participants

Registration and Information

All participants are asked to register online, however we also ask that you to check in at the registration desk to confirm your arrival at the conference: [Online Registration](#)

Location

The conference will be held at the North (Holloway Road) Campus of London Metropolitan University. The main entrance to this campus is through the two revolving doors at the base of the Tower Building on Holloway Road. Further information, including travelling to the Tower Building of London Met, can be found [here](#).

Address: 166-220 Holloway Road, London, N7 8DB ([Google Maps](#))

Internet access

If you are a staff member of a university that uses Eduroam then you should be able to use your login credentials to access the internet.

All guests can access the University's free Wi-Fi network by connecting to LondonMet Guest. You'll only need to set this up once and you'll stay connected to the network around London Met. Please login using the **username and access key provided at the Registration desk** of the conference. Note this is case sensitive and is a one-time use login.

Funding

The conference is free to attend for all, run by volunteers, and supported each year by different academic institutions who provide rooms and resources. Unfortunately, the LCCT cannot provide funds to support those travelling to the conference with limited or no institutional support.

Volunteering

The LCCT is organised and run on a completely volunteer basis by a bunch of academics from different institutions, disciplines, et cetera. To keep the conference vibrant and sustainable, we work to encourage new people to get involved, from organising logistics and debating how to frame the call for papers, to attending the desks at the event itself! If you would like to get involved please do get in touch to find out about opportunities to assist.

Food and Drink

Coffee/tea will be provided in the morning/afternoon breaks, but participants will need to organise their own food. There are a number of cafés and restaurants surrounding the conference venue, and on the Friday there will be a university eatery open in the building of the conference, near the registration room.

Socialising

On the Friday evening we will have the conference reception event in the Registration Desk area. At the end of the conference there will be a social drinks at the Horatia (98-102 Holloway Road, N7 8JE).

Friday 30th June

(Please note you can find a programme overview at the end of this document)

9:00-9:30 – Registration (Room TM1-83 blue zone)

9:30-11:00 – Parallel Sessions 1

TM G-78 – Radical Repetition (Panel 1): ‘Repetition and Collaging of the Self’

Repetition as Performance: from Commemoration to Constancy

Shirley Chubb

This paper considers the evolution of repetition as a carrier of meaning throughout my practice. Drawing on three decades of development, the discussion initially focuses on key [paintings](#) (1991-97) and the repeated use of a Braille like mark to symbolise individuals and groups caught up in conflicts and events. Referencing Richard Sennett, these works consider how honing the relationship between hand and material through repetitive process can act as a metaphor for understanding resistance and the ambiguous boundaries between communities.

Progressing to later works engaging with museum collections and archives, the paper considers [Thinking Path](#) (2004), which revisited the paces of Darwin’s repeated daily walks in the grounds of his home as a vehicle for 1600 digitised images considering his legacy and theories, and [One Hour](#) (2011) which reinstated 3,600 portraits extracted from a digitised Victorian photographic archive. Informed by Tim Ingold these works address the relationship between repetitive movement as a performative act of making and the evolution of cultural transmission.

The concluding discussion considers the reflective potential of repeated movement in the interdisciplinary [Significant Walks](#) (2014) project. Working with physiotherapists and biomedical engineers this ongoing research explores participant experiences of back pain through daily walking journeys. Synthesising eye level video documentation with simultaneously gathered biomechanical data, the research considers Maxine Sheets-Johnstone’s reflection on the primacy of movement alongside the new materialism of Jane Bennett, and how lingering and entanglement through performative repetition can liberate refreshed relationships with the constancy of the non-human.

Repetition at 25 Frames per Second

Jane Glennie

Repetition of almost identical images enables a multiplicity of view that builds up through the time-based medium of digital video. To create a film from 1000s of discrete still images at speeds of up to 25 frames per second might seem like a difficult task. But to me, it seems like an eminently more rational prospect than trying to isolate a single image as a painter or printmaker would do.

I have photographed one object, or one view, tens or hundreds of times, and this liberates me from the pursuit of a ‘perfect’ image. I have extracted hundreds of tiny segments from one single photograph. Both these processes of repetition radically transformed my practice and enabled me to express my viewpoint whereas singularity was constraining.

This presentation describes flicker filmmaking process and discusses the effect on the viewer. Repetitive images at velocity are freed to speed through our subconscious, like text on a page where we do not register individual characters but absorb them as a whole word or sentence. Collectively they create feeling and rhythm. Repetition transforms the act of looking into an act that simultaneously imitates and challenges our image-saturated culture of distraction.

Mining-the-Same-Seam, Dredging and Composting: Mythopoetic Art Practice and Discard Studies

Sinéad Kempley

The concepts of nesting, recycling and sequencing defined by David Burrows and Simon O’Sullivan in *Fictioning: The Myth-Functions of Contemporary Art and Philosophy* (2019) involve the repeating of materials and narratives across multiple installations to form a ‘spatio-temporal density’ (O’Sullivan, 2014). Presented through my PhD research on mythopoetic art practice and discard studies, I write of *mining-the-same-seam*, *dredging* and *composting* drawing from my installation-based art practice. I use methods of photogrammetry and repetitive casting to fix transitory material in stasis: fused kelp roots are soap-cast, a discarded piece of synthetic rubber doormat produces slip-cast ceramic copies, hot glass fills a sand mould of a digitally enlarged tubeworm fossil. Through duplicating and multiplying, casts become *made-strange* substitutes, reconfigured for divergent uses across subsequent installations.

In this talk, I reference others working with fictioning in sculpture, installation and moving image and include more-than-human voices from the underwater and underland. In both writing and installations, methods are used to elongate the present and pause in an awkwardly delayed in-between. For this I draw from Nancy Holt and Richard Serra’s 1974 film *Boomerang* and the writing of Lisa Baraitser on gender and temporality, specifically the acts of ‘waiting, delaying, staying, remaining, enduring, returning and repeating’ (Baraitser, 2017).

TM G-83 – Rethinking Work and Career (Panel 1): ‘Governmentality and Responsibilisation in Contemporary Work’

On the Verge of Collapse: Suffering, Intensification of Work and Management by Stress

Sergio Vega Jiménez

Usual forms of distress at work, work-life imbalance and burnout have a source in the contemporary experience of worktime and competition. Sociological research on the *intensification of work*, workers inquiries on call centres and platform economies and the theorists of *suffering at work*, all describe an intensive turn of capital dynamics and an intensification of work. From *Critical Management Studies* to theorists of suffering there is a common understanding of a fundamental shift in work organisation:

- Neoliberal management is a *management by stress*.
- Individual performance evaluation and exhaustive standardization erode worker’s subjectivity.

The novelty of neoliberal management lies not only in the demand of complete availability and excessive identification with companies, but a subtle change: this ideological discourse renders the reality of work invisible by overloading a vocabulary of company, business, proactivity and lean organization. And this erasure of what work is comes with the disregard of associated notions like fatigue, boredom, pain or violence.

Suffering and intensification of work bring up an unavoidable subjective dimension. To overcome pathogenic work environments we erect psychic defences that make us unable to perceive suffering. Both the adaptation to competition imperatives and constant suspicion to peers result in a disregard for damage caused to others and to oneself.

The managerial turn and the invisibilization of work come at a cost: one cannot resist something that is not perceived, whether it is work itself or mere injustice.

The Appropriation and Mobilisation of ‘Care’ in the Crisis Management of the COVID-19 Pandemic and its Aftermath: Possibilities for Resistance via Foucault’s ‘Care for the Self’

This presentation will argue that a politicised ethics of care has been mobilised during the course of the recent pandemic; an ethics of care that is conducive to particular forms of governmentality and managerialism. More specifically, it will be argued that the constant exhortation of citizens and workers to care for their selves and others serves to re-establish a Nietzschean sense of guilt in the subject. As such, this opens the door for a quasi-religiosity to return to the pursuit of the ascetic ideal. Under these conditions, citizens and workers are not only compelled to monitor their own health via the rationality of technology, but also to commit themselves to the prospect of absolution by being caring and kind to those around them. In these circumstances it becomes impossible for the subject to resist the call to care, an impossibility that undermines Foucault's notion of the care of the self as an exercise undertaken by autonomous subjects. Faced with what appears to be a relentless technology designed to both promote and manage risk, and a moral imperative that inculcates an ever-present sense of guilt amongst citizens, the death of the subject coincides with the resurrection of 'god' in contemporary life. In constructing this argument, the presentation will provide examples drawn from government policy, media coverage, and workplace practices associated with the pandemic and its aftermath.

Responsibilization: The Communitarianism of the new Entrepreneurial Self

Walter Schutjens

It was Tony Blair and his proliferation of a 'Third Way' politics, in conjunction with Clinton in the United States, that first sought to politically consolidate the forces of neoliberal market laissez-faireism and democratic socialist values of community and responsibility. This new technocratic paradigm for Labour governments, which found its ideological genesis in the structural functionalist works of influential sociologists such as Giddens and Beck, promoted the notion of the socially 'responsible' subject as a *homo economicus* (Prideaux, 2005). As captured in the slogan for the welfare reforms: 'no rights without responsibilities', a self-development agenda was enacted where the new modern individual fitting to a proposed 'third modernity' was to be both individually fiscally responsible and morally reflexive. This new *entrepreneurial self* would be reconceived as valuable human-capital that was seen as a necessary civic basis for wealth creation, this new economic ethic reflecting in an increasing focus on the virtue self-development and risk taking (Giddens, 1998).

Wendy Brown (2020) follows Foucault, who in his last *College de France* lectures theorized on this new bio-political 'neo-liberal governmentality' (1979), when she argues that neoliberalism is beyond a mere set of economic policies, a new normatively governing form of individual rationality the economizes every sphere of the human life-world. This essay will look at how communitarian moral philosophy was utilized to reify this new economic rationality of *responsibilization*, and has allowed for the revision of the traditionally social democratic notion of a necessary right to an 'equality of outcome' to one of an 'equality of opportunity'.

TM 1-38 – Affects & Collective Practices of the Undercommons (Panel 1): PARTICIPATORY WORKSHOP

Practice for Resting, Listening and “Transcribing” the Text ‘Hapticality, Or Love’

Ana Dupas

This is a practice proposal, for reading and translate the excerpt "Hapticality, or love", from *The Undercommons: fugitive planning & black study* (2013), by Fred Moten and Stefano Harney, using Eutony as a tool for rest. Eutony is a somatic practice that seeks to find one's own tonic dynamics, a good tone for any activity one is going to perform. In *The Undercommons*, the authors bring an idea of common which is a fugitive idea, and "hapticality" as the possibility of feeling the other feeling you. The invitation to read and translate the text is based on Haroldo de Campos' blood-cannibalescent metaphor (2013) in his proposal of "transcription" - this phenomenon in which "the notions of nourishment by

another's blood and of dialogue between two identities suggest the blurring of boundaries and emphasis on the relationship between creations in different languages". Thus, according to him, by inserting the other's blood into his own body, the hierarchy of the "original" is undone, the recreated text becomes "transcription" instead of translation. This proposal is to find a collective translation for the text into movement, gestures, or any other languages, searching (touching) for what do the authors mean (and feel) when they write about hapticality.

This proposal is part of the master research of the artist Ana Dupas, in the Interdisciplinary Graduate Program in Health Sciences at UNIFESP (Santos – BR), which proposes a conceptual journey through studies on touch and care, from the skin to the concept of hapticality, under the guidance of Marina Guzzo.

On Birds and Kitchen Tables: Conversations of/in the Undercommons

Silvia Maglioni, Stephen Shukaitis and Graeme Thomson

One of the most striking things about *The Undercommons* as a text was how it resonated, and continues to resonate, with different groups of people, from disenfranchised teaching assistants to precarious artists and political organizers. The patterns of circulation and engagement with it as text as an interesting example of undercommon sociality, or as Moten and Harney would refer to it, black study.

This is a proposal not to present a paper on this presentation, but rather to use that realization as a framework for the stream itself. Rather than make a formal presentation instead people will be invited to read out particular sections from the text that they found particularly compelling or interesting, and this will be used as a basis for a discussion. This moves the presentation of idea from a one to many relationship, the 'call to order' of traditional teaching methods, towards something more like a collective practice of reading and discussion, one that is more fitting with the very idea of the undercommons itself.

The guiding idea of this proposal is to eventually move towards creating an audio version of *The Undercommons*. But such a project would not be a direct reading of a text, read by one professional voice actor. Keeping in mind the arguments put forward by Harney and Moten, it would rather be a compilation of voices and readings, bringing together and building upon the text, as a form of study through circulation and engagement.

TM 1-44 – Horrors of Philosophy (Panel 1): 'Contemporary Thought'

The Demon of Posthumanist Philosophy: Titane as Posthuman Pornography

David Roden

Taking my cue from Eugene Thacker's *Horror of Philosophy* Trilogy, I want to consider whether there is a non-generic horror intrinsic to posthumanism and speculative philosophy more generally: the horror being the iterative derangement of the philosophizing subject, not only as a theoretical posit but, practically, as an agent capable of shaping and articulating its desires.

This horror, I will argue, is also erotic or pornographic because it is xenophilic, expressing an impersonal need for derangement or extinction that, like Cronenberg's venereal parasites, proliferates under the skin, and under Human 'person suit': an avatar of the death drive without, it seems, a plausible path to ethical or political redemption.

In the second part of this talk, I want to consider how adopting the perspective of the Demon can help us read an exemplary work of horror cinema. In this case Julia Ducournau's *Titane* (2021). I will argue that we should see these works not as art but pretexts to enjoy the Demon's pornographic lust for self-immolation.

I will finish by discussing whether this recuperates the demon for Philosophy in a way that vitiates the *demonic itself*, or whether it implies an intimacy with the demonic without a plausible case for exorcism. I will argue that the only workable strategy for exorcism here is a counter-demonic repudiation of modernity, and that, whatever the alienness of the vectors it implies, we have good reason to eschew that path.

Things in Lack of a Final Ordering: Garcia's Minimal Ontology and the De-Leveling of Thought

Louis Morelle

Tristan Garcia's diptych, *Form and Object* (2011) and *Laisser être et rendre puissant* (2023), provides contemporary metaphysics with a double challenge, conceptual and libidinal : first, classically, to justify the construction of system that would be neither arbitrary nor hallucinatory ; secondly, to formulate an account of subjectivity that would be neither self-defeating nor hypocritical. On both counts, we can read Garcia's ontological method as a general dissolving of the pretension of thoughts to positively account for their relationship to the world, either rationally or affectively.

We wish to read Garcia's emerging system, and the negative definition of thought as the addition of an absence that he introduces, as a proposition for the confrontation with a peculiar experience of horror : what he calls the *solitude of things*, a phenomenon he correlates with an unveiling of the essential impotency of thought. Having thus reconstructed Garcia's Challenge on his own terms, which involve a making-fundamental of the operation of minimalizing ontology, or de-leveling it (*ie*, taking the most minute form of existence possible rather than the maximal as archetypal), we will attempt to formulate two (mutually related) rejoinders : internally, through the confrontation of formal ontology with the Void of thinking it tries to keep at bay ; externally, by reconstructing formal ontology as a form of conceptual nihilism that brackets the specter of a properly horrific naturalism, as formulated via Woodard's reconstruction of Schelling's *Naturphilosophie*.

Horror and Philosophy in Mark Fisher's 'The Weird and the Eerie'

Olly Colvin

Following his suicide in 2017, the final book published in Mark Fisher's lifetime, '*The Weird and the Eerie*' remains a puzzling enigma in his philosophical corpus. Perhaps Fisher's most Freudian text, he advances psychoanalytic exploration of the horror-genre through literary works such as Daphne Du Maurier's '*The Birds*' and Stephen King's '*The Shining*'. Subsequently, against Freud's concept of the '*Unheimlich*', Fisher begins to differentiate two more crucial conceptual-modes in philosophy and horror-literature: '*The Weird*' and '*The Eerie*'...

This presentation elucidates further 'Weird' and 'Eerie' manifestations in horror-literature by bringing Fisher into dialogue with Eugene Thacker's '*Horror of Philosophy*' series. Thacker's own conceptual distinction between, the '*world-for-us*', the '*world-in-itself*' and the eerie, impersonal, and horrific, connotations of the '*world-without-us*' denotes a 'planetary' existence beyond human-centric-experience and all present forms of human-being-in-the world. For Thacker, the horror 'genre' thus provides a 'mode' of philosophy itself, highlighting the fundamental-ontological limits of human knowledge and sovereignty over our planet... Whether the Lovecraftian *weird*, or the *eerie*, thanatropic-murmuration of '*The Birds*' in Du Maurier's horror-fiction, the horrific ambiguity of the world-without-us reverberates throughout Fisher's own examples of *unhuman* encroachments into everyday human mundanity; the unhuman ultimately residing '*within the human itself*' (Thacker, 2017).

Consequently, as capitalist realism conjures away the haunting '*spectre of a world which could be free*' (Marcuse, 2012, p.93), this presentation brings Fisher's final book into concordance with Fisher's late political aims: to actualise the spectral presence (or non presence) of '*Acid Communism*'- his unfinished final work, left *eerily* incomplete by his untimely death...

TM 1-45 – Critical Spatial Action for an Earth in Crisis: Shuffling the Narrations (Panel 1): 'Materialisation and Representation'

Cybernetic Policing in Late Capitalism: Reflections on Police Power and Subjectivation

Lander Govaerts

Historically, police forces have played a fundamental and violent role in the emergence of industrial capitalism and the instalment of the bourgeois social order by safeguarding private property and disciplining labourers, with a clear impact on subjectivation and the production of space. In Western Europe, industrial capitalism isn't the dominant engine of accumulation anymore as cybernetic capitalism or information driven capitalism has taken over. In this context, urban spaces have become a growing network of (in)visible subsystems that continuously (re)create, maintain, and contest police power and subjectivation. The drive to make these spaces smarter, created a police surveillance network that is increasingly woven into the city's fabric. Therefore, traditional forms of violence inherent to capital accumulation have been extended by the rise of cybernetic capitalism that pushes the boundaries of accumulation into areas of control, which makes it increasingly difficult to resist and imagine a different future. This demands a rethinking of how police power operates as it is making use of algorithmic driven technologies. Deleuze and Guattari's work on subjectivation and the fold in combination with Tiqqun's cybernetic hypothesis will be used to offer a fresh perspective on this topic. Secondly, the practice of algorithmic policing will be conceptualized as a form of police violence. For this I will start from Deleuze and Guattari's question: *What prevents something from transforming into something else?* Thirdly, I will use these insights to reflect on possibilities of resistance.

World-Building Enactments of the School Strike Movements During the Pandemic – Reading Youth Climate Crisis Movements Through Micro and Nano-Utopian Lenses

Heather McKnight

Whether Fridays For Future (FFF), Youth 4 Climate, or Zero Hour, youth "[c]limate action is more than protest: it is also a world-building project, and creative methodologies can aid researchers and young climate activists as we imagine, together, worlds of the future". This paper reads youth activist climate crisis movement *Fridays for Future* during the pandemic through a methodology recognising varied visions of environmental justice. These movements are entangled webs of micro-utopias, with the creative potentiality for nano-utopian moments of spontaneous, unpredictable, non-violent self-organisation.

This paper aims to activate a nano-utopian analysis of resistance, speculating and identifying the unplanned emergence from the school strike movement that may come from seemingly chaotic potentiality. I will argue the nano-utopian moments of the school strikes for climate crisis during the pandemic create new ways of being, the possibility of creating a different and fairer order out of this chaos, that could exceed our current imaginaries of their capacity. The emotions opened by the pandemic protest actions by Fridays for Future, can have a politicising effect, creating new forms of order: "a stimulating potential in triggering moments of political awakening, and in opening a political imaginary made of change, bifurcation, and new types of affective identities."⁴ The paper examines both the online and in-person activity that managed to sustain itself during the pandemic. In doing so it aims to overcome the marginalisation of these in-person acts by youth climate activists in research, recognising them as resilient and creative in these times of multiple crises.

Problematizing Ideas of Urban Segregation: Narratives of Lived Experiences

Oldouz Nejadibabadaei

In my research I focus on the problematization of urban segregation phenomena and the interrelations between social exclusion and spatial inequalities. In this presentation I intend to share my experiences in challenging the overly simplistic binary representation of urban segregation/integration by drawing on empirical research that takes into account the perspectives, experiences, and ambitions of the "segregated". I specifically seek to find out different "problems" that varying representations and practices of urban segregation engender and reveal how these affect the experiences of being segregated.

Segregation has been addressed as one of the main challenges across Europe. In Sweden the so-called "vulnerable areas" are defined as neighbourhoods with low socio-economic status and a high crime rate (Staver et al., 2019). Despite the distinctive spatial segregation, these areas have relatively good

access to urban infrastructure and services. In other words, the exclusion is more apparent in social/cultural/ political aspects (Andersson et al., 2010). Nevertheless, the neighbourhoods are “recognisable” by characteristics such as the quality of housing and/or the public spaces and landscape designs. But the most distinctive aspect seems to be ethnic segregation which tends to draw invisible boundaries around these areas (Rokem and Vaughan, 2019).

My intention is to go beyond the narrow conception of segregation in law-and-order terms (i.e., “Vulnerable areas”). By exploring people’s experiences and perceptions, I seek to reflect how the “problem” is represented to/ by those who are subject to segregation.

TM 1-47 – Gentle Gestures (Panel 1)

Performing the Book / Embodied Writing / Writing as an Artist

Lana Locke and Susanna Round

Suzy Round and Lana Locke are artists and lecturers based at Camberwell College of Arts, collaborating over the last year on a programme supporting the dialogue between writing and practice. As artists we utilise somatic, kinaesthetic, touch, visual and acoustic realms to generate work and engage our audience. Our practices exist in the material world, as do that of many of our students. We draw on the work of writers such as Ken Robinson, Karen Barad and Mel Y Chen, to emphasise thinking as an embodied practice.

Via our programme we have been exploring the dynamic between practice and writing and considering artistic strategies can support students who might be marginalised by conventional essay writing practices. This extends to visual practice to support neurodiverse students in their essay making; and Quieter Voices small seminar sessions, to support hesitant questions and embryonic research, outside of the arena of the lecture theatre.

We will discuss the embodied aspects of the work of artists such as Hew Locke, Lubaina Himid, Cecilia Vicuna and Chiharu Shiota, and present the work of some of our current students towards writing as an artist. Drawing on the work of Angela Rogers, we would like to invite the audience to participate in a dialogue around writing strategies for artists.

Getting Ready

Hannah Clarkson

In the performance *Getting Ready* (2022), I laboriously dressed myself in sculptures I had made some years previously, wearing as costume the absurdity and heaviness of chronic autoimmune disease. Though dressed to excess, the exuberance of these non-garments, in bright gold, leopard and red velvet, is weighted with earnestness and the efforts of empathy. Here, video documentation will be shown as part of a performance lecture exploring pedagogies of quiet resistance in the act of dressing up—*getting ready*—for a day in the life of an autoimmune body, culminating in the gentle, unwieldy gesture of finally managing to tie up my shoes.

Getting Ready is an attempt to perform armour as amour: in an awkward amalgamation of body, shelter, and clothing, it plays with possibilities of dressing-up and making(-believe) when caught in uncertain realities. Thinking about the hermit crab, which switches to a new shell when it grows out of the old one, appropriating it at once as body-part and shelter, recalls the words of Orlando: “I’m sick to death of this particular self. I want another” (Woolf, 1928).

But what can be learnt by dwelling excessively—exuberantly—in the body one is in? By dressing up to the nth degree, I aim to foster playful strategies of resistance which acknowledge pain and the effort required for hope and exuberance in times of bodily crisis, gently prising open a space for both “staying with the trouble” (Haraway, 2016) and “imagining otherwise” (Olufemi, 2021).

Gentle Gestures: Harsh Realities

Aidan Moesby

As a disabled neurodivergent person all space is contested space. I include the space in which I am preparing this 'proposal' or 'abstract' as it needs to exist within a codified format, to fit normative criteria for review and selection. How does the language of the invitation of the 'Gentle Gesture' fit in with the reality of the adaptations I need to make, the emotional labour I need to expend and the 'cost' afterwards to me of fitting into this normative accepted process?

I may choose to fit into, or rather attempt to inhabit, the academic space of being a PhD candidate. It is not an easy or comfortable fit. The format is a rigid neuro-normative construct sited within institutions which reinforce that norm beneath the historical etiquette designed for exclusion rather than inclusion. I am not suggesting we throw wide the doors of the citadel but I am questioning who are we keeping out and why, be that actively or passively. Who are we hosting and making welcome and who are we stigmatising, othering, failing and rendering persona non grata?

My practice as an artist and curator, underpinned by and with care, seeks to catalyse positive social change through agency, the democratisation of knowledge and the power this can yield and the joy this can actualise through authentic inclusion, equity and diversity. This presentation seeks to explore the gentle gesture through the disabled neuro-divergent lens within a contested academic locus.

11:00-11:30 – Break

11:30-13:00 – Parallel Sessions 2

TM G-78 – Epistemic Challenges to Democratic Institutions (Panel 1): 'Legitimacy Challenges'

How We Model Competence and Expertise Changes the Way We Determine which is the Appropriate Voting Rule

Pablo Rivas-Robledo

In this talk, I will discuss how different conceptions of competence and expertise affect the models we use to decide which is the appropriate voting rule in democratic contexts, particularly in public policy scenarios. There are several criteria for evaluating the appropriateness of a decision or voting rule: We can say that a rule R is the best voting rule for a decision problem on practical, axiomatic, or epistemic grounds. Since Arrow (1950), much of the work in voting theory has focused on showing the shortcomings of majority rule on axiomatic grounds. However, this procedure cannot determine the most appropriate rule for a given problem, since multiple voting rules may satisfy the same axiomatic constraints. On the other hand, work in epistemic democracy has shown that when using an epistemic approach, there is no specific voting rule that performs better (List & Goodin, 2001). A tension arises: majority rule is axiomatically undesirable but epistemically appropriate.

I will argue that the dissonance that currently exists between axiomatic and epistemic criteria is due to the fact that epistemic approaches use a static notions of competence and expertise. When a more plausible conception is used, the tension disappears: majority rule underperforms on almost every decision problem. In this talk, I will argue that a context-dependent conception of competence achieves this.

To this end, I will first elaborate on the current tension between axiomatic and epistemological justifications for the most appropriate voting rule. Second, I will discuss the static model of competence and expertise. Then, I will present a model of context-dependent competence and expertise based on the problem-relative conception of competence (Dietrich & Spiekermann, 2013) and the cognitive systems approach to expertise (Watson, 2021, Chapter 7). I will compare both models and argue that the context-dependent one is superior because it avoids small group infallibility and a simplistic characterization of decision problems. Finally, I will outline how the context-dependent conception can be turned into a model that more accurately compares voting and determines which rule is appropriate for which decision problem.

Democracy beyond Representation? Political representation as an epistemic obstacle to think concrete democratic decisions

Alvise Capria

That democracy is in crisis today is a truism, so much so that our era has been called “post democratic” (CROUCH 2005). The disintegration of the relationship between territory, legislation and rights induced by globalisation creates difficulties in the configuration of political spaces, as what regulates them is the growing relevance of non-representative powers (IMF, rating agencies – SASSEN 2007) and the processes of non-State juridification that marginalise democratic self-determination (Patents right, new *lex mercatoria* – TEUBNER 1997). Moreover, devaluation of democratic principles results in the constant reduction of citizens' electoral participation and in de-constitutionalisation of social rights (BROWN 2015). All these phenomena lead to the crisis of political representation as the essence of the crisis of modern democracy (DUSO 2010, CHIGNOLA 2020).

I would like to illustrate how the modern concept of political representation is an epistemic obstacle for the resolution of this crisis. Firstly, I will show that this concept is unsuitable for thinking democratic pluralism. Playing an essential role in *conceptualising* the political unity of the State (the ideal that is *to be* re-presented), the representation makes individuals depoliticised, subjected to the procedures of the Law that just enables the decisions of an abstract homogeneous concept, “the People”, for which

material relationships among concrete individuals turns indefinite, since in this theoretical framework *only* what is expressed with this level of abstraction can be labelled as “political”. Then, I would propose an alternative model to regain concrete decision-making on political processes: reconsidering groups-formation practices based on the plural *concrete* political realities *already* constituted within the constitutional framework (like social cooperatives, feminist collectives, unions).

Epistemic Death: From Suffering as Source of Knowledge to Suffering of Knowledge

Yorgos Karagiannopoulos and Georgios Mantikos

The history of social struggle is the history of the fight for existence and the overcoming of oppression. In the development of their struggle, social movements organize themselves by constructing cognitive procedures of understanding the causes of their situatedness (Jaeggi 2014). From the perspective of standpoint epistemology, this is interpreted as an epistemic development: the creation of epistemic tools that *track* the reality of the social world (Honneth 1992; Herzog; 2014 Tanesini 2020). Our first thesis is to ground the knowledge produced by the marginalized communities to suffering. We argue that oppressed people experience a privileged access to social reality because of the experience of suffering. This “negative epistemology” advances an optimistic account of knowledge production and acquisition through the pessimistic tradition of critical theory (Adorno 1966; Edelman 2004; Baedan 2012; Mbembe 2013).

It is this knowledge that the state, as concrete institutions, abstract structure, and logic, appropriates and reinterprets to expand its social territory and reproduce its disciplinary power. The mechanism is simple and well known: The state facilitates its apologists i.e., the philosophers, to separate epistemic from normative values. That was historically the function of the Positivismusstreit; and that is the current debate on neutral analytic metaphysics (Barnes 2014; 2017; Mikkola 2015; 2017). However, while the old apologists sought to delineate and control knowledge production by stopping it (allegedly because the other side was politically biased), now the liberal framework welcomes everyone into the marketplace of ideas. Modern neutrality is pluralistic. What matters for the state is “practical knowledge”, in the sense of monetizable, wherever it comes from. Our second thesis, then, unfolds: Critical theory should push state’s appropriatory logic to its limits and expose its epistemic unfoundedness.

TM G-83 – Rethinking Work and Career (Panel 2): “‘Darling, I do not dream of labour:’ Challenges and responses to the refusal of work’

The Shock of the Inconceivable: Revisiting Critiques of the Post-Work Imaginary

Ranier Abengana

In Jean-Philippe Deranty’s recent piece, titled “Post-work society as an oxymoron,” he argued that the ‘post-work’ imaginary remains unviable, and that instead its abolition, current systems must be reorganised, so that the link between “fair work, flourishing and a just society” can be recovered. What Deranty seems to miss here is that the injustices we seek to dismantle are immanent to the very institutions we express a basic fidelity to. For the likes of Honneth, upon whom Deranty draws his basic framework, the system of exchange is grounded in a rational and ethical basis that is sustained by its participants, with the conviction (and perhaps, at least, initial experience) that such social, intersubjective cooperation is beneficial for all. Honneth insists on the immanent rationality of work, even though reality appears otherwise. The methodology of his critique thus proceeds by way of “normative reconstruction.” For Deranty, a society without work is ‘unrealistic,’ since the social goods that work entail far outweigh any vision of a society where “work and the values attached to it are no longer central.” Although the attractiveness of recognition-theoretic model is highly regarded in contemporary critical social theory, it does not seem to account for how norms can be corrupted and re-signified. I thus propose that the abolition of the concept is just as possible as the invention of an already-existing activity. For Deranty, post-work is unviable since it does not provide any constructive systematic recommendations on what

such a society would look like. Whereas Deranty sees this as a fault, proponents of post-work such as Aronowitz, among others, may respond that this discomfort in not having a blueprint for a new society pertains to the “shock of the inconceivable.” At this crucial juncture, I argue that Deranty, along with other proponents of the recognition-theoretic framework, crucially misses the point of resistance as freedom. This paper unfolds in three steps: first, I will present Deranty’s critique of post-work along with other models within the recognition-theoretic framework; second, I will present an analysis of the limits of their theories of freedom; and third, drawing from post- and anti-work, I will provide a preliminary sketch of ‘negative utopia’—a vision that does not necessarily posit a positive image of the future, but an imaginary that relies on the strong rejection of the present reality.

Meaningful Work as Recognised Contribution

James Carey

Workers want meaningful work and employer relations (Rosso et al 2010; Bailey and Madden 2016), and employers are competing for labour amid the ‘great resignation’, movements for four-day work-weeks, and general disillusionment with ‘work-centred society’ (Frayne 2015). Yet there remains no consensus on what ‘meaningful work’ actually is (Cholbi 2022; Tyssedal 2022).

I claim meaningful work is best characterised as self-realising activity, consciously aimed at satisfying the needs of others, in which the work is recognised by the recipient as having satisfied that need. This Marxian definition is superior to existing definitions for at least three reasons: It is more precise, illustrating what it is about work qua work that makes it meaningful, and not eliding work into a theory of life’s meaning; it is more practical, enabling workers to judge between different types of work based on how meaningful they are; and it is intuitive, giving answers to some hard cases of distinguishing meaningful from meaningless work.

This new conception appeals not to individual needs, but to work as an essentially contributive activity (Althorpe 2022). When workers recognise, and are recognised for, their consciously-aimed contributions, work is more meaningful. Furthermore, this conception of meaningful work opens new routes to workplace democracy: recognised contribution to shared goals promotes workplace solidarity, and only workplace democracy enables workers to reintegrate shared objectives into their own conscious aims.

Meaningful work as recognised contribution aims to solve the problem of employees and employers being alienated from one another, and their work.

Better Work/Antiwork – A False Dichotomy?

Rosemary Koper

Critical writing on the current organisation of the world of work can be broadly divided into two camps: those who call for improved working conditions and those who demand the “abolition” of work, a distinction which Peter Seyferth terms the “better-work/anti-work cleavage” (Seyferth, 2019). I argue that the difference between these two positions has been overstated, and that ‘better work vs anti-work’ is a false dichotomy as both positions call for less work, but with different emphases. Persistent low productivity growth and low demand for labour have altered what constitutes ‘better work’ to the extent that it now more closely resembles the antiwork position in some key respects. Promoters of ‘better work’ advocate for higher pay, improved conditions and less precarity, but generally not an increase in working hours. Antiwork thinkers like André Gorz and Kathi Weeks, on the other hand, are critical of the work ethic, the normative value attached to work – a belief in the inherent dignity and necessity of work for a meaningful life – but they do not envision a future in which all forms of work are eradicated. Ultimately, both better work and antiwork advocates share a vision of the future which involves less work, though the former do not tend to forefront this aspect of their demand, and this common ground is often obscured by the rhetoric used by each contingent.

TM 1-38 – Thinking-Feeling Desire in the Now: Post-Capitalist Desire and Practices of the Body (Panel 1): ‘Good Moves’

Desire: Tender Narratives of Space

Myrto Charalampous

Space is a complex web of human movement, intentions and relations between people and places. If it is through our body that space is articulated and it's sociopolitical and cultural context is constituted then what is moving us? The paper discusses different intentions of movement and suggests desire as the initiative force of a creative process in situ. It presents a site specific practice on the greek island of Syros in 2021 where movement arises from a deep desire “to find silence in the mind and connect with the self, nature and the history of the place, find a common language and see what we will share”. Grounded on phenomenology and theory of space, movement is seen in a ¹ lattice of space - time relations open to encounters and possibilities. Through principles of somatic techniques (Skinner Releasing Technique, Core Awareness) and with focus on the sensory experience of outside space the main question concerns how these practices can create different rhythms within the everyday activity allowing for new narratives to emerge. In this context, desire becomes a tender gesture, an affective inclination towards the places we inhabit. The aim is to play and shift perspectives of identity and the relationship with the ever-changing environment where we can explore further who we are, beyond final terms and without losing “the mystery and magic of dance, the anima mundi of our body in its continuity with nature, culture”. (Fraleigh S., *Consciousness Matters* 2000: 55)

Excess: Altered States as Bodily Protocols of Desire

Lucy A. Sames

This paper proposes a feminist posthuman theorisation of ‘excess’ as a counterhegemonic and antinaturalist interpretation of what are conventionally described as ‘altered states of consciousness’. In contrast to the existing cultural representations of altered states that perpetuate colonial narratives of exploration and expropriation, reinforce hierarchical binaries and centre individual transformation, my theorisation of excess instead foregrounds collective bodily protocols of desire and abundance.

Excess here resists the patriarchal inscription of othered bodies (of women, queer folk and Black, Indigenous and People of Colour) as *always already* in a state that is *altered from*, and *excessive to*, the norm of the universal human subject - the white, cis-gendered male. Drawing on, in order to counter, the characterisation of women in particular as ‘excessive’ (too many emotions, too many body fluids, too much exuberance, not enough control), this novel formulation of excess operates as a disruptive force to the humanist model and to hegemonic power. Excess is characterised here by seven affirmative and polyvalent modalities: as a state of knowledge; as a revolution at the level of the molecular; as immanent and embodied; as queer; as liquid; as disruptive; as collectivity.

Through case studies of art and curatorial practice, I show how these modalities of excess are deployed as creative strategies in a variety of ways: in collaborative working, in intoxication; in the use of folk magic; and in improvisation or the aleatory. Each of these operates as a disruption to habitual ways of working that opens up new, optimistic and unexpected realities.

Feeling the Blues: Queer Invention through the Pleasurable Flow of Improvisation

Roshana Rubin Mayhew

If closed systems of oppression are created and sustained through the attempt to capture and direct desire (Nail:2020), how can this continual erotic flow be accessed as a form of resistance? This approaches resistance as a leap of invention, generated through the movement and momentary cohesion of pleasure. Investigated in relation to my current practice-led research, in which I move-with bodyweights of malleable materials such as clay, this presentation will focus on the erotic rhythms of live improvisation.

Exploring how, through engaging the tactility of the senses, live improvisation begins to express an emergent encounter capable of topologically reconfiguring existing systems. With the aim of examining what is needed to creatively materialise and lift the weight of oppression and abuse, this engages somatic movement practices to work-with the embodied imprint of trauma (van der Kolk:2014) and access its temporal circulation (Sharpe:2016). Drawing from transdisciplinary approaches to improvisation, from the 12-Bar Blues to Contact Improvisation (Paxton:1974), elaborates an investigation into the unexpected invention of the live moment, exploring the queer possibility of uncertainty (Halberstam:2011), through the bodily, erotically charged messiness of feeling-through. Approached as a delimiting limit (Nail:2018) rethinks queer invention not as a transcendental or ungraspable horizon of queer futurity (Muñoz:2009) but as a lived and materialised circulation through sensual encounter. A generative, erotic friction with oppression (Macharia:2019) operating on and of the thickness of a nested surface, building on notions of the plane of immanence and libidinal skin (Deleuze:2005, Lyotard:1993), to propose a method of Feeling the Blues.

TM 1-44 – Representing the Non-Normative (Panel 1): ‘Art and the Politics of Otherness’

Carceral and Heroic Masculinities: Double Captivity of Palestinian Political Prisoners in Imad Farajin’s *603*

Ghadeer Alhasan

This paper explores the twofold incarceration experienced by Palestinian political prisoners in Imad Farajin’s *603* (2008). Farajin’s play is intended to reveal how Palestinian political prisoners face double captivity by two interrelated systems: the Israeli military detention which subjects Palestinian prisoners to physical captivity and the Palestinian national imagination which holds them captive to an unrealistic ideal of heroic or national masculinity. Ideologically captivated by a nationalist narrative that equates imprisonment with national masculinity, the Palestinian male strives to imitate the ways of the national hero by engaging in acts of resistance leading to his incarceration. Hence, the conception of the prisoner as an icon for heroism and resistance in Palestinian national discourse. Perceived as a symbol of heroic masculinity, the male Palestinian prisoner becomes a surrogate for a nation made to perceive itself as emasculated by Israeli occupation. In this way, the figure of the prisoner-hero can be viewed as a mere projection of the nation’s imagined heroic selfhood, that is, as the heroic other of the nation. Far from achieving the ideal of heroic masculinity, however, the detainees in Farajin’s play suffer from humiliation in the Israeli prison of Askalan, which creates a gap between their imagined masculine identity and their real experience of emasculation. By presenting us with inverted models of the hero-prisoner, Farajin’s play seeks to counter the normative narrative of heroic masculinity which conceives of the Palestinian political prisoner as part of a collective national identity and fails to recognise him as a life-loving individual with absented dreams and aspirations.

“That’s What People Will Forget – That it was so much Fun”: Rewriting the History of Aids, Sex and Community in *It’s a Sin* (2021)

Andy Carolin

Russell T Davies’ award-winning five-part British series *It’s a Sin* (2021) focuses on a small group of friends in London in the 1980s as they navigate sex, friendship, and the emergence of the AIDS crisis. Centring on the lives of four gay men and their straight female housemate, this mini-series tracks the United Kingdom’s flourishing gay sexual communities, as well as the initially sluggish and sceptical response to the AIDS pandemic. What is striking about the series is its celebratory depiction of sex, even as it tracks the devastating impact of AIDS on the gay community in London. The title of this paper is taken from the protagonist’s final monologue as he lies dying from AIDS: he locates his own imminent death within memories of celebratory gay public cultures that depend on sex as sites of both individual pleasure and community formation. AIDS has long cast a shadow over how popular culture has engaged with gay sexual cultures. Many earlier depictions of the disease insisted on a representational mode that

desexualised gay lives, either as a pedagogical imperative to discourage what was considered risky sex, or as an attempt to claim legitimacy within a broader homophobic body politic. To borrow Ann Cvetkovich's (2003: 5) formulation, then, I argue that Davies' series refuses to "accept a desexualized or sanitized version of queer culture as the price for inclusion within the national public sphere". In this paper, I interrogate how *It's a Sin* reinscribes sex into the history of the AIDS pandemic, reading sex not as a discourse or public health policy but as *fucking* and *getting fucked* – what Plummer (2003: 525) calls "the lustily erotic". I argue that not only does *It's a Sin* powerfully juxtapose sex and pleasure with loss and mourning, but the show also demonstrates how celebratory depictions of sex itself might, in fact, function as the ultimate form of mourning.

TM 1-45 – Empirical Philosophies (Panel 1): 'Participation, Art, and Reflexivity'

Strategic Illegalism / Revealing Faultlines

Sarah Gottlieb

Meaningful engagement with social change requires collaboration across communities. The question of who benefits from collaboration must be critically addressed, taken into account that marginalized communities are historically and continually included to increase social capital for non-marginalized artists-academics, while systemic barriers prevent this social capital from functioning reciprocally. I propose that said systemic barriers are upheld by specific contextual acts of accordance or disobedience to legality within economic structures. By 'legal economic structures' I am referring to a social construct that includes immigration law, employment visas, spaces where artists-academics work, living arrangements, payment structures, and engagement with the public via dissemination and performance. Artist-academics whose lives are secured by these legal frameworks operate, and operate within, invisible structures of privilege. This baseline legal privilege can temporarily stretch in highly specific conditions, such as engaging in non-contracted work agreements, using non-artist/academic visas to access work opportunities, and even permitting the occasional guerilla art or site-specific performance. These temporary stretches reveal dimensions of deeply intersectional classed barriers between artistic-academics and social struggle. The presumptions of safety, mobility, leisure, resource, risks to employment, visibility etc. represent important faultlines where political philosophies fail to become practical alliances. Can considering strategic illegalism lead to better understandings? Can artistic/academic collaborations ever become effective social levers? Might collaborations embed themselves into less visible structures, inverting tokenistic approaches? How can artist-academics learn from social activist strategies such as assembly practices, collectives, squat-management, strategic contracting and illegalist economic solidarity? Is this necessary in upcoming times of crisis?

To Live in the Valley: Disorderly bodies and the Blur(ring) of Performance and Theory in the Narmada Movement

Tanay Gandhi

This paper aims to work its way towards an interstice or break – perhaps a blur (and blurring) (Moten 2017) – of theory and its surround. It seeks to make theory travel, listening for the ways in which performance, gesture and corporeality both resonate and generate unruly eddies and currents within it. The paper attempts an exploration of these distentions that performance enacts on text, the problematisations of stable categories and their radicalisation in unforeseen (perhaps illegible) ways. What radical reimaginings of 'doing theory' make themselves visible here, and what, ultimately, is the political potency of these journeys.

Here, I hesitantly follow the paths of one such journey: the ancient pilgrimage routes to circumambulate the Narmada river (in Central India). Walking alongside the river: listening to the many movements our bodies undergo: tired of walking, emaciated by the searing heat, replenished by the river's waters. Embedded in the context of the *Narmada Bachao Andolan's* (Movement to Save Narmada)

practices of resistance, I trace the paths by which a sublime subjective order of the dam is problematised in dance, song and music, storytelling and narration. Listening for the ways in which lines of connection between indigenous cosmologies, oral histories and performance, on the one hand, and the work of the later Merleau-Ponty and Foucault on the other, amplify each other in unexpected, novel and unknowable ways to generate disorderly and unruly visions of an open, pluralising and democratising subjectivity. And how we can sense here some intonation, an accent or shift that augments; that speaks back and carries theory away onto a whole other thing: the blur and its blurring.

TM 1-47 – Reimagining Data Visualisation (Panel 1): ‘Environments and Affects’

Scanlab’s Spatial Modelling

Caroline Rabourdin

Matthew Shaw and William Trossell founded Scanlab Project in 2010; trained as architects they have been scanning objects, cities and landscapes for over a decade. Ranging from historical artefacts for museums such as the National Maritime Museum or the Sir John Soane Museum, to the exploration of underground Rome or the Arctic icecap, the precision of the data collected has been used for scientific research, yet their work also takes 3D modelling and the architectural model to a new level. With their command of new technologies and spatial understanding, Scanlab’s work is at the crossroads between scientific research and art practice.

In this presentation I will undertake a comparison between two of their projects which raise awareness to climate change and will examine them through the lenses of Posthuman theory. In particular I will refer to Jane Bennet’s definition of Vibrant Matter (2010) in which she explains that all things, human and non-human, living and non-living, should be understood as actants with political agency. I will compare Scanlab’s recent project *Framerate: Pulse of the Earth* (2022), an immersive experience shown at the Biennale Venice International Film Festival, to their earlier project *Frozen Relic: Arctic Works* (2013), a scale model of the arctic icecap shown at the AA School of Architecture in London, and ask whether the scale model can create the same affect than a more immersive experience.

Data as Affect and Alienation

Kyrill Potapov

In this presentation I report on empirical work from two seemingly diametrically opposed projects. In the first, I explore how music can support the functional activity of people with musculoskeletal chronic pain. Participants chose some music and then wore movement sensors which filtered it as they moved. This helped them challenge familiar patterns of response and to feel like their pain had a tangible form.

In the second project, I explore the design of home energy meters to encourage residents to think of their solar energy in more communal ways. I consider how reflecting on energy data can move beyond the hegemony of individual responsibility to building a more critical stance on energy and ecology.

Participants in the first project describe feeling *too much* and wanting to get out of their body, while participants in the second project describe feeling *too little* – having no affective connection to climate change or its societal impacts. In both projects, data visualisations reify affects in ways that help participants orient them.

While the Frankfurt School has explored concepts of *reification* and *alienation* as part of critiques of what is wrong with modern culture, in this talk I follow the Soviet Marxist school of Lev Vygotsky and Evald Ilyenkov to embrace the positive necessity of both. I argue that we should welcome the constraining power of signs and visualisations and celebrate instrumental reason for constituting our social existence.

Reimagining Data Visualisations, Environmental justice and Urban Scale Digital Twins

The paper explores how the reflection on urban scale digital twins and the debates about the role of commoning practices in architecture and urban planning could be combined in a way that would address climate justice and social justice simultaneously. The paper examines the role of commoning practices in data-driven society. It pays special attention to the role urban scale digital twins in reimagining data visualisation in architecture and urban planning. Urban scale digital twins are virtual replicas of cities that are used to simulate environments and develop scenarios in response to policy problems. At the core of the paper is the idea that sustainable environmental design and regenerative design necessarily involves an exploration of how one can reconceive the redistribution of wealth, land, and power. The paper also investigates how issues related to social and spatial mobility can be tackled simultaneously through the use of the concepts of “motility”, which is employed by urban sociologist Vincent Kaufmann, and “mobility justice”, which is used by sociologist Mimmi Sheller. The specificity of the notion of “motility” lies in the intention to understand social and spatial mobility as capital, and the endeavour to address the displacement of both concrete entities and abstract entities simultaneously. Sheller coined recently the term “mobility justice” to respond to the dilemma whether the term migration or mobility is more socially equitable. The main idea behind this term is the intention to render explicit that while mobility is a fundamental right for everyone, it is experienced unequally along lines of gender, class, ethnicity, race, religion, and age. Particular emphasis is placed on how architectural pedagogies can respond to the aforementioned questions concerning the shift towards a socio-ecological perspective in architecture and urbanism.

*13:00-14:00 – Break for Lunch
(food and drink not provided)*

14:00-15:30 – Parallel Sessions 3

TM G-78 – Radical Repetition (Panel 2): ‘Repetition as Material (1)’

Three Men Walk Into a Bar

Lee Campbell

Three men walk into a bar: Mr Language, Mr Repetition and Mr Humour. What do they talk about? What do they each bring to the party?

Referring to various reflective recollections of my practice as an artist, poet and performance maker, this paper theorises, articulates and demonstrates that repetition of language can be a useful mechanism of comedy to not just elicit pleasurable forms of humour but also provoke uncomfortable and unsettling forms of humour. Discomforting forms of humorous language wordplay, however uncomfortable for those engaged with it at the time of their being enacted/spoken/presented, can nevertheless serve as a useful means to (re)surface certain (hidden/forgotten/unspoken) truths. The paper demonstrates that examining language, repetition and humour and exploiting their virtues using practice brings out some productive insights that go beyond abstract theorisation. I use my practice as an artist, performance provocateur, poet, and filmmaker and amplify consideration of how my artistic practice, spanning nearly 25 years, has worked directly with ideas connected to language, repetition and humour across many creative forms. As with all other works discussed, the humour at play in these works is dark, unsettling, uncomfortable and (at times) sinister. Writing adds detail in the form of critical analysis, reflective commentary and personal experience to the supplied documentation and is used as a tool to communicate that working with language, humour and radical forms of repetition combined together on a theoretical, practical and emotional level can be exciting, provocative and dangerous; the barman in the bar where Mr Language, Mr Repetition and Mr Humour are having a drink together had better beware.

Performative Intervention (1)

Lee Campbell and Nick Eisen

TM G-83 – Planetarity and Apocalyptic Spaces: Literature, Art and Architecture (Panel 1): ‘Worldmaking, Apocalyptic Liminality and the Aesthetics of Disappearance’

Landscape of Thorns: Memorial of Radioactive Landscape for the Planetary Future

Taisuke L. Wakabayashi

Ordered by the US government in 1993, Michael Brill and Safdar Abidi, along with an eclectic mix of engineers, astronomers, linguists, anthropologists, archaeologists, geologists, and artists, proposed landscape designs for Waste Isolation Pilot Plant (WIPP) in New Mexico, which later became the world’s first operational deep ecological repository of transuranic wastes in 1999. The proposed earthworks, including menacing landscapes full of giant thorns spiking out in odd directions, though never realized, were meant to convey the message to the 10,000 years into the future that there sit radioactive wastes. Analogous to the contemporary practice of memorial-making, the speculative effort is a memorialization of the human civilization and its entanglement with the military technologies and histories of the twentieth century. While *entanglement* often suggests rather neutral accounts of the relational nature of human-nonhuman relationships, I refer to Ian Hodder’s concept of *entrapment* to recognize the power of the human-nonhuman complex to create a system of *dependence* on humans to care. The very materiality

of radioactivity, the calculable but unfathomable duration of half-lives, forces *dependence* into the distant future. The concept of apocalyptic future is particularly pertinent to the representations of the WIPP landscapes as it is the search for universal, visual semiotic system while anticipating serving the population of the temporality far beyond the reach of human history by imagining a future *without us*. By providing formal, visual analyses, this paper argues that the proposed WIPP landscape is the prime example of memorial designed in the temporal scale of *planetarity*.

Bodies of Disappearance

Jess Mezo

From Jean Baudrillard to Paul Virilio and Mark Fisher, prominent thinkers of the recent past came to address the question of disappearance not as a relic of the 20th century but as an emerging theme linked to the crisis of becoming that continues to quietly unfold in contemporary societies. However, while most approaches focused on speed, acceleration, and (hyper)capitalist production as potential drivers of this phenomenon, the impact of technological and spatio-ideological factors merits more consideration. This is especially so if one is to account for the profound melancholia, disorientation, and crisis of (political) agency that has emerged over the last decade, with images of an ever-accelerating future decoupling from relentlessly rebooting moments of a horizontally expanding *now* - an experience of temporality Frederick Jameson called the “perpetual present”.

And while the *zeitgeist* is increasingly permeated by the themes of obsolescence and being left behind — finding resonances, for example, in the breakout series *The Last of Us* —, it must be acknowledged that it is not only the figure of the unenhanced human that is subjected to the forces of disappearance but also the built, spatio-ideological environment that he inhabits. As such, in an effort to uncover potential lines of flight, this paper explores how contemporary experiences of disappearance, of inhabiting ‘lost futures’ where feelings of fernweh and anemoia reign supreme, lock us into a space of apocalyptic liminality and immobility where one is either captured by the gravity of a Body of Disappearance or is forced to become one.

Tiger Helix (Oblivion)

Sophie Chapman

I propose a presentation about ‘morphing’. Morph comes from ‘morpheme’, a linguistic term that means a recurrent distinctive sound or sequence, and a set of different realisations of the same sound in different contexts. In biology it denotes a variety of species distinguishable by morphology or behaviour. Colloquially it is used to refer to a change of shape from one form to another, usually in sci-fi or by animation, often through gradual incremental changes. If something is evershifting can it be owned? Or does the ever shifting mechanics of neo-liberalism cut that avenue short of revolutionary possibility? Can an alternative ever sit in an inbetween, or does the between create another category to be contested? And what can this all tell us about our pluto-crisis moment in continuum?

I want to ask: what can we learn from going back to go forward to go sideways to go back to go...?

To try to explore these questions, I’ve been experimenting with a tiger print morphsuit. When you put it on you cannot see. You can’t look ahead of you, you can only be inside. In it, I’m not tiger nor woman. I slip through and out of view. A second skin, animalistic and gimp like, of nature and totally synthetic, not living or dead. Not a real tiger, but of an idea of a tiger, the same relationship fish fingers have to real fish. The impressions of all these signs sticking together, sticking to me. Together we are a copy. A copy of a copy. A closed and infinite loop. Unreal - yet you can touch me.

Playing with morphological reverberations - the talk come performance will reference too the potency of alternative conceptions of time, in relation to living in a part of the world that almost wholly ignores it’s impact on other places (through climate crisis/e waste etc etc). Referencing Rolando Vázquez’s ideas of earth time and a need to remember “an earth that preceded us” combined with thinking through how temporal drag, as Elizabeth Freeman termed it, “puts the past into meaningful, transformative relation with the present”. Taking inspiration too from José Esteban Muñoz’s work, as

Halberstam writes, “that understands queerness as what keeps the horizon at bay and runs towards it.” To play with ideas of what we could create, in apocalypse.

To go back to go forward to go sideways to go back to see what gets stuck along the way and in between.

TM 1-38 – Previsualisations (Panel 1)

‘they are just there’: Gertrude Stein’s ‘Landscapes’ and their Finite Possibilities

Jane Frances Dunlop

‘they are just there’ will be a [performative paper], perhaps more like a performance, in which I return to my long time obsession with Gertrude Stein’s essay ‘Plays’ to consider her conceptualising of ‘landscapes’. Stein’s ‘landscape’ is a performance tactic she sets against the ‘nervousness’ of storytelling in the theatre: ‘all these things that might have been a story [...] as a landscape they are just there’ (Stein, p. 131). ‘Landscape’ locates the meaning and value of a work in the relations it stages, relations that somehow escape the syncopations of time (and with it, emotion) that usually accrue to actions on stage. I will think this concept through my own work, through theatre history as well as recent political performance and artistic efforts to capture an idea of the future in the present. Reading Stein alongside more contemporary feminist and queer theories (Ahmed; Barad; Braidotti; Haraway; Muñoz; Russell; Tsing), I will consider how a ‘landscape’ might provide both a theory and practice through which to approach and understand futurity as a situated and intraconnected [action]. Here, ‘landscape’ becomes a means of considering the overlay of what the future might be with how we understand the futures that are always continuously arriving. In a ‘landscape’, the sensation of “just there” allows one wander across past, present, and future; through messy entanglement of the digital and synthetic, human and non-human. Ultimately, it is in this performative movement that the ‘landscape’ might be found to contain a speculative and critically utopian epistemology.

Previsualising a Quiet Earth

Richard Whitby

Images used to promote new buildings and developments show squares, malls and parks with sparse scatterings of people. Car adverts show drivers navigating empty roads and cities. The 2018 Pyeongchang Winter Olympics opening ceremony shows futuristic but depopulated landscapes of South Korea. Our cultures are also saturated with images of post-apocalyptic scenes from which humans have also largely disappeared (‘The Quiet Earth’ being an older example of the genre, from 1985, with TV show ‘The Last of Us’, 2023, being a more recent one). What does this coincidence in imageries mean?

In London – a city frequently used as a filming location – we are often outside the action of the story; watching images-in-progress which we may or may not be able to track down within a future screen release. Where are we supposed to be, in a privatised city lacking public space? Is this an accelerated, post-Covid impulse pushing into our homes; into misanthropy?

This presentation will use images and video clips to make connections and comparisons and ask what these tropes might add up to.

Whiteness, Reloaded: Addressing the ghosts in reverse of the cities yet to exist

Alberto Duman

In recent years, images of ‘futuring’ of the contemporary city –a term borrowed from the language of future management- have been largely shaped by spectral urban figures/agents within urban processes and regeneration atmospheres, described in this paper as acts of ‘future colonisation’.

This paper engages with some traits of the most public and yet less explicitly visible urban agents

engaged in this affective atmospheres: the 'ghosts in reverse' populating the hoardings of new city places yet to exist.

These are the digital future citizens that manifest themselves in the architectural renderings of the social life of future cities, the paradigmatic urban actors with anticipatory agency, prefiguring the city yet-to-exist and occupying its future ahead of its time.

The most troubling character of these affective urban agents is how the the algorithmic biases of their makers enters as stealth material into the futures they are imaging through architectural renderings.

Looking at the motion capturing technology needed to produce these digital 'inoperative communities' (Nancy, 1991) and their geographic distribution, we can see how the use of the word 'colonisation' becomes deliberately associated with a 'scanning bias' that reinforces 'whiteness' (Dyer, 1997) in architectural visualisation of places yet to exist, sanitising the global majority out of their boundaries.

TM 1-44 – Horrors of Philosophy (Panel 2): 'Literature'

Horror as an Affective Experience in the Early Works of Jean-Paul Sartre

Gabrielle Jones

Phenomenological perspectives on affectivity and existence have consistently recognized the vital role that emotions play in lived experience. 20th Century existentialist thought utilised uncanny and horrific situations to explore the relationship between body, self, and world.

This presentation will explore the connection between horror and phenomenological affectivity in the early works of Jean-Paul Sartre; *Sketch for a theory of the emotions (Sketch)* (2002) and *Nausea* (1965). I will examine how horror is presented as a unique form of emotion that reveals the ontological structure of the world, in a way that other emotions do not. I will argue that for Sartre, unlike other emotions, the nature and experience of horror discloses an existential structure of the world which is magical – governed by pre-logical processes. Thus horror, as an affective experience, is given a cognitive role in disclosing the world.

I will explore the two accounts of emotion that Sartre offers in *Sketch*, focussing on how horror prompts Sartre to introduce a new, potentially inconsistent, theory of emotion, to account for the uniqueness of the horrific experience. I will show how the ontological character of horror is elucidated in *Nausea*, where Sartre narrates Antoine Roquetin's horrific encounters with the unrealizable and interstitial nature of the world.

Ultimately, I hope to show that for Sartre, horror presents a distinctive affective experience that is disclosive of the world as primarily magical, and to enrich our understanding of the connection between horror and philosophy, as uniquely manifest of the ambiguous nature of existence.

Little Red Riding Hood

Carl Olsson

The European folk tale, first recorded by Charles Perrault tells the story of a young girl on her way to visit her sick grandmother. On her way, she encounters a hungry wolf that sends her astray and tricks his way into the grandmother's house and devours the old lady. Having donned the grandmother's clothes as a disguise, the wolf waits until Little Red Riding Hood arrives and in Perrault's version the story ends with the girl being eaten all up.

An early insight in psychoanalysis was that dreams and tales often represent aspects of a single person as different characters. With respect to Little Red Riding Hood, Géza Róheim believed that the girl and the wolf were aspects of the same person, and, later, Ronald Fairbairn used the story to illustrate schizoid splits of the personality. But something is off in the versions of the story that end with the girl swallowed whole. How, in the world, is it possible that a single person can eat themselves up?

In this presentation, I will retell an illustrated and annotated version of Little Red Riding Hood as an allegorical reinterpretation of the self-refuting appearance of ‘eliminative materialism’, the position that some of our usual mental states do not exist, turning both into *bona fide* horror stories in the process.

Black Matters: The Cosmic Horror of Thomas Ligotti

Simon Lee-Price

The philosophically savvy weird fiction of Thomas Ligotti expounds a deeply pessimistic view of human existence in a universe that is ultimately unknowable. Among its recurring themes are ruination, social deprivation, precarity, persecution, mental disorder, and sickness. In 2011, Ligotti published *The Conspiracy Against the Human Race*, a nonfiction work in which he elaborates his philosophical pessimism and antinatalist convictions.

In my presentation, I will discuss two of Ligotti’s short stories, ‘Purity’ and ‘The Shadow, the Darkness’, which bookend the collection *Teatro Grottesco* (2008). Set among a small community of misfit artists and intellectuals, ‘The Shadow, the Darkness’ exposes the phenomenal world as the deceptive creation of an utterly alien and inscrutable force, evocative of Kant’s noumena, Schopenhauer’s Will and the hypothetical dark matter of physicists. ‘Purity’ features a poor white family and Candy, one of the very few explicitly ‘black’ characters to appear in Ligotti’s fiction. Candy inhabits ‘another world altogether . . . a twisted paradise of danger and derangement’¹ and the hunting ground of a child-murderer, who is revealed to be a white police detective. Through the figure of Candy, Ligotti’s treatment of a universal antihuman conspiracy is grounded in the lived experience of violent antiblack oppression and glaring racial disparities in the USA.

In my consideration of Ligotti’s pervasive use of ‘blackness’ and its cognates to represent metaphysical outer limits and his portrayal of negated black lives, I will draw on Afropessimist scholar Calvin L Warren’s Heidegger-inspired *Ontological Terror* (2018). Warren provocatively proposes that ‘Heideggerian anxiety transforms into antiblack violence when Dasein flees the anxiety nothing stimulates and projects it as terror onto blacks.’² I will argue that Ligotti’s brand of cosmic horror can be read as a distinctly white (supremacist) onto-epistemological nightmare.

TM 1-45 – Critical Spatial Action for an Earth in Crisis: Shuffling the Narrations (Panel 2): ‘Perspectives and Metanarratives’

‘What is a “Thing”? Considering the ‘Extended Object’ and the Relationships from Which It Emerges’

David Littlefield

I propose to draw from biology and ecology to reconsider the “object” or “thing” - or even “place”. Natural processes operate not through the innate characteristics of an individual artefact or species, but through the interactions between individual elements. Relationships are the “thing”.

Thomas Halliday, for example, argues that preserving an ecosystem involves preserving not individual elements but the functions and connections of the wider system. The emerging science of holobiontics demonstrates that the symbiotic relationships between an organic host and microbial “symbionts” enables the host to out-perform its germ-free peers; germ-free organisms may fail completely.

In this sense, there is no such thing as the individual; the idea of the “original” is also questionable. Bruno Latour and Jane Bennett have argued that the relationships between objects (or between people and things) catalyse a sense of agency, enabling change. Rom Harré has argued that intangible phenomena such as property ownership or marriage are “things” just as much as their material counterpart (a piece of paper; a ring).

This system thinking could be applied more rigorously and routinely to spatial practice. Such thinking could apply to anything from a work of art (cultural value is as much about institutions and story-telling as it is about any original artefact) to cities (“London” is as much idea and connections

as it is location). Inspired by natural processes, we might reconsider the narratives which underpin ideas of authentic things and places, focusing instead on relationships, networks and their emergent properties.

Globalization Takes Command

Francesco Proto and Vincent Patterson

Made in the image and resemblance of Europe at a time when American cities functioned as mirror images of those that the Pilgrim fathers and later immigrants left behind, cities such as Boston, Washington, and New Orleans, as well as those whose names themselves are evocative of existing European counterparts (Venice, Philadelphia, Vienna, Luxemburg, Sofia, New York, etc.) turned into European models in return. Caught between memory and anticipation, European cities are themselves undergoing a process of globalisation where richness and diversity are rapidly disappearing in favour of US-generated phenomena such as **Disneyfication, commodification, neo-liberalisation, democratisation and, more in general, hyper-realisation** through which they increasingly end up overlapping with the very representations that media of all kinds have created for them. Mirror-images of their own mirror-images, European cities have become absorbed into a process of *mise en abyme* whose significance and outgrowth are eventually affecting the rest of the world.

Starting at a point in history where the power of images to control, manipulate and shape reality could hardly be predicted just a few years ago, we are presenting a literary experiment intended to create a counter-shock to the current pacifying narratives offered about European cities and their past achievements, as well as to infuse a disquieting anticipation of things to come. *Theoretical violence*, here embodied by a vitriolic and acerbic criticism produced to pursue a public *denouement* of cultural ideologization, is counterbalanced by originally created visually powerful descriptions that will be presented and discussed as part of the presentation.

TM 1-47 – Gentle Gestures (Panel 2)

Ad-hoc Artist Residencies and Artist as Researcher

Mark Kasumovic

“A Human Laboratory” is an ongoing visual arts project that explores the many relationships between the artist’s camera and the contemporary scientific techno-instrument. It employs photographic theory, media theory, the philosophy of science and practice-led research to document and explore elaborate scientific experiments. It is particularly interested in complex experiments where researchers are asking questions that are difficult to articulate and whose ramifications are yet unknown. Experiments such as the search for dark matter, understanding the mysteries of quantum mechanics and modelling complex climate change call for creativity and ingenuity, but also require cultural and artistic investigation, which is often considered “after the fact”. What can artists contribute in such curious spaces?

As a significant part of my artistic practice, I visit international laboratories and field research sites such as CERN, the Svalbard Seed Vault, the Experimental Lakes Area, and the German Institute of Artificial Intelligence (DFKI). This approach relies on collaboration between disciplines via access to specialist sites of research and equipment, and requires an unorthodox approach in the construction of “ad-hoc” artist residencies within various scientific communities. My contribution will reinforce the idea that artists as researchers have the opportunity to impact and contribute to a wide variety of seemingly unrelated fields, but must construct innovative opportunities to integrate themselves into broader societal communities. I will discuss the benefits, opportunities and exciting possibilities of “artist-imagined” residencies within elements of societies that remain unexplored, alongside extracts and images of my own practice-based research outcomes.

Gentle Gestures: From Refugee Response Plans to Matrixial Response-ability in Wit(h)nessing

Anna Chromik

One of the most powerful images associated with Bracha Ettinger's art is her reworking of a drastic photograph of taken by an anonymous Nazi soldier just before the shooting of women and children from the Mizocz ghetto in Poland (now Ukraine) in 1942. In her Eurydice series of paintings, Ettinger is trying to re-subjectify the women and children by reorienting the gaze of the witness with the gentle and rhythmic artistic gestures of what she calls wit(h)nessing – a transformational working-through the traumatic event taking place through unconscious reattunements and com-passionate sharing based on hospitality and self-fragilization. These tropes and notions have been the major themes of my work as a feminist scholar and art curator specializing in Ettinger's theory of matrixiality for the last 13 years. In 2022 they have also become a tangible part of my reality as a grassroot NGO volunteer and activist, and then humanitarian worker in Poland following the Russian invasion of Ukraine. This paper is my first attempt at trying to structure and make sense of the experience after the life-changing year of embracing the gentle gesture of wit(h)nessing matrixial practice in the communities, circles and organizations I have been co-creating together with persons fleeing the war in Ukraine (mostly women and children, but also members of other vulnerable minority groups) whose voices constitute the core of this paper. I focus mostly on how the notion of matrixial response-ability, self-fragilization, and gentle com-passion has informed the work and relationships within the structures of trauma-informed humanitarian work (and why it at the same time undermines the very notion of "humanitarian work") and how it transforms the trans-subjective relations between the subjects involved.

Difference in Everyday Disciplinarity (Spacing Gesture)

Andrew Rabyniuk

Aligning pedagogy and gesture produces indeterminacy in the status of and relation between mind and body. Through this pairing, thought takes on material dimension and is shown to consist in the actions and instruments involved in the formulation of knowledge. The body gains abstract significance and its movements become the conceptual schema that represent and propose to understand an order of the world. As the formal and practical possibilities of mind and body become more inclusive, the nominal terms are preserved but only as points of inflection and orientation within an expanse of radical provision and potentiality. This is a spatial problem where the systemic and situational conditions in which learning and teaching occur are questionable. The forces specific material and social structures exert are made evident here, but so is the chance to experiment with different ways of composing, coming to know, and making sense of the world.

I understand material and social structures to be affective spatial parameters. The pressures they exert are disciplinary inasmuch as they coordinate thought, action, and feeling. Seeking extra-disciplinary techniques of knowledge production and qualifying gesture in the affective and social register can thus be taken up as an issue of spatial practice. In this presentation I sketch a methodology of spatial practice by defining the critical spatial capacity of minor constructional operations and communicative gestures. These are compositional tactics that produce spaces of relief, variation, and difference out from engrained patterns of thought and action. Rethinking pedagogy with gesture challenges one of these patterns then moves quickly to include the everyday. What, then, are the lessons of everyday disciplinarity and how do they transform their own conditions of possibility?

15:30-16:00 – Break

16:00-17:30 – Parallel Sessions 4

TM G-78 – Epistemic Challenges to Democratic Institutions (Panel 2): 'Epistemic Injustice and Democracy'

Epistemic Oppression: How Marginalised get Silenced Even in Democratic Societies

Maryam Aghdami

Democracy is not limited to the formal voting process; it also promises to protect marginalised people through the inclusiveness of the social institutions. However, such promise cannot be kept while progressive agents who promote democratic inclusiveness unwittingly silence marginalised people. In this presentation, I will examine a frequently occurring, but neglected, phenomenon in which well-intentioned progressive agents epistemically oppress marginalised persons. I take political correctness as a paradigm case for the general epistemic conduct of the well-intentioned progressives in their social and political activities. I argue, sometimes, instead of having a positive impact for the marginalised community, political correctness only silences powerless people who are already oppressed.

Epistemic Class Injustice: Class Composition and Industrial Action

Kenneth Novis

The concept of epistemic injustice is concerned with both agential and structural practices of knowing, designed to challenge the harms that are done when certain people are, rightly or wrongly, attributed the status of knowers. Discussions of epistemic injustice have yielded a novel view of democracy which José Medina calls 'contestatory democracy.' On this view, democracies function best when there exists lively disagreement and discussion, especially when this disagreement allows the representation of those who have suffered oppression and marginalisation. While writings on epistemic injustice have focussed primarily on race and gender as epistemically marginalised social identities, extremely limited attention has been given to class. This paper is an initial attempt to understand why class has received so little attention within writings on epistemic injustice, and to respond to these reasons. It focuses on how testimonial and hermeneutic injustices specifically harm workers in ways distinctive from the harm one might suffer due to other social identities. It does this by drawing attention to the special case of industrial action and the play of conceptual resources and credibility assessments that influence the action's success. Additionally, it provides a first-time exposition for social epistemologists on what I term the 'class compositional approach', derived from 1960-70s Italian labour struggles. This approach, I argue, succeeds in evading the criticism of class reductionism while developing recent philosophical work on class-based injustice.

Dewey's Epistemic Account of Democracy: A Critical Analysis of Hierarchy and Class Division in Society

Muhammed Iqbal Paleri

The analysis and defence of democracy on the grounds of its epistemic powers is now a well-established, if contentious, area of theoretical and empirical research. This article reconstructs a distinctive and systematic epistemic account of democracy from Dewey's writings. Running like a thread through this account is a critical analysis of the distortion of hierarchy and class division on social knowledge, which Dewey believes democracy can counteract. The article goes on to argue that Dewey's account has the resources to defuse at least some important forms of the broader charges of instrumentalism and depoliticization that are directed at the epistemic project. The gloomy conviction of the stratified character of capitalist societies and the conflictual character of their politics shapes Dewey's view of political agency, and this article outlines how this epistemic conception of democracy is deployed as a

critical standard for judging and transforming existing political forms but also serves as a line of defence for democratic political forms against violent and authoritarian alternatives.

TM G-83 – Rethinking Work and Career (Panel 3): ‘Conceptualising Resistance in Work and Career: Care, Inclusivity, and Solidarity’

Constructing Informal Work and Care(e)rs

Louise Oldridge

Work has largely been regarded as essential in establishing our ‘worthiness’ (O’Connor, 2018). However, over time, conceptualisations have narrowed to primarily those deemed valuable, such as paid employment, while unpaid activities have been largely undervalued (Taylor, 2004). By employing Glucksmann’s (1995) Total Social Organisation of Labour, work can be reconceptualised in a more inclusive manner as activities that involve the provision of goods or services for others, such as the act of caring for a family member or friend (Taylor, 2004).

The latest UK census (ONS, 2023) reveals that women between the ages of 45 and 64 provide the highest amount of unpaid care, at a time when it has been suggested they could be at the peak of their careers. Yet, literature also recognises the often unplanned and unpredictable nature of women’s careers compared to men’s, but even those models which directly address women’s careers (such as Mainiero and Sullivan, 2005) focus narrowly on formal careers, leaving little room for considering non-linear career patterns (Richardson, 2012), or women undertaking unpaid work. If the drive for work centrality in careerism is the ideology of ‘progress’ represented by accumulating responsibility, status and rewards (Hall and Mirvis, 1995; Gee, 2022), how can different components of women’s lives be considered integral to career-making, challenging the notion that paid work is the only source of career development (Cohen et al, 2004; Kirton, 2006)? Reconceptualising unpaid care as an act of service, and thus a form of work, is it then career informing?

Rethinking Reproductive Labour: An Ethical Decolonial Feminist Commercial Surrogacy?

Herjeet K. Marway

Some may dismiss the prospect of an ethical decolonial commercial surrogacy as a contradiction in terms. After all, there is a literal colonisation of the pregnant person’s body, and the labour is often extracted by those in the global north from those in the global south in exploitative ways.

Yet, others claim that, since reproductive labour is typically unwaged and itself exploitative, paying for surrogacy is a progressive solution. Payment both visibilises once unseen work and immediately ameliorates the lives of surrogates in the global south.

However, I suggest that to either reject commercial surrogacy entirely or allow it fully *under the current system* falls into the trap of discussing binaries that decolonialism seeks to resist. I argue that, if there is to be a decolonial commercial surrogacy, it entails a different system altogether.

To make the case, I outline a broad decolonial feminist method (S1), before outlining some contemporary proposals for surrogacy and how they fall short of being adequately decolonial (S2). I then present three proposals that better meet the requirements of this type of feminism: an expanded relational unit, social safety nets, and targeting multiple norm-based hierarchies (S3).

While requiring fundamental changes to current conceptions of family and to broader social structures, the proposals are ways to deal with the ‘ontological difference’ (limke 2016) inherent in work like surrogacy. If, and only if, this difference is fixed can there be an ethical decolonial feminist commercial surrogacy.

Divergent Solidarities and Networks of Networks: Mapping Academic Anti-Precarity Movements in Higher Education

We are in the age of the academic precariat, “a reserve army of workers with ever shorter, lower paid, hyper-flexible contracts and ever more temporally fragmented and geographically displaced hyper-mobile lives.”¹ Higher education has seen an increase in corporate involvement, privately funded research, endowments, patenting, intellectual property agreements, and changes in university funding, which usually takes the form of a withdrawal of public funding from the institution. The accompanying managerialism has removed academics from decision-making in governance, and with regards to their own research/teaching activities.² The response to growing academic precariat and their worsening working conditions here has been a growth in protest movements and engagement in traditional labour unions, particularly among early career academics.³ We are seeing an international backlash with students and staff protesting low-salaries, heavy workloads, overwork, burnout, job insecurity, pay-cuts, damaging managerial practice and non-collegial competitive environment.⁴

This paper presents the findings of a project mapping information on initiatives, policies and actions being taken to address problems of casualisation and precarity in Higher Education in Europe and beyond. Taking an overview of over 100 anti-precariety groups it looks at the way forward in opposing precarity. It hypothesises active and divergent solidarities need to be built across different types of anti-precariety groups and movements. Proposing toxic narratives such as the idea that competition and precarity, and the associated stress and fear leads to higher quality research and researchers need to be challenged. Precarity is intrinsically connected with other issues and broader issues of colonialism, capitalism, neoliberalism and migration politics. These struggles against precarity link with debates around technology, the climate crisis and conflict, all areas which are impacted by academia as well as impacting upon it.

TM 1-38 – Thinking-Feeling Desire in the Now: Post-Capitalist Desire and Practices of the Body (Panel 2): ‘Scores for Radical Rest’

PARTICIPATORY WORKSHOP: Scores for Radical Rest

Mira Hirtz

The workshop sits within my ongoing research on the potential of the arts, in particular performative and somatic practices, to be in dialogue with experiences of chronic illness, disability, crip time and more generally the desire for and definition of health, comfort and wellbeing. The workshop wants to explore, with the means of somatic techniques, movement research as well as free writing and conversations, what comfort, discomfort and rest might mean in our culture. Through those discussions we will ask how bodily states which are usually denoted negatively, such as discomfort, laziness, pain, illness and sleep might intervene in our expectations around productivity and efficiency and inspire us to explore the messiness that having a body entails.

This sits very much in line with the stream’s questions on how embodied creative practices critique the culture in our political, social and economic present, proposing that desire can be disentangled from neoliberal structures and even serve as a means of resistance. Stressing and rehearsing the importance of spending time on listening to desires, needs and wishes and both comfortable and uncomfortable states of being, the workshop looks for ways to not anticipate, to grasp the need for rest in between urgent world issues as a creative practice.

Starting from everyday movements and moments of sitting, talking and walking, we will use various creative tools to find different bodily positions and expressions to ourselves, in relationship to each other as well as the architecture and context we are in. What might be articulated – curious encounters, creative dreaming or sleepy uttering?

TM 1-44 – Horrors of Philosophy (Panel 3): ‘Politics’

The Horror of the Present: Jacques Derrida on Ghosts and Justice

“The time is out of ioynt: Oh cursed spight; That ever I was borne to set it right.” (Hamlet, Act 1 scene V)

In “Specters of Marx,” Derrida connects Marx's ghosts to Shakespeare's Hamlet tragedy. Like Nietzsche, Derrida interprets the tragic as an existential situation. For Derrida, it is the horror that follows the king's ghost's demand for justice and revenge that disjoins the present and conjures the ethical and political question: “how should I live?”

For Derrida, the spectral challenges the concept of linear space and time. Ghosts require a new way of thinking, which Derrida calls ‘hauntology.’ Hauntology is an alternative to an ontological investigation that seeks what is, the present, the identical to itself – and proposes instead a pursuit of ghosts that are not fully present, but rather relate to what no longer is, or has not yet come to be, while simultaneously influencing the present. Thus, they call on us to augment our interpretation of the present.

In my talk, I will delineate the relationship between the horror of the disjointed present, and Derrida's perception of the not yet, as the future to come. I'll argue that the promise of the future to come, and the form of “messianicité sans messianisme” in which it is couched, may be sufficient to account for ethical responsibility. However, I will also argue that the future as radical otherness cannot account for the political.

The Blood of Others: Blood, Sex, and Hegel in Simone de Beauvoir's *The Second Sex*

Tom Chesworth

It has been claimed by innumerable critics that Simone de Beauvoir takes a decidedly anti-feminist view of the female body, seeing it as an embodiment of passivity that is biologically predisposed to subservience. This supposed bodily inertia has been at the core of a number of critical responses to Beauvoir's idiosyncratic reading of Hegel, which argue that the originary “fight to the death” in Hegel's master-slave dialectic never takes place in *The Second Sex* as men never observe danger in women and, as a result, the master-slave dialectic never gets going. In this paper, I argue that the opposite is the case. Through a close reading of the chapter of *The Second Sex* on “Myths,” I show that, in Beauvoir's eyes, mythological horrors surrounding vaginal bleeding are used by men to evidence female danger, such that they might, through the act of sex, perform the Hegelian fight to the death and thus initiate the master-slave dialectic. Combining this reading of heterosexual intercourse as a bloody, horrific battle with her own philosophy of ambiguity, I show how Beauvoir then makes a radical alteration to the master-slave dialectic which constitutes her original and profound critique of the Hegelian system. I close by reflecting on the apparent sex-negativity of Beauvoir's reading of sex on such violent of terms, considering whether or not this re-reading of the master-slave dialectic has utility within contemporary feminist thought.

True Horror, the Horror of Truth

Mark Leegsma

Taking cues from Jean-François Lyotard, I want to argue that true horror has a precise, philosophical sense. In *The Differend*, Lyotard thinks ‘Auschwitz’ names the very *end of experience*. Indeed, this must be a matter of thought, for no end of experience is itself a possible experience. ‘Auschwitz’ would rather seem to mark an impossibility for new knowledge, raising the problematic question whether it could even be known to have happened at all. This may well pave the way for ‘negationism’, and Lyotard knows full well that it has. Yet the philosophical question is how an avowed impossibility of new knowledge could nonetheless be marked and known as such. This would only be possible, Lyotard suggests, if the so-called ‘end of experience’ was *in truth* always already something else: what seemed to be an entirely negative lack of objective correspondence is a manifestation of the subjective idea of freedom. By extension, the true identity of the negative would always already have been the subject itself. With only a lack of possible experience to attest for it, though, true identity cannot be known, except by speculative identification in truth. The former presupposes the latter and vice versa, showing truth to be circular and continuous as well as impenetrable and infinite. In this sense, true horror is the horror of truth, because

‘in truth’ the discontinuity and erasure that bear the name ‘Auschwitz’ are themselves discontinued and erased.

TM 1-47 – Reimagining Data Visualisation (Panel 2): ‘Heritage, Visibility and Transparency’

Visualising Wikidata as Art: A Digital Curation Perspective

Toni Sant and Enrique Tabone

Digital Curation Lab Director Toni Sant and the artist Enrique Tabone started collaborating on a research project exploring the visualization of specific datasets from Wikidata for artistic practice in 2019. Initially, this involved digital curation work conducted by Tabone on the women artists whose works are in the University of Salford’s Art Collection. Through data analysis, employing Wikidata tools, this project revealed how works by women and non-binary artists can be given greater public visibility, while also suggesting ways for addressing the gender gap. Wikidata is an open structured data repository that enables information to be organized in useful ways. Employing SPARQL language and data visualization tools on the wiki platform, this artistic research project has developed a creative workflow model for processing essential information about art collections and specific museum structures. Through the Digital Curation Lab, datasets that have received this treatment over the period 2021 – 2023 include about 99 university art collections across the UK, and Heritage Malta’s collection of prehistoric female figurines, held at two museums in Malta and Gozo. The project has yielded a small number of research outputs, which will be presented by the two main collaborators at the DCL. These include the initial findings from this research and how it can enable art collection managers plan data-based ways to present works in their collections. Another output resulted from the artist’s work on the Heritage Malta dataset to initiate an artistic exploration, from a feminist perspective, involving the visualizing of scientific data with special attention to the aesthetic qualities afforded by this technological engagement.

A Data Feminism Approach to Ontology Visualisation:

Agnese Bartolucci

Knowledge in digital archives is often structured using ontologies, which are sets of related concepts that define information in a domain. Despite their crucial role in organising knowledge, ontologies are mostly viewable as code, which makes them incomprehensible to the public. This lack of transparency raises concerns, as it has become increasingly important in today’s discourse to challenge dominant perspectives and power structures that shape knowledge production and distribution. To address this issue, this study explores the potential of visualising ontologies to promote a greater understanding of knowledge organisation in digital archives.

This work aims to explore and identify the most suitable visual forms that an ontology can take. It draws on data visualisation practices and uses a data feminism framework, which emphasises a more intersectional approach to data science and visualisation. By applying this framework to ontology visualisation, this study seeks to promote transparency in knowledge representation, especially in digital archives, where power imbalances and biases may exist. Finally, through data feminism and a critical feminist approach, this study challenges the traditional view of knowledge organization and representation in digital archives as objective and neutral, highlighting how knowledge is constructed through social and historical processes.

Ontology visualisation can promote understanding of the reasoning underlying assumptions and interests that shape knowledge organisation by making visible the system through which certain domains are structured. This facilitates critical engagement with them and can lead to more inclusive and democratic forms of knowledge production and representation in the digital archives field.

Making the System see Itself: Participatory, Feminist and Visual Approaches to Data in Higher Education

The coloniality of knowledge (Maldonado-Torres, 2007) in higher education is instrumental in maintaining capitalist, colonial, and patriarchal oppression. We find power reproduced consistently at every level of the institution and in every touch point with it. In the access people have to the university; as a place of study and work. In the subtext of strategy, the focus of research and the descriptions of teaching content. It is deeply embedded in disciplinary knowledge, translated through curricula, pedagogies and teaching and learning methods. We also find it in structures, governance and outwardly in articulations of 'social purpose'.

This complexity abstracts; making the topic theoretical and difficult to practically engage with. Yet in all aspects of this system we find data; active, latent, ephemeral, imperfect but ever present. What can collection and analysis of data tell us about the larger system? And in what ways can data visualization make a system see itself?

This presentation discusses a series of participatory design approaches that explore such questions. Developed at different levels of an institution, these moments of collective counter-mapping and reflection offer a counterpoint to 'top down' institutional approaches. I argue that data visualization, by turning the absent into the present (Santos 2014), can make visible what 'counts' in an institution. This presentation invites discussion on how we use these forms of visual evidence to challenge ideas about what counts and what gets counted (Ignazio and Klein, 2020).

17:30 – Drinks Reception

Sponsored by the Edinburgh University Press ECR Hub

Room TM1-83 (blue zone)

Saturday 1st July

(Please note you can find a programme overview at the end of this document)

9:00-9:30 – Registration (Room TM1-83 blue zone)

9:30-11:00 – Parallel Sessions 5

TM G-78 – Radical Repetition (Panel 3): ‘Repetition as Material (2)’

The Anxiety of Interdisciplinarity: Rapture through Repetition

Sarah Strachan and Ayesha Zolghadr

Exploring the terrain of anxiety or uncomfortable ‘between-ness’ as interdisciplinary fine artists, in this proposal we share reflections on our practice-based research and resulting performative sound work — a repetitive echo of the tone and rhythm of collaborative conversation.

Interdisciplinarity is work that is done ‘at the surfaces between adjacent disciplines’. Critical interdisciplinarity seeks to intervene, disrupt, and deconstruct and is ‘always transformative in some way’ and it is this potential that can induce anxiety. An elevated thumping or irregular heartbeat, faster breathing, a churning feeling in your stomach and light-headedness; these are all familiar effects of anxiety on the human body. Often regarded as a negative state of ‘distress’, non-clinical anxiety might be defined as ‘experiencing failure in advance’. However, we might also associate these feelings with anticipation and excitement, and here a struggle emerges to articulate this counterpoint of anxiety.

Recognising the temporality and rhythm of conversation arising from iterative printmaking in our ongoing collaboration, we have come to regard this space, between our actions and residues, as *inframedium*. A choreography of bodies, that habituates us to follow certain pathways over and over again, where repetition is both ‘physically and formally chameleon’. Together, individual anxieties and the ‘distress’ of creative paralysis give way to collaged moments of mutual rapture or ‘eustress’ — a kind of shared and reciprocal self-liberation. We contend that our alliance embraces repetition, in the form of Andy Warhol’s feeling emptier and better⁷, and that repetition or rhythm without message is not meaningless as Arthur Koestler suggests. Instead, it bridges the vernacular, creating the conditions for intellectual content to subvert disciplinary boundaries.

PERFORMATIVE TALK: The Unrepeating-Repeat: Repetition as Tactic for Aspect Seeing

Danica Maier

This performative talk will mimic the standard lecture format. As a repeating-circular presentation containing subtle yet meaningful variation, Maier will convey how the unrepeating repeat invites understanding of perspective shifts. The presentation delivery connects to J.L. Austin’s speech act-performing aspecting-seeing through the unrepeating-repeat. The importance of repetition with subtle variation is key to the unrepeating-repeat which can operate as soft rebellion or seductive illuminating tool.

The unrepeating-repeat will be explored as tactic engaging Ludwig Wittgenstein aspect-seeing. Aspect-seeing is the shift of perspective when new meaning is understood in an unchanged object. As tactic to engage aspect-seeing the unrepeating-repeat uses subtle shifts to hide and reveal meanings, intended to give viewers experience of perspectival seeing and understanding. “... aspectual thinking is a tool for a better understanding of human communication and the interactions between people...”

Past Continuous: Alexandre Kojève’s Aesthetics of Repetition

In my talk, I explore strategies of repetition in the work of Russian-French philosopher Alexandre Kojève (1902-1968). Focusing on his writings and photographs from the 1950-60s, I unveil how Kojève's often misconstrued project was in fact an important forerunner of postmodernism. Kojève's texts and images, shaped by exhaustion, repetition, and return, paint a reality "after history," one in which every possible form of expression is already achieved (by Hegel, as he believed). I elucidate how Kojève's aesthetics resonate with his famous notion of the "end of history", and how visual art and philosophy inform each other in his work. Besides some textual analysis, I show photographs from Kojève's archives in Paris that explore the exhaustion of discourse and point to repetition as philosophy's only remaining strategy. In these photographs, repetition distorts perspective, fragments time and detaches the viewer's gaze from what they see. I argue that Kojève's proclaimed repetition of Hegel was a propagandistic tool of subverting the limits and possibilities of both art and philosophy.

TM G-83 – Rethinking Work and Career (Panel 4): 'Work and Diverse Perspectives on Autonomy'

Just One More Thing to Do and Then You are Not Done

Matko Krce-Ivančić

Horkheimer was spot-on when he said: „Freedom means not having to work.“ The vast majority of us unfortunately have to work in order to survive, so we try to find work that promises a relatively decent life. But, as Sloterdijk noticed, „before we “really live”, we always have just one more matter to attend to [...] And with this just one more and one more and one more arises that structure of postponement and indirect living that keeps the system of excessive production going.“ This paper not „only“ explores the structure of postponement and indirect living in neoliberal society but also probes the following question: what would it mean to „really live“ today, thus instituting the structure of direct living? Surely, as Tokumitsu claims, „tantalizing closeness is the hallmark of second-class labor: it affords workers a clear view of what could be, yet they remain relegated to the frustration zone of so close-yet-so-far.“ But what happens when one decides to stop chasing the promise of first class work, thereby refusing to live in the state of permanent frustration? The paper explores whether the Cynics, more precisely their ethical practice „the care of self“, could serve any emancipatory purposes here or would the care of self, conducted in today's society, be more likely to boil down to something along the lines of mindfulness ideology and thus prove as yet another way of perpetuating neoliberalism.

Quit to Make Porcelains: Craftsmanship and the New Culture of Work and Career in Neo-Liberal China

Chengjie Xiao

Recently, there is a global wave of great resignation and quiet quitting. In China, young people are embracing the “lying flat” movement to resist exploitation and neo-liberalism in the labor market (Xu, 2022; Zhou, 2023; Zhang & Li, 2022). This project focuses on the cases in post-socialist China when people quit their white-collar jobs and turn to artisanal careers. This paper shows that compared to the dominant entrepreneurial paradigm of self-realization from the 1990s in neo-liberal China (Pang, 2022; Li & Huang, 2014), there has been an alternative narrative of craftsmanship embraced by youngsters since the 2010s. Craftsmanship as a practice has been marginalized in modern society and is considered an outdated way of production and life. Why is craftsmanship popular again in recent years? How Jingdezhen has been reconstructed as an ideal working place for youngsters who are dissatisfied with their ‘bullshit jobs’(Graeber, 2019) and to start a new artisan career? Why handcrafting things become a common practice for people quitting their jobs and fleeing from big cities?

Drawing insights from Foucault's theory of the neo-liberal subject and Arendt and Sennett's concept of work and craft, this study analyses the life narratives and media representations of people who quit their jobs and become craft workers in Jingdezhen. Engaging with the discussion about craft and neo-liberal economy, this study looks into the social imageries of craftsmanship and the dynamics between the state-led discourse and people's vision and experiences of artisan work.

To What End? Bullshit Jobs and Financialisation in an Age of Ecological Breakdown

Edward Langley

In an age of overlapping crises, particularly the existential threat facing our species and the biosphere, it becomes necessary to question what our end-goal is as a society, and whether to possibly redirect our aims. Work, for most of human civilisation, has channelled our attempts to advance, create worlds, construct realities, and build a better future. We value work because it makes a contribution to society, and it is only because of work that we have a functioning society. But today we rarely ask the wider questions about what we are working towards, and why.

David Graeber's theory of 'Bullshit Jobs' (2018) struck a nerve because for many, work seems totally disconnected from any socially-oriented ends. The COVID-19 lockdowns lent credence to Graeber's thesis with the official distinction between 'essential' and 'non-essential' jobs, and the realisation that the former group had bore the brunt of carrying out essential work under low pay and poor conditions.

I argue that bullshit jobs are the result of a highly financialised neoliberal economy driven blindly by the work ethic, but detached from any social purpose (Vallely 2021). Financialisation, as a hallmark of neoliberalism, subverts the ends of the economy away from useful production, and towards the extraction of money as an end in itself.

The ecological crisis, in order to be addressed, requires an ecologically skilled workforce (Carlisle 2019)—as such a radical re-evaluation of the content and purpose of work is not only socially desirable, but ecologically necessary.

TM 1-38 – Thinking-Feeling Desire in the Now: Post-Capitalist Desire and Practices of the Body (Panel 3): 'More-than-Human Encounters'

Alien Love: Optimistic Epistemologies of the More-than-Human

Nikita Prokhorov

Ludwig Wittgenstein is popularly quoted for his remark that even if a lion were capable of speaking we would not be able to understand him. Such lost interspecies-meaning not only presented itself to Wittgenstein, but even more vividly to Octavia Butler in her SF imaginary *Dawn* and Jack Halberstam in their epistemology of the ferox. Throughout *Dawn* we are presented with insightful visions of interspecies meaning generation, epistemic empathy, and embodied queer love as the human Lilith navigates alien abduction and gene-trading with the Oankali, a species living radically multi-species lives mediated by members of the Ooloi gender. This paper draws attention to the ferox wildness and queer romantic longing present within interspecies interactions that make it possible to articulate the language games, epistemologies, and cultures both in *Dawn* and the more-than-human world we inhabit. Specifically, utilizing a Wittgensteinian conception of language and hinge epistemology, the paper focuses on identifying shared meaning during interspecies interactions and teasing out the implications recognizing such meaning has for our understanding of more-than-human life. Hinge commitments are considered to be the arational, action represented, undoubtable, set of commitments which form the foundation-less background against which our language and interaction within the world rest. By bringing forward these hinge commitments alongside epistemologies of the ferox in Butler's *Dawn*, we are able to better recognize the ways in which interspecies meaning is generated in queer and feral ways while drawing out the crucial roles they play in our language and epistemologies.

PARTICIPATORY WORKSHOP: Exploring Human and More-Than-Human Entanglement
Through the Sonicity And Sodicity Of Mud

MUD Collective

MUD Collective is a sedimentology-art research group collaborating across Iraq, France and the UK. Between us we are currently exploring thinking with, through, and about mud, in consideration of shifting ideas around human and more-than-human, organic and inorganic intra-actions, and towards a real geopolitics for today: *geosphere-biosphere*.

Rather than concentrate on visions of a world in crisis, as painted by the mainstream media, how might we work together to reverse the stultifying effect of the image? Can we re-emerge into materiality, by exploring the in-betweenness of the body, mud and water through sound? The sonic dimension traverses (or annihilates) the space between mud and us. It enables a closer encounter with our own bodies, with other bodies and the body of the earth. In this immersion with sound we might find a collision of thoughts and bodies in flux to replace the insistent dogma of our human-centred narratives.

We invite you to explore our deeply material entanglement with the earth via a wordless and sonically immersive encounter with mud. Through this event can we enter a more primal state? Experiencing and creating connections of co-emergence? Might this open out opportunities to merge with the earth? To affect and be affected? To move with mud and be moved?

TM 1-44 – Horrors of Philosophy (Panel 4): ‘Cinema and Theatre’

Cruelty, Horror and Life: Artaud’s Entropic Life-Death

Joel White

This paper’s point of departure is the French poet Antonin Artaud’s notion of “cruelty” as theorized in his two manifestos for a “Theatre of Cruelty” from *The Theatre and its Double* and his Mexican writings, *Revolutionary Messages*.

The central problematic of the proposed paper is the following: To what extent is it possible to develop a rigorously novel philosophy of life-death (thought in the Derridean, biodeconstructive sense) from out of the theoretical and poetic work of Antonin Artaud? While the relation between Artaud’s theory of the theatre, particularly developed in *The Theatre and its Double*, and the concept of life has been frequently discussed (in particular, the fact that the “Double” is often understood as life itself; see: Camille Dumoulié, *Nietzsche et Artaud : Pour une éthique de la cruauté*), thus far most interpretations of Artaud’s idea of cruelty have fundamentally ignored to what extent the nature of life-death is cruel itself, and more importantly, why and how if life cruel (in an Artaudian sense).

I argue that for Artaud, the cruelty of life can be summarised using the following critical definition (critical in the Kantian sense): “Life exhausts its own conditions of possibility through energetic/entropic consumption”. Or, “Life’s condition of possibility (energetic consumption) is likewise its condition of impossibility (entropic exhaustion).” Death thus conditions life. For example, in *The Theatre and its Double*, Artaud frankly states that “life always means the death of someone else”. And in *Revolutionary Message*, Artaud writes that “the sun is above all a principle of Death.”

This paper will outline such a philosophy of entropic life-death, and the notion of cruelty, by reading and drawing out from several of Artaud’s middle works (*Héliogabale*, *Le Théâtre et son double*, *Les messages révolutionnaires*), thinking through the rigorous relation between cruelty, horror, the sublime and life’s entropic condition.

Horror: Laruelle’s Real?

Hazal Kaygusuz

Throughout this presentation, I will try to offer a possible description of Horror without the aid of its atmospheric, hence occasional and representational, connotations such as fear and terror. In doing so the main question will be “whether or not one can reduce Horror to the state of Radical Immanence”. Prior to this process, a secure description of Horror, Fear, and Terror will be done by examining the movies

such as *The Eyes of Mother*, *Infinity Pool* with the aim of assuring its radical autonomy by asking whether or not Horror requires a mystical identification due philosophy.

Once we recognize Horror's infliction into an atmosphere as Fear or as Terror, we can then aim at stripping Horror from the virtual unity it is presumed to have. Horror hence can be materialised into Chaos via reducing its factual existence to whatever material, and emplace this material existence onto Chora where we can then test its susceptibility to the new rules of non-philosophical pragmatics, and see whether or not Horror can change its transcendental function.

Once we have Horror as an instance existing without philosophical transcendence and decision, we can go back to the initial question of whether one can reduce Horror to the state of Radical Immanence of Horror being thought in accordance with the One and not belonging to Real. The resolution of this process will be done by transcendental axiomatization of Non-Philosophy with its two parallel actualisations: on the one hand radicalisation of Kantian thought to determine-in-the-last-instance the identity of thought, and on the other hand reduction of this identity to the state of Radical Immanence.

“Concept Horror” and the Affective Experience of Reproductive Loss in Emma Tammi's (2018) *The Wind*

Mariliis Elizabeth Holzmann

Horror films directed by women are uniquely suited to problematize the affective experience of reproductive loss. This presentation analyzes Emma Tammi's *The Wind* (2018) to understand how the film's horrific representations of interior spaces (the mind, the body, and the home) reflect the affective experience of losing a child. The film begins with a nineteenth-century frontierswoman burying her stillborn son and follows the mother's psychic experience of loss as it is characterized by “demons on the prairie” that haunt the barren Western landscape. Examining horror as a phenomena that emerges between the interior site of women's psychic experience and the exterior object projections of grief and loss, I argue that the film offers a critique of the affective complacency that demands that good mothers conceal their feelings of depression, animosity, and jealousy. In the context of the maternal experience of infant mortality, the “mask of motherhood” perpetuates the psychic antagonisms of ambivalence associated with the perennial horror of losing a child. Toward that end, a critical discourse analysis of *The Wind* and related paratexts considers how the spatial relations between the interior homestead and exterior landscape serve to reflect the monstrous experience of melancholic grief. In doing so, this presentation recognizes reproductive loss as an exemplar of “concept horror” that pushes horror to its boundary edges by problematizing phenomenological experiences of stillbirth, miscarriage, and reproductive loss. A critical feminist analysis of *The Wind* provides an important space from which to develop alternative representations of mother's psychic experiences of loss.

TM 1-45 – Critical Spatial Action for an Earth in Crisis: Shuffling the Narrations (Panel 3): ‘Alternating Spatial Representations’

Mapping the Space of Politics in Bristol through the Lens of the Protesting Crowd

Sebastián Aedo Jury and Aikaterini (Katerina) Antonopoulou

The aim of this paper is to challenge the politics of urban representation and to propose new forms of mapping and perceiving the city by unpacking the imagery of the protesting crowd during the ‘Kill the Bill’ demonstrations, which took place between March and April 2021 in Bristol, UK. Using design-led research, this project sources, evaluates, and categorises images and videos from the events as posted online to devise a series of city maps and models. These unconventional cartographies help decode the spatial, social, and cultural complexity of the city and reveal a new form of constructed ‘ground,’ one that emerges through the people's concerns on their right to protest freely and without restrictions.

With the media having entered the very definition of the self as well as the collective assembly, the crowd as a cinematic object becomes a device through which to understand the complex entanglements of bodies, technology, and the city, and to detach from homogenising and uniform urban

visions. The embodied representations generated from this process reveal hidden and suppressed realities of the city, and allow the marginal, the contingent, and even the accidental to come to the forefront. With the recurrent shifts across the media involved in this process (from photography to drawing to film to modelling and back...) and their subsequent superimpositions, the crowd emerges as an intermedia construction and as an agent that brings together people and the city in a performance of their socio-political context.

Antifascism as a Radical City Map: Spaces of Violence, Free Spaces and Dream Spaces

Günter Gassner

Germany in the 1990s. An end-of-history narrative comes up against the rapid rise of right-wing violence. According to the radical left, while the state 'bans' eleven right-wing groups between 1992 and 1995 it has no interest in destroying right-wing violence because fascist organisations keep revolutionary movements in check. Furthermore, the state itself adopts a fascist approach to urban renewal when social and political contexts in quarters are smashed in order to bring them under control. How can the radical left effectively intervene in fascist narratives and actions; then and nowadays? In this presentation I focus on the concept of 'revolutionary antifascism' as developed in Germany in the 1990s. Rather than creating a 'persuasive' counter-narrative combined with street activism, antifascists explored a spatial practice in which theories and actions interconnect. Their aim was to overcome a system that is based on three forms of exploitation (capitalism, racism, sexism) by means of a continuous and pragmatic process that does not forego maximum demands. I contrapose this process with a modern city map. Triggered by a concrete situation (starting point), revolutionary antifascism implies the construction of left history on the basis of which I determine my location (starting position) and from which I can contribute to the creation of an alternative city (orientation). Describing this illiberal spatial practice, which is neither undefined nor overdetermined and which is imagistic rather than textual, I examine three characteristics – collective, self-determined, system overcoming – in relation to spaces of violence, free spaces and dream spaces.

The City as Sonic Medium: Reappraising Urban Sound Design in Times of Crisis

Sven Anderson

Encountering the city through sonic experience enables a reappraisal of the public realm as a highly relational sonorous field, giving rise to numerous spatial counternarratives and unsettling static notions of architectural and urban form. Acoustically characterised as a composite territory physically demarcated by the fragmentary exterior envelope of architectural facades, this space is activated through the simultaneous intersection and exclusion of specific voices and distinct activities, which together give rise to context-specific noises and resonances. In times - and more protracted states - of crisis, the temporal dynamics of this sonorous field are ruptured by transitions from normalised murmurs to enveloping silence and unbearable noise, demonstrating the capability of the city to be not only perceived, but also weaponised as a sonic and psychoacoustic medium. This presentation leverages the project Sound-Frameworks: Collaborative Frameworks for Integrating Sound Within Urban Design and Planning Processes to query how critical sonic and spatial practices might be employed to address the sonic mediumship of the city in the context of crisis.¹ Although heavily theorised in contemporary sound studies, little effort has been made to connect this line of enquiry with applied design and city-making practice. This practice-oriented exercise highlights how the emergent field of urban sound design must be made answerable to more critical spatial reflection, and emphasises how granting attention to this under-represented dimension of urban space can support new narratives that more proactively address the city as a dynamic and responsive medium in times of inequity, exclusion and crisis.

TM 1-47 – Reimagining Data Visualisation (Panel 3): 'Mapping and Counter-Mapping'

Visualising data in cartography and urban design combine drawing techniques that are akin to art *and* science representational repertoire. Using symbology and other stratagems to communicate data, they convey spatial knowledge. However, while art is knowledge is commonly understood as ‘invented’, scientific knowledge is ‘discovered’, a polarity constructed along the twentieth century as an ‘economy of the binary’ (Jones and Galison, 1998). Under this perspective what could be defined as an (urban) ‘art map’ is either a contradictory category, or an inventive appropriation of the science of cartography.

This paper aims to examine such ‘binary’ approaches to visualise spatial data in urban contexts, investigating the concepts of objectivity, uncertainty, and utopia. It draws on the intersections between what is considered mapping cities as ‘planable’ territories, in the sense of speculating future urban designs that foresees desirable utopias, and gathering data that is compatible to such vision, and mapping cities as ‘disputed’ territories, where present urban designs conform to the establishment of social and economic inequalities and point out to the uncertainties of dystopian futures. Drawing on case studies from academic literature review, the paper will focus on three main debates: the historical association between surveying, mapping, and the development of ‘objective’ visualisation devices (such as photographic cameras); the views ‘from above’ and ‘from the ground’ in relation to data gathering and visualisation; and the contemporary produce of ‘spatial knowledge’ in urban contexts.

Making the Invisible Visible

Sophia New and Daniel Belasco Rogers

This talk shares the long term practice of the artist duo plan b (Sophia new & daniel belasco rogers) who have been, and continue to, record everywhere they go with a GPS for 2 decades now. This started from a desire to see how, as Londoners who moved to Berlin in 2001, they were ‘learning’ the new city through the traces of the places they had been. Although the digital data was seemingly immaterial, they were essentially just saving text files, they found various methods and processes to materialise the data through public drawing, narrating and collective knotting.

Through performance methodologies involving durational and slow processes, the works deal with means of visualising and materialising the otherwise invisible: the traces and journeys of where one has been and when. Alongside these performances of their data, the works create new insights and knowledge of a spectator’s own sense of the shape of their own daily movements, the scale of journeys, recall of their own biography, and their experience of time. The art works ask the viewer to consider their relationship to the idea of the drawing of their own lives, the stories they would tell if revisiting their own journeys and what they might learn from seeing their pattern of activity across a whole year in the form of a carpet.

Morrisland

Peter Jones

Based on a reworking of Abraham Ortelius’s map of Iceland (circa 1590), MORRÍSLAND is a metaphorical / allegorical map that visualises and plots my research findings on William Morris and Iceland.***

By employing codes and hierarchies inherited from the history of visual culture, the map is an exemplar of how the translation of data into graphical forms acts constructively to interpret the information and construct an argument (Lammin, H. 2023, ciWng Drucker, J. 2020).

The presentation will focus on the process and rationale behind how the data was curated and

visualised. By using cartographic and typographic conventions in combination with faux Victorian nomenclature, the map employs visual rhetoric (Sonja K. Foss, 2004) to present a dataset, that is a complex mesh of interrelated facts, personal observations, interpretations and cultural biases.

Whilst the map may be described as well crafted, this use of visual rhetoric is at odds with Beatrice Warde's perspective on typographic visualisation. In her essay *The Crystal Goblet*, (1932) Warde posits that if the wine is the information, then good typography and printing should be akin to a crystal goblet. Like the goblet, good typography and printing should be well crafted and not distract from the message or indeed even be noticed when imbibing the information.

I will also discuss how the adaptation of Ortelius's map, not only acted as a tool/framework to organise and visualise data, but also how the map influenced the data collected. Raising questions about what constitutes the notion of data; how it may be collected, interpreted and presented.

11:00-11:30 – Break

11:30-13:00 – Parallel Sessions 6

TM G-78 – Affects & Collective Practices of the Undercommons (Panel 2): Designs for Shared Ecology

A ‘Mental Health Commons’: The Case of Free Clinics and an Ethics of Togetherness

Ana Minozzo and Ana Tomčić

The political history of psychology is loaded with a brutal project of alienation that has been widely critiqued. Psychoanalysis, in particular, has zig-zagged from reproducing the pillars of such alienation to opening spaces for radical possibilities of thinking subjectivity and practicing togetherness. The latter, however, has been systematically obscured from the discipline’s official history. Our current research rescues the vibrant lives of past and present practices of de-individualising and commoning the clinic.

In this presentation, we will trace historical and contemporary maps of the movement of such free clinics in the field of psychoanalysis or ‘mental health’. Beginning with educational projects in Central and Western Europe (1920-1970), we will discuss how communities that were originally supposed to produce conforming young subjects eventually led to new affective economies and radical forms of psychoanalytic practice, even if they were not initially understood as such. Zooming into the contemporary Latin American clinics, especially in Brazil and Argentina, we find spaces that operate as a political strategy against the forces of estate violence, racial and gender-based oppression, leveraging witnessing and collectivity within a situated territory.

Marginal, peripheric, open, border-clinics. This is the vocabulary of these autonomous emancipatory projects. They exist not only in a ‘free-from-money’ realm, but a ‘free-something-else’, so we ask: what else are these clinics freeing? As we reflect on such projects of reinvention of psychoanalysis, a potency of imagination and creativity unfolds, moving social symptoms into affective-bonds, commonly unleashed.

A Studious Use: Designing from the Undercommons

Giovanni Marmont

Throughout much of their collaborative work, Stefano Harney and Fred Moten have been at pains to disarticulate the notion of ‘study’ from the logic of self-improvement and accreditation that, as they note, ultimately fuel various processes of individuation. Building on this premise, they encourage us to extend our understanding of study to all forms of collective activity that are instead aimed at cultivating and circulating a general indebtedness: the shared debt underpinning a sociality before and beneath individuation – what Harney and Moten call the undercommons. What I want to explore here is how this perspective could help reorient experimental design practices and the way these attend to the sphere of use. More specifically, I wish to consider how ‘use’ could be similarly delinked from its ordinary, individuating terms of instrumental intentionality and be turned instead into a practice of undercommon study. In other words, I am interested in identifying previously unexplored points of convergence emerging between study and use, once both practices are disentangled from the regime of individuation that routinely govern them, and which they are often tasked to reproduce. It is precisely the interplay between, and entwining of, use and study that this presentation sets out to outline: the point when to use is to study and to study is to use. The point when we engage in a studious use.

Verdant Education (Roots, Shoots and Leaves)

Gray Felton

In established approaches to education, plants occupy a position between subject and object; living organisms that we nevertheless dissect without ethical concern, separating them into parts and diagramming their components.

This paper proposes a reevaluation of vegetal thinking, an exploration of how plants can be agents in growing a corpus of knowledge that has the potential to open out to us new visions for education. Deleuze and Guattari approach the branching, rooting and folding of thought as opportunities for us to imagine ourselves and others in new ways. The concepts of the root and the rhizome are often drawn into opposition; this paper brings them into dialogue, exploring how these seemingly contrasting models for thought can interrelate. The focus here is on inclusion and what plants can teach us about how to learn together. This paper explores how these new understandings might feed into a revisioning of how learning might happen and recasts plants as our teachers, guides and collaborators within the undercommons.

TM G-83 – Music and the Politics of Temporality: Creativity and Critique (Panel 1)

Repetition in Late Schubert: A Kierkegaardian Perspective

April Wu

Schubert's copious use of repetition in his large-scale forms takes on an increasingly existential inflection in his works written between 1822-1828. Early Schubert criticism subscribed to the ideal of motivic organicism, seeing the composer's lengthy repetitions as proof of his ineptitude in handling large-scale forms. However, scholars have since rehabilitated this bias and recognised the evocative force of Schubert's repetition strategies. Adorno (1928) designates Schubert's themes as 'truth-characters'—self-contained appearances in no need of a formal process of destiny; Scott Burnham (2005), following Adorno, develops the analogy between Schubertian themes and landscape paintings; Su Yin Mak (2006) frames Schubert's repetition strategies within the aesthetics and temporality of the Romantic lyric. Dissipating the teleological drive of sonata form, Schubert's themes encircle and resonate with themselves in timeless inward motion, evoking the coalescence of repetition and recollection. Kierkegaard explores the notion of repetition as forward recollection in his 1843 philosophical novel *Gjentagelsen*—literally, 'to take again'. I consider the three types of repetition (Bårli 2014) based on Constantin Constantius's evolving understanding of the term in relation to selected excerpts from Schubert's late music, where musical time is shaped around the affects of illusion and reminiscence, disenchantment and pleasure. In finding points of tension and affinity between the literary and the musical, this paper seeks to put late Schubert in dialogue with a sophisticated existential-psychological model of repetition and show how this repertoire serves as a musical portal into this relatively neglected area of Kierkegaardian thought.

Repetition and Reification in the work of Theodor W. Adorno

Daniel Neofetou

It is easy to interpret repetition as an exclusively deleterious phenomenon in the work of Theodor W. Adorno. On the macrocosmic level of society, he posits that the reification of mass culture is engaged in an 'effort of repetition,' the 'bad infinity' of whose perpetual interpellation of subjects 'is the only trace of hope that this repetition might be in vain.' And he argues that these dynamics play out on the microcosmic level of the pop song, with its dynamic of standardised repetition—both generically in terms of structure, and within songs themselves—ensuring that listeners are led 'back to the same familiar experience, and nothing fundamentally novel [is] introduced.' Conversely, he consistently championed composers whose dialectical reciprocity with their musical materials assiduously avoided repetition, both in terms of the refusal to impose pre-given convention, and also in terms of how individual details of a composition acquire expressive quality in their differentiation from those which precede them. However, later in life Adorno expressed scepticism about works whose absolute resistance to repetition he claimed paradoxically led to a situation where the layperson thinks 'radical modern music all sounds the same, because everything is constantly changing.'

In this paper, I will trace the figure of repetition throughout Adorno's oeuvre, and furthermore suggest that, in spite of Adorno's infamous and misplaced antipathy towards the metric regularity of jazz,

Adorno's theory might not be so prohibitive towards the uncompromising repetition of various genres of electronic music which emerged in the decades after his death.

A Collective and Obligatory Rhythm

Paul Rekret

In this presentation I compare a number of theoretical approaches to repetition in popular music. In particular, I take in so-called popular modernist approaches which which mostly view repetition as something to be overcome, mourn what they view as the exhaustion of aesthetic development in popular music, and which view the latter as an expression of neoliberalism. I contrast these with a black radical tradition which has sought to think repetition in music as a site of creativity. I seek to situate these different perspectives in differing understandings of history and contrasting experiences of capitalist time-discipline, especially as these run along gendered and racialised lines. I do so with reference primarily to the work of Mark Fisher, Robin James, Amiri Baraka, and Theodor Adorno, among others.

TM 1-38 – Previsualisations (Panel 2)

What Artists and Art Workers Dream They'll Do When They Finally Give Up

Kelly Lloyd

I was talking to an artist and educator the other day, someone who I'd say is doing pretty well. They've shown internationally, they have a secure job at a well respected art institution, and more importantly they make experimental thought provoking and playful work, and they show up for the people they work with and for. In the middle of a conversation about the UCU strikes, they wondered to me when the day will come when they get to quit and go work at a supermarket. They wondered this with a wistful sense of longing, which is something I'm interested in and what this paper is about.

"What job will we have when we finally give up?" is a game I play often with other people in the arts. In the Contemporary Visual Arts Network England's 2022 survey, 33.67% of respondents thought about leaving the visual arts sector, often or very often, while 61.11% of people reported earning the majority of their income outside of their work as an artist.

With the majority of artists making their income outside of their work as an artist, what is the use of pre-visualising what job they'll do when they finally "give up"? This paper will explore this question by weaving together excerpts from interviews I've conducted with people in the arts since 2017, including curator/producer Ruth Lie and artists Fiona Reilly and Katriona Beales.

Machine Dreams: Figuring the Algorithmic Unconscious of Image-Generation Models

Hannah Lammin

Contemporary AI models such as DALL·E and Midjourney, which generate visualisations of word-concepts, demonstrate AI's increasing efficacy at simulating human ways of seeing. However, elements of spatial dissonance can often be observed in digitally-generated images, and this highlights their complex ontology which consists in processes of transduction between linguistic, algorithmic and graphical forms, each with a distinct logic and spatiality. AI models are reshaping visual culture in important ways, raising questions of how we can account for the algorithms which constitute the latent digital image, the technological unconscious that determines the manifest image's form and style.

This paper considers image-generation models as desiring machines, and their visual outputs as dream-like symptoms of a complex affective assemblage that includes users and the wider internet ecology that provides their training data. It outlines a theoretical framework for analysing these machine dreams, which draws on Jean-François Lyotard's notion of the figural. Lyotard deconstructs the relations between linguistic and visual space, drawing on Merleau-Ponty and Freud. He explores the visual materiality of the "image-figure," before excavating the indirect visibility of the "form-figure," and finally

the “matrix-figure,” which is likened to the unconscious drives: a disruptive force, incommensurable with the field of perception, experienced indirectly through its transformative effects. This paper reworks Lyotard’s interpretation of the Freudian “dreamwork” and uses it to articulate the relations between graphical, linguistic and algorithmic space, proposing a critical approach for tracing the symptoms of algorithmic desire in AI generated imagery.

TM 1-44 – Planetary and Apocalyptic Spaces: Literature, Art and Architecture (Panel 2): ‘Spatiality, Climate Crises and Planetary Resonances’

A Cross-cultural Reading of the Beautiful Frozen Worlds

Lu Feng

‘Everywhere the desert, everywhere solitude, everywhere silence.’ Such is the description of the frozen world imagined by French astronomer Camille Flammarion in his short story *The Last Days of the World* (1891), which brings to mind Mary Shelley’s *Frankenstein* (1818). Around the same time, when the Qing dynasty was falling, two Chinese fictional texts, *The Travels of Lao Ts’an* (1907) and *A Frozen World* (1906), also portray a similar apocalyptic world of ice. But in these two texts, the characters come across pearl-like bubbles, a jade-green sea, and other natural wonders that seem to suggest the possibility of a new world and relate to what John Jeffries Martin has shown in his recent book, *A Beautiful Ending*, that early modern people of three religious faiths—Christianity, Judaism, and Islam—held both fear and hope that catastrophes could bring about ‘a period of abundance, peace, and unity’ (2022: 5). This presentation will compare the imaginary constructions of a frozen world across these two groups of texts from different cultural backgrounds and reveal how their similar yet different worldmakings are predicated on the writers’ particular social, historical, and cultural relations to water. It will also explore how thinking of water in its immobile and least accessible form that divides the earth surface would help us address the issue of globality and totality in modern apocalyptic thinking and open us to a conception of multiple apocalyptic worlds that are of beauty and hope.

Epicentres, Planets, and the End: A Spatial Model of Apocalyptic Change

Jakub Kowalewski

The aim of this paper is to propose a spatial model of apocalyptic change.

Firstly, I offer a conceptual framework for mapping the impact of *localised* apocalypses. To do so, I introduce the notion of *epicentres* – a term I borrow from the Zapatistas. Epicentres can be thought of as local apocalyptic events with ripple effects – akin to seismic shocks – capable of altering their immediate and distant surroundings.

Secondly, I defend a *planetary* approach to the end of the world. Drawing on historical examples of apocalyptic literature, I demonstrate that the idea of the world-totally coming to an end is constitutive of apocalypticism.

Thirdly, I show how localised apocalyptic epicentres can be productively reconciled with the notion of planetary apocalypse. Apocalypticism introduces an *ontological* belief in the contingency of the planet, which enables us to frame epicentres as spatial points of change partially instantiating the world-wide apocalypse. In other words, the possibility of the planetary apocalypse transforms the notion of epicentres from a useful *epistemological* tool for mapping the diverse effects of localised ends, to *signs* of the ontological condition of the ending world.

I conclude this paper by suggesting that the two-fold perspective on apocalyptic transformation – local/epistemological and planetary/ontological – and the transition between these two points of view, can inform *tactics* and *strategy* for a politics of space.

Climate Apocalypse, Ideology and Combined and Uneven Deleuzian Machines

The coming climate apocalypse presents an opportunity and a need to reformulate key belief systems. These include the belief in progress, individualism, techno-optimism, nationalism, and pro-natalism. All of these present serious obstacles to the ability to respond effectively to the climate crisis while at the same time presenting themselves as solutions. For example, Silicon Valley entrepreneurs offer techno-fixes to the climate problem, while nationalists use climate refugees as a way to politically mobilize the right. Still as the conditions created by global heating become more and more acute the ideological field will get reconfigured. I will offer that our coming era will be a unique - uneven and combined mixture of different machines in the sense of Deleuze and Guattari. Fundamentally the techno-economic machine, the party politics machine and the environmental machine will interact in explosive ways. Nevertheless, such interactions are not totally unpredictable ways. For instance, we can be relatively sure that ideology and politics will lag behind both climate change and techno-economy, but them will catapult itself to new forms of thinking and being. I will claim that we going to see events that will lead to radicalizations and “mutations” of existing doctrines perhaps in the way that WWI led to a change from Marxism to Leninism and from nationalism to fascism. I will then try to tentatively draw the figure of theory and praxis for the age of apocalypse.

TM 1-45 – Empirical Philosophies (Panel 2): ‘Studying Climate Change and Health Crises’

Experimenting with Political Norms and Values: the Case of Climate Camp

Just Serrano-Zamora

Social movements represent a unique place of political innovation and experimentation. Activists and ordinary citizens have the opportunity to interpret and put into practice their political values and the norms that regulate relevant issues such as political inclusion and political participation. The ethnographic study of social can contribute to developing the concrete meaning of these norms and values, analyzing the practices that embody them more or less successfully and, thus, gaining new perspectives that enrich debates in political theory and philosophy. Moreover, ethnographic approaches can contribute to exploring the relationships that political values and norms can establish with other constitutive elements of political practice. In my view, a particularly interesting and fruitful way to do this is to identify ways in which actors, in this case, activists and other participants in social movements, often find themselves in a continuous process of adjusting and reinterpreting the various elements - normative, epistemic, functional, aesthetic, etc. - that make up their practices. As an example of this, in my talk I will to present an ethnographic study conducted by myself and analyzed together with Lisa Herzog at the University of Groningen. In this study we investigate how activists and ordinary citizens who participated in a "climate camp" in Northern Germany in 2019 addressed practical challenges and how they developed new understandings of political norms and values as a response.

Studying Open Government and Open Data: Public Philosophy Meets Praxiography

Gijs van Maanen

Conducting research on technologies like (open) data is a complex, ambiguous, and uncertain endeavor. Not only is it difficult to neatly distinguish between the studied ‘technologies’ and the ‘contexts’ in which they are found, technologies also *transform* the relevant norms used to evaluate them. In this paper I present some of the results of research conducted on Dutch open government and open data policies where I dealt with these methodological conundrums. By drawing from political philosophy, science and technology studies (STS), and practice-oriented approaches (praxiography), this paper offers several methodological contributions to debates on the relationship between political theory and empirical research. First, it specifies the often heard call to take ‘real’ political facts and values seriously. Research

in STS and praxiography show that stable entities – e.g. ‘facts’, ‘values’, ‘preferences’, ‘objects’, et cetera – should be approached as the *results* rather than as the ‘inputs’ or ‘contexts’ in which things get done. Second, it argues that such an interactive or mediated way of approaching politics should be accompanied with a normative conception of politics. We care about careful empirical analyses because we do not want to *impose* analytic or normative frameworks onto our research objects. This is to be understood as an implicit moral valuation of the capacities of collectives to engage in self-transformation, to start something anew, or to act political. Many of the more theoretical discussions in political theory, this paper suggests, can best be dealt with in practice, through the conducting of empirical research.

More than One Crisis: Public Health Practitioners Navigating Multiple Crises
Associated with the COVID-19 Pandemic and Vaccine Hesitancy in Flanders, Belgium

Tarun Kattumana

In 2020, the COVID-19 pandemic disrupted societies globally. Public health practitioners were tasked with formulating and coordinating a public health response in the context of a dynamic and ever evolving pandemic. This paper builds on ethnographic research focusing on the experiences of public health practitioners as they navigated multiple crises associated with the COVID-19 pandemic in general, and vaccine hesitancy in particular. Focusing on these experiences helps provide a better understanding of the perspective of those tasked with taking important decisions and implementing public health policy. This research was conducted during the initial phase of the COVID-19 vaccine rollout in Flanders, Belgium. Participants included stakeholders across all levels of the COVID-19 vaccination strategy including but not limited to those producing scientific knowledge, providing policy input, or implementing public health directives locally.

Taking an critical phenomenological approach, the notion ‘crisis’ was recognized as capturing key features of stakeholders’ experience and the paper identifies five distinct crises: (i) crisis of prioritizing, (ii) crisis of communication, (iii) crisis of the changing image of science, (iv) crisis of epistemic agency and autonomy, and (v) crisis of trust. In the case of each crisis, this paper takes a bi-directional approach: using phenomenological methods to shed light on participant experiences of living through a crisis and interrogating the viability of phenomenology as a method to engage with crisis-experiences.

TM 1-47 – Gentle Gestures (Panel 3)

Thoughts in Transit: Reflections on Writing, Feminism and Bad Habits

Giulia Astesani

My practice-research takes as a starting point the deep gaps of lesbian history in Italian records, in conjunction with a long-term scholarly omission of critical research on LGBTQ+ perspectives in Italian academia (Gabriele: 2010, Miletti:2009, Ross:2019) to address a broader absence of lesbian historical evidence in queer archives and academic research. The project proposes an approach to queer historicising built upon a transnational perspective with a focus on Italian and UK lesbian history.

Methodologically, it is assembled around the concept of ‘the note’, which operates within the project as both a written fragment and a musical note, extending and transforming these materials into notations for sonic performances. The project proposes a collaborative art practice forming a ‘critical chorus’ which uses lacks as potential (Hartman:2019) to propel new stories from contemporary lesbian autobiographical stances.

For the LCCT, through a performative lecture – I will present a creative essay exploring the ‘note’ as an anecdote. Building upon material appropriated from lesbian histories and archives as well as from autobiographical fragments, I will investigate how the unfinished and unofficial nature of the anecdote could be understood as foundational material for queer and feminist historicising and as a tool to question ‘proper’ (Lykke:2010) methods of knowledge production. Moreover, I will include sonic interludes as a strategy to think about the state of being ‘out of tune’ – metaphorically pointing at the feminist and queer

anecdote as dissonant tools capable of originating alternative research methodologies producing multiple heterogeneous outcomes (or gestures) rather than one master narrative (Pester: 2017).

Rave Time

Sophie Chapman

I will present a video and workshop on the theme of 'Rave Time' covering sprawling reference points including: sweat, flow states, queer utopias, morphing, mutation, infinity, vibrational frequencies, base, black holes, cycles, life drive, death drive, futurity, horizon lines, peripherals, catastrophe, bewilderment, wildness and and and (you get the point...) in relation to radical pedagogy.

The video will bring some of these points in my current research into coagulation, with an emphasis on how these vibrational frequencies reside in the body, are co-produced by bodies, and are embodied forms of collaborative learning.

The workshop will follow on from themes presented in the video, forming audience members into smaller groups, giving each of them a question to problematize the work in different ways, such as:

- How can we bring a true diversity of experiences/perspectives into coagulation with one another, across sets of languages/forms of life education etc?
- What possibility do queer forms of knowledge have of seeping out into the mainstream when the world is lurching to the right?
- Does acceptance always ultimately = death in another form? Death by co-option/assimilation?
- What are the mechanisms for keeping queer learning alive across generations, when our struggles have been marred by different foe?

*13:00-14:00 – Break for Lunch
(food and drink not provided)*

14:00-15:30 – Parallel Sessions 7

TM G-78 – Radical Repetition (Panel 4): ‘Politized Repetition’

Repetition – The Stage Set for Change

Monika Jaeckel

Performing means moving affectively. Non-performance, though, affects the non-processual static the insistence that it should be 'like that' (Ahmed, 2012, 2014). It leads to a dead-end routine of habitual repetition, ignoring the liberating aspect of routines as a backdrop for changing abilities. The ability to change habitual thinking establishes the agential potential for intra-action. It is influenced by historical, political, and social constraints in addition to being "limited and enhanced by our trained and naturally developed abilities to engage with the world on the fly, thinking-while-doing" (Bresnahan, 2014: 87). A sudden change first becomes recognizable foremost as disturbance, glitch, or noise interference.

However, the fading of effort (affordance) for movements, likewise in thought or actions, allows habit to grow illicit tendencies as the foundation for reacting to the unexpected differently. Movement practitioners' training, like in Parkour, focuses on precision and proprioception through endless repetitions. The goal is an 'in action' (intra-active) ability of "obscure intelligence" (Grosz, 2013: 223), "a kind of agential, body-involved habit" (Bresnahan, 2014: 92). This realising ability of habit also may emerge in a continuously noisy pattern, as a repetitive move becomes addressable (changeable) only by the recognition of its 'routine'.

This apparent paradox demarcates that "practices of knowing cannot be fully claimed as" or one-sided practices of human behaviour. It must be realized by being of and with "matter of part of the world making itself intelligible to another part" (Barad, 2003: 829). Performing is an entangled practice of the habitual with unknown reverberations. The practicing agential involvement of knowing (performing) engages with the dynamism of material-discursive practices towards unknown results. Thereby consciousness of the habitual sets the stage for change.

Radical Repetition in Political Performance Practices

Ana Milovanovic

This paper aims to explore radical repetitions in political performance practices of artists, politicians, and so-called 'common' people, exactly all of them who rebel and protest.

It opens up the questions:

- what is specific of radical repetitions in political performance compared with repetition as the classical aesthetical procedure
- how 'common' people who rebel and protest use models of repetitions in their performances (on the streets, public spaces...), especially how they apply them simultaneously in different places in the country
- how contemporary politicians worldwide use repetitions in their performances as the mechanisms of political propaganda and manipulation of the masses
- how radical forms of repetition can be successful in political fights of 'common' people, through performances (to build the political movements without money and media support, to make some political ideas visible, and to ensure a wide audience for them...)

The paper examines the subject in the complexities underlying the current political situation in Serbia and the research would be based on examples of repetitions in ongoing real political circumstances.

An Experiment in Repetition, Process and Performance

Patrick Loan and Oliver Cloke

As the artistic duo Q_plus_I, we plan to embark upon an experimental journey, exploring the themes of repetition, process, and performance. Assuming the role of drawing instructors, our presentation involves facilitating an activity to engage the participants. Drawing inspiration from the title of "Eat, Sleep, Rave, Repeat" (Fatboy Slim, Riva Starr, Beardyman, 2013), the experiment encourages participants to engage in creative interpretation while exploring the effects of repetition and habituation on artistic output. This process challenges traditional notions of artistic creation and the role of the artist in creative processes.

word
repeat process
draw

The aim is to repeatedly draw a word, employing different processes or methods of drawing. Before the performance, participants are prompted to submit a word and a drawing method, with the selection process for both being randomised and a time limit being enforced. This activity is repeated, with the same word being drawn repeatedly using various processes, and the resulting drawings being presented in a predetermined layout to demonstrate the concept of repetition.

This experiment seeks to explore the fundamental premise of Arthur Koestler, who argued that habits are necessary for maintaining stability and ordered behaviour, but they can become mechanized, reducing man to a conditioned automaton. Our inquiry aims to examine whether this concept manifests within the drawings of the participants as they repeatedly draw the same word. Additionally, the experiment tests the concept of "boring" repetition advanced by Warhol, to determine whether it emerges in the drawings.

TM G-83 – Rethinking Work and Career (Panel 5): ‘Media Representations of Work and Work-Related Values’

Representation of Career Women in Public Discourse

Ghazal Vahidi

The purpose of this study is to investigate how "career women" are represented in British print media by looking at articles published in The Times, The Guardian and The Daily Mail over a 30-year period (1985-2015) using both quantitative and interpretive content analysis.

During the last 30 years, fast development in different areas such as organisational structures, increasing importance of work-life balance and emergence of different forms of career flexibilities are assumed to be the factors that accelerated the pace of changes specifically in relation to the ways women are planning and managing their careers.

In the latter half of the twentieth century, the term "career woman" enjoyed a certain vogue. Under the guise of defining what a woman is, this phrase was coined emphasised what she is not: "a woman whose career is more important to her than getting married and having children" (Orange, 2017) and the press played an important role in popularizing this concept, so an analysis of the newspapers discourse is necessary for mapping the discursive construct of this concept.

The aim is to look at the way language is used to describe the "womanhood" in relation to career narratives and to reflect on how the dominant values and social beliefs are being refracted and constructed. It also tries to identify the extent and nature of any changes in how society perceives career women by analysing, the nature of the news reports discussing career women, metaphors used, and the narrative forms employed.

The Discursive Apparatus of the ‘Middle Class’: Legitimation of Neoliberalism and Possibilities of its Dismantling

Krzysztof Świrek

Work and career are conceptualised in neoliberalism as requiring individual commitment on the verge of psychopathology (Berardi 2009, Han 2010), but they are also discursively related to class categories – mainly the notion of ‘middle class’ which can be understood as a master signifier still uniting meanings of respectability and success. Post-communist societies are especially interesting in this context, as new modalities of work and personhood compatible with neoliberal global capitalism had to be quickly implemented after 1989 (Dunn 2004) and the notion of ‘middle class’ played – and still plays – pivotal role in this process.

In my presentation I will use the example of Polish media discourse as a case study of constructing legitimisation for neoliberalism via the uses of the notion of ‘middle class’. I will present the results of analysis of recent (2021) debate around the identity and condition of Polish middle class to show how this notion merges the interests of different social categories – big capital and self-employed, factual dominant class and everyone with any stable income – and therefore provides democratic legitimisation for neoliberal policies (such as flat taxation and privatization of public services).

In resisting this mode of legitimisation, it is crucial to dissect and weave again in a different manner the way in which social structure is discussed. The notion of ‘middle class’ should be dialectically criticised (as both misleading and showing actual aspirations), and notion of ‘working class’ expanded and updated to include large portions of people presented as (and identifying with) the middle classes.

“I’ve Always Felt Passionate about not Starving to Death”: The Neoliberal Co-Option of Passion in the Service of Work and Capitalism

Anastasia Fjodorova

The assumed *passion* an artist needs to have towards their work to find the motivation to persist in a career with entrenched precarity has become co-opted. *Passion* is also required of individuals responding to adverts for minimum-wage jobs which frequently seek—as an example—“passionate team members who are passionate about customer service excellence”. The language of such job adverts has often been ridiculed in memes. Taking a creative approach by incorporating collage and memes, this presentation juxtaposes interviews with recent arts graduates against the language of job adverts, with the purpose of problematising the co-option and arguable ‘weaponising’ of *passion* by the neoliberal order.

The OED entry for passion includes its usual definition: “an intense desire or enthusiasm *for/ of* something; the zealous pursuit of an aim”. It is perhaps a perverse irony that another—long obsolete—definition of passion exists, that of “a suffering or affliction of any kind,” which becomes strangely appropriate in the neoliberal work environment wherein passion is degraded by being demanded. A possible danger of using such language, wherein ‘passions’ are used to describe, or ‘dress-up’ the most menial roles (Burbridge, 2020), is that an argument can follow that those passionate enough can forego being compensated with a liveable wage when surely *passion* should be enough to sustain the worker, in the same way *passion* is assumed to sustain the artist. There is an inherent ‘violence’ in the endemic use of *passion* within the language of job adverts that further serves the aims of capitalism.

TM 1-38 – Epistemic Challenges to Democratic Institutions (Panel 3): ‘Reconsidering Democratic Ideals’

Authority Through Service – A Mesoamerican Challenge to Western Notions of Political Representation

Matthias Kramm

In this article, I draw on the Mesoamerican institution of community offices (cargos) in order to challenge notions of political authority and political representation in Western political philosophy. I argue that the Mesoamerican tradition of cargos allows for a notion of political expertise that is acquired by rendering a service to one’s community. This political expertise could be made a prerequisite for political representation without being vulnerable to a number of charges that have been raised against epistocracy. First, I introduce the cargo system and its socio-cultural background and construct an idealised version

of the cargo system as a basis for the subsequent discussion (Wolfeberger 2019; Topete Lara and Díaz Araya 2014). Second, I discuss three objections against the rule of political experts and examine if and to what extent they apply to the cargo system (Estlund 2008; Viehoff 2016). Third, I develop three reasons why the cargo system and its conceptualization of political credibility can be advantageous for liberal democracies as it removes incentives for short termism, takes away an exclusive focus on the election campaign, and provides reasons for accepting an office holder's political authority even for those who have not elected them (Caney 2014; Talisse 2021; Christiano 2012). Fourth, I identify remaining internal and external challenges of the cargo system and outline a possible pathway of how the cargo system could be implemented in liberal democracies. A final conclusion provides a brief summary of my argument.

Reimagining their Laws Together

Michael Murphy

This paper offers a radical break with the existing limits of research into legal pluralism (LP), the appreciation of multiple legal orders within a nation-state, to rethink the foundation of law and its relationship to democracy. Recent challenges facing democracies, the rise of populist democracies and the crisis in the rule of law, have led to a reassessment of law's role in democracy. A problem, however, is that this reassessment of the role of law in democracy is usually approached through existing approaches which remain topdown, elite accounts, and which yet present the political-legal sphere as neutral, universalistic, and objective. The introduction of a post-Western account of critical cosmopolitan social theory (PWSCT), includes insights from decolonial and Asian philosophical traditions. PWSCT offers an interaction-based approach, one that stresses mutual understanding, epistemically rooted in an 'aesthetic rationality' which is both 'imaginative' and deliberative'. This distances itself from the moral background of legal and political theory, individualism, but in which, in the relationship of self and other, each accounts for the other. Here the paper expands the existing visions of living law and legal plurality to explore the potential of the 'liquid' and reflexive relationship, a double movement, between the individual, community, and the state. This shifts LP's attention away from selective institutional experiences to instead focus on a positive articulation of the importance of legal frameworks for being a self, for being with others, and for being in an ethical community, including those that have previously been silenced and excluded.

The Discourse of Objective Truth at the ICJ: Repoliticizing the Factual

Mike Videler

In my doctoral thesis, I explore how the orthodox discourse of fact-finding used by the adjudication community of the International Court of Justice, organized around the notion of objective truth (a remnant of Enlightenment epistemology), constitutes – rather than expresses/facilitates – facticity, rationality, and the subjectivity of the factfinder. In this paper, I argue that the technologization of dispute settlement has depoliticized its epistemics by assembling fact positivism, universal reason, and autonomous subjectivities. Moreover, its discourse reinscribes an imperial logic which structurally and unproblematically favors Western knowledges while negating alternative, Southern, and indigenous epistemologies at the 'World Court'.

Speaking to the stream's theme, the epistemic challenge is overcoming how the orthodox discourse itself frames this challenge, i.e., as one of accuracy, access to evidence, and proof.¹To that end, I examine the co-production of knowledge|power in the construction of the factual through a post-foundationalist, non referential reading of case law and other attendant scholarly products. My objective is to repoliticize the politics of judicial truth and to break the liberal imaginary which holds hostage the creative potential of the factual and excludes a radical reimagination of international dispute settlement around contingent, agonistic, negotiated, decolonial, and radically democratic lines.

TM 1-44 – Horrors of Philosophy (Panel 5): 'Philosophy'

The Overwhelming Sublime and Deleuze's Encounter

Vladimir Ivlev

This paper investigates Deleuze's Encounter and its treatment of the sublime within the context of Kant's discussion on the subject. Kant describes the sublime as a product of the mind rather than sensible experience, meaning that a violent storm is not the origin of the feeling of sublimity, but rather our imagination and ideas of reason affecting something akin to a divine experience. Deleuze argues that in so far as such an experience is explicated under the order of the recognisable, such as God, it fails to sufficiently disturb the harmony of our faculties so as to penetrate the concrete richness of the sensible. I will instead propose a version of the sublime that aims to be far more effective as an Encounter than any other exposure to the unthinkable, such as art, which is Deleuze's preference. The proposed version is sublimity coupled with horrifying degrees of scale, an exponential sense of losing control similar to cosmic horror. I will argue that such an experience not only manages to penetrate the Being of our faculties but may also aid in explaining the formation of novel human organisations through collective trauma. To that end, I will be using examples from popular media and historical records to make the case and suggest any further approaches that may benefit research into this topic.

The Horror of One – Nietzsche, Fanon and Kristeva on Individuation

Andrea Rehberg

Western philosophy conceived as metaphysics, especially since the intervention of Descartes, has prided itself on the achievement of individuation and the monolith of the subject. Its establishment and consolidation (e.g., in Kant or Husserl) have been among the key projects of philosophical modernity, if not *the* central project. It is clear that comprehensive Western globalising Capitalism and its central expansionary and exploitative practice of colonialism needed the theoretical underpinning of the individual in order to function. Hence it is no surprise that the expansion of Western colonising and the ideology of subjectivity arose in tandem with each other.

This paper aims to bring together the thinking of Nietzsche, Fanon, and Kristeva on individuation and to consider their discussions of the various problems with it, given their differing but – at least to some extent – overlapping concerns. Each of them associates the process and the product of individuation with a peculiar kind of horror, even if the precise nature of this horror is distinct in each case. In order to chisel out the precise differences between their conceptions of the horror of individuation, a detour through Schopenhauer's understanding of the principle of individuation will also be called for. In a more speculative and expansive mode I will, moreover, ask what it would take to work through 'the horror of one' as described by these writers and what would await us on the other side.

The Horror of Learning: The Epistemological Lessons of Weird Horror

Michael Ardoline

Philosophers of art, with some exceptions, define horror as a genre in terms of its unique affects. For example, in Noel Carroll's influential account, horror is the genre that uses monsters to provoke the affect of art-horror in its audiences. When looking to sub-genres then, we may expect that they are marked out by modulations on these affects or in their constraints on the type of monster that provokes them. In this paper, I will argue that this is not the case for Weird Horror. Weird is a sub-genre of horror that trades in fear of the unknown. I contend that the essential structural feature of Weird Horror is not a unique affect, but that it explores epistemological transformation. That is, in Weird Horror, the protagonist will undergo some radical change in their understanding of the universe and what is possible in it. This change is generally so fundamental or overwhelming that it produces a new subject, often a "mad" one (though we must be mindful of whether they appear mad only because we have not undergone the same realization). This epistemological aspect of Weird Horror should make it of particular interest to philosophers. To show this, I will analyze a canonical example of epistemological transformation in Lovecraft through L.A. Paul's concept of Transformative Experience and Gilles Deleuze's account of the Superior Exercise

of the Faculties. Ultimately, I argue, the Weird dramatizes the most antagonistic aspect of the relationship between learning and the subject.

TM 1-45 – Madness and Capitalism (Panel 1): ‘Capitalism’s Pharmacy’

Fromm and Adorno: Variants of Social Pathology Critique

Paul Ingram

Social pathology critique may be defined as a method of social criticism that transcends the established framework of normative values within which ethical judgements are typically made, to diagnose those structures and norms themselves as ‘pathological’, i.e. fundamentally wrong, false or irrational. Its targets are socially generated impediments to human self-realization, and collective deviations from the conditions necessary for the good life. To characterize the logic of capitalism as a form of madness is a classic iteration of this approach. Other notable examples include Nietzsche’s *Genealogy of Morality* and Freud’s *Civilisation and its Discontents*.

Social pathology critique is most closely associated with the tradition of Frankfurt School Critical Theory. This paper compares the versions of the method developed by two members of the first generation, Erich Fromm and Theodor W. Adorno. More recently, Axel Honneth’s highly influential formulation of it has led to a restrictive cognitivism, which classifies social pathologies as ‘second-order disorders’, essentially located ‘in the head’. By contrast, Fromm and Adorno are both concerned with underlying social dynamics. Their descriptions of social pathologies are arguably richer as a result.

The differences between them bring into focus some of the key methodological issues involved. On what basis can the context-transcendent truth-claims of social pathology critique be justified? Does it require a positive conception of the good life as the standard by which to judge contemporary society, as in Fromm’s normative humanism? Or can it proceed dialectically through determinate negation, as in Adorno’s immanent-transcendent approach? These questions remain relevant, given the continued need for a mode of critique capable of articulating the objective insanity of the capitalist system.

The Economy of Madness: A Critique of Medicine Capitalism in Emma Grove’s *The Third Person*

A. Tarun

We now live in a world which generates madness, fails to address it appropriately and, in turn, makes it worse. The overmedicalization of ‘madness’, referred to as mental illness in biomedical terminology, is a defining feature of psychiatry whereby individuals go from being *patients* to *consumers*, thanks to the tacit partnership between psychiatry and pharmaceutical companies made possible by capitalism. In this paper, I would like to explore what I call the ‘economy of madness’ under capitalism by looking at Emma Grove’s *The Third Person*, a graphic memoir about dissociative identity disorder (DID). I wish to show that in the process of viscerally demonstrating what dissociation looks like using the form of the graphic memoir, Grove’s narrative highlights and critiques the crisis of (therapeutic) care that is at the heart of medicine under capitalism, where profit-making and capital accumulation are privileged at the expense of individual suffering. Following this, I will argue that for Grove, and many others, dissociation functions as a legitimate response to capitalist ways of being, wherein ‘alters’ (or selves) step in to avoid social ostracization, process trauma, and ensure survival in the face of the specific capitalism-induced precarity/-ies. Finally, I will argue that ‘going insane’ is to be seen as part of a critical survival apparatus for the Mad—but especially for queer bodies such as Grove’s protagonist in the memoir—who are often treated as wasted bodies, or what Martha Russell calls ‘surplus population’, since they are considered irrelevant to the political/economic/patriarchal system.

Oedipus, or the Undecidable Problem

Caroline Loftus

Deleuze and Guattari's *Anti-Oedipus* articulates a criticism of psychoanalysis in the form of the five paralogisms Freud committed by reducing desire to the Oedipus complex. Just as Kant's *four* paralogisms foreclose Cartesian rational psychology's misapplication of the categories of the understanding, Deleuze and Guattari's *five* paralogisms foreclose psychoanalytic misapplications of the syntheses of the unconscious. The first four paralogisms of psychoanalysis concern one synthesis each (connective, disjunctive, or conjunctive). The fifth paralogism, however, in excess of Kant's number, conjoins all of them in a critique of psychoanalysis's tendency toward an "afterward" [*par-après*]. Arising from problems of the difference between the etiologies of neurosis and psychosis in the late Freud, the fifth paralogism's claim exceeds the general notion developed in *Anti-Oedipus* that psychoanalysis presupposes the primacy of psychic repression to social repression.

I argue that Deleuze and Guattari's critique of the fifth paralogism also destroys the psychoanalytic shibboleth of *Nachträglichkeit* (*après-coup*, "afterwardness") via the critical philosophy of time expounded in Deleuze's *Difference and Repetition*. Etiology based on *Nachträglichkeit* promotes the false dichotomy between the real and the possible, wherein the psychic structures that generate mental illness exist in germinal form, always ready to instigate symptoms in light of later events. Deleuze and Guattari instead think the Oedipus complex as a *virtual* entity, an immanent effect of the *problem* of capitalist social reproduction, not a true cause to be uncovered under everything. As such, they account for the generation of neurosis and psychosis as clinical entities under capitalism without hypostatizing them.

TM 1-47 – Gentle Gestures (Panel 4)

The Ignorant Art School

Sophia Yadong Hao

Focusing on archival material, artists and educators represented in the ongoing five-phase exhibition and event programme of *The Ignorant Art School: Five Sit-ins Towards Creative Emancipation* initiated and curated by Hao since 2021, the presentation will reference three case studies; the Hornsey College of Art Sit-in of 1968, the White Room project initiated by Rita Donagh at Reading University in 1970 and Gudskul, an alternative art education platform in Jakarta, to explore non-hierarchical models of alternative pedagogy which understands the creation and dissemination of knowledge as an inherently social and thus collaborative process.

Asserting the curatorial as a mode of critical inquiry that transforms the exhibition space into a laboratory for activating collaborative and/or collective agency, the presentation will delineate The Ignorant Art School as an 'event/moment of knowledge' outside the institution in which hegemonic inequalities of access and power can be unlearned.

Forget the Plan!

Angeliki Avgitidou

This proposed paper is a reflective account of my experience of teaching performance art classes and workshops and the ways practice becomes a locus of learning for both student and teacher where methodologies are negotiated and constantly re-evaluated. The "plan" of the title refers to the planning of the practice which takes place in class, part of our "contract" with the students and an element assessed by evaluating bodies. Forget the plan is about letting go of lesson plans and desired outcomes as a response to observations during the lesson itself. The paper recounts observations and reflections on a specific exercise carried out in class at beginners' level. During the practice a re-evaluation of my instructions as a response to how these are carried out may help in correcting/ complementing them. I have also found out though that noticing what is happening and putting aside the stray from my objectives may reveal different strands for learning, respond to an urgency of the present moment that I should not disregard and provide an opportunity to continue teaching without disrupting the flow of the practice. In

my account a few specific questions are combined with more general questions like: Does the “failure” to achieve the goals of the exercise that I set, open up opportunities for other explorations/objectives? Is there something unravelling that provides the opportunity to highlight another aspect of performance to explore? How can I point out remarks but not express them negatively or as deficiencies? How may I unleash the students’ creativity without providing a pattern to follow?

Tearing: The Rip and Spill of Co-Curating States of Uncertain Certainty

Alice Bell and Marina Sossi

This presentation will showcase our recent exhibition *TEARING* (PSP, UoL, 2022). This feminist-led pedagogical investigation, (Bell Hooks, 1988), was a *loving-living-laboratory* that took place over four-days of making: disturbing the gallery as a site of performative learning and temporality. Artistic stimuli activated our conversations, investigations, and interrogations on: *Destruction, Mistakes, Precariousness, Things-Going-Wrong, Spillages, Masters, Violence, Goodness, Messiness & Micro-Scenes*. Together with an eclectic mix of MA Fine Art, BA Musical Theatre, PhD and BA Theatre students; our collaborative actions spontaneously flattened educational hierarchies challenging normative institutional relationships. Instead, we scratch-workshopped themes through our bodies, voices, text, movement, film, play, risk and various objects, democratically. Think *a suspended scaffolding plank, a catwalk of white carpet, a golden mirror, lily pollen*, and other physical and verbal *spillages*, that interrogated ‘a desire for’, ‘a fear of’, and ‘experience with’ *TEARING*. The space *co-create/co-curated* was part-performance, part-ritual, part-installation, part-song and moved between private, public, intimate and distant places exploring ‘more-than’, ‘too muchness’, ‘flux’ and ‘spontaneity’. The subtext was the *unspoken* and *unfinished*. Same, same but different – the aim to get lost, to sync, to transform. Theoretically after Franko B, we experienced our artmaking as a form of *Intercourse* and as with Luce Irigaray - an opportunity to generate a form of performative *Lovemaking*; we sought to queer the relational zone between Self and Other from the inside-out. We also considered in-action concepts of ‘proximity-in-distance/distance-in-proximity’, ‘relatability’, ‘shareability’, ‘borderlinking’, ‘co-effect’, ‘self-fragilizing’ (Ettinger, 2020), as radical new ways of confronting ethical, social, pedagogical and political concerns, care-fully.

15:30-16:00 – Break

16:00-17:30 – Parallel Sessions 8

TM G-78 – Radical Repetition (Panel 5): ‘Repetition as Material (3)’

That Worm-like Feeling...

Eldritch Priest

Almost everyone knows what it’s like to have a song “stuck their head.” But curiously, no one seems to understand why this occurs or how it may be remedied or prevented. Although research in experimental psychology and the neurosciences is being conducted to determine the memory systems and brain networks that are implicated in the production and maintenance of “earworms,” there’s very little speculative thinking that seeks to address the technical and ecological nature of these attentional parasites, and the way their spontaneous capture of attention articulates with certain tactics of cognitive capitalism. In this paper, I approach earworms as an artefact in the sense that cognition is always, as Bernard Stiegler argues, a function of technics. The repetitions of the earworm, I suggest, is not a simple neurological aberration but the way musical sounds pressed into the unconscious technological refrains of the everyday—where cognition, reflex and habit coincide as pre-individuated techniques of existence—make themselves felt as thought. Expanding on this premise, I argue that earworms articulate a strange form of attention that paradoxically resists the distraction that conditions it. In this way I suggest the repetitive persistence of the earworm can be linked to the workings of a technosocial apparatus that Vilém Flusser described as a program of sustained diversion whereby the sheer fluctuations in the force of existing makes us “channels for eternal repetition.”

Rec(h)ording Elegy: Repetition, Memory and Empathy in the Poetry of Cecilia Vicuña

Rachel Robinson

This paper shows how the Chilean poet/artist Cecilia Vicuña uses repetition in her radical elegiac poems and performances as an attempt to recover not only the memory of an individual but also a collective way of feeling that modern society often obscures. Vicuña’s material *re*collection of the Incan writing system, the ‘quipu’ (which is formed by knots repeated on threads), highlights how the repetition of words, phonemes, and versions of the poems themselves, along with changes in and the spaces between repetitions, allow for the recovery of a certain past knowledge. Vicuña’s ‘quipus’ remind us of the elegy’s nature as a form of memory (‘recordar’, in Spanish) and recording, or *rec(h)ording*, in the sense that it acts as and encourages a way of chording *again*, that is, of repeatedly connecting together. As Vicuña states, ‘To remember (recordar) in the sense of playing the springs (cuerdas) of emotion. // Re-member, re-cordar, from cor, corazón, heart’ (1997). Vicuña’s *rec(h)ordings*, as strings connected through repetition, encourage the reader to use their senses (one must bring together words and spaces visually, aurally and at times kinetically). This sensorial engagement, I argue, brings out a particular way of understanding that comes from *remembering* the “cor” (“heart”); it produces the ability to understand and share the feelings each other. Repetition, then, is not only an “opening up of a space for the transmission of self”, but also for the recovery of a collective sensorial knowledge of empathy.

Performative Intervention (2)

Lee Campbell and Nick Eisen

TM G-83 – Rethinking Work and Career (Panel 6): ‘The Trials and Tribulations of Work in the Neo-Liberal Society’ + Open Roundtable Discussion’

Working Whilst Learning – Student Experiences of a Highly Performative and Exploitative Labour Market

Ricky Gee, Sharon Hutchings, Tom Vickers, Kate Nunn, Banu Ozveri, Megan Fountian, Tai Peters-Tsang, Amelia Elderkin, Tayyibah Emad, Hollie Wright

The neo-liberal university, with its increase in fees and continual emphasis on ‘employability’ positions and coerces many 21st century students towards the singular outcome of a ‘high-skilled’ destination. Employability neglects student social position and how this influences the necessity to work whilst studying to meet basic living costs, in turn negatively impacting on their studies. The employability agenda therefore wrongly assumes that ‘Graduate Employment’ is a transition into the labour market rather than an established employment trajectory.

This presentation provides insight into a collaborative research project including academics, alumni and students, to highlight the lived experience of working whilst learning. The research asserts how working comes to be seen as a necessary evil whilst studying in a high-fee HE regime, at a post 1992 university, providing additional pressures upon the student experience. It exposes the lived experience of working in a highly performative and precarious labour market with intensive working practices that colonise leisure and study time. The rich articulations produced by students and alumni, analysed by the collaborative, highlight the limitations of a one-size-fits-all employability model. It also asserts how critical and sociologically informed approaches to ‘employability’ can aid the agency of graduates by enhancing their capacity for critical reflection when navigating the contours of the precarious 21st century labour market.

Roundtable/open forum discussion

All stream presents and participants

TM 1-38 – Representing the Non-Normative (Panel 2): ‘Rights Claims at the Frontier of Inclusion’

Mattering Social-Environmental Struggles: Conceiving Grief beyond the human

Caio Dayrell Santos

This paper explores the political and subjective overtones of ecological grief. Since Freud, psychoanalysis has understood mourning as a long process of affective suffering that triggers social relationships, being an elaboration for reinvestment in social ties. But, more recently, Judith Butler appropriated this originally clinical category to think about recognition struggles, developing how collective mourning processes have strong political, ethical, and social implications.

Mourning for Butler is understood as an unconscious impression of sociability that illuminates our relational bonds with others, our complex dependency on communities, and, in turn, our political and ethical responsibilities towards these very systems. It functions as a litmus test for the recognition of a life, offering an intersectional framework of analysis to understand how violence is unequally distributed while also serving as an ethical calling for policies and practices of collective care.

This perspective allows us to conceive subjectivity as not only socially constructed but also inherently ecological. As mourning presupposes an elaboration of bonds between the subject and others, it promotes the recognition of shared precariousness and ecological communicability that encompasses both human and non-human beings. Following Karen Barad, a “sympathetic, but critical” reading of Butler’s concept on materialization allows us to understand how grief materializes connections and subjectivities that question our own knowledge of what is “human”.

The Youngest Others: Stateless Children without a Voice Call from the Borders

Human rights are a key focus in the twenty-first century; however, they also are among the greatest quandaries in our time because of the large number of people regarded almost sub-human, due to the problem of statelessness. Among the millions of stateless humans are the youngest of our citizens, children. This punctuates the issue with more peril, asking where, indeed, the boundaries of human rights lie, when a group of babies can be born into a world that says they possess no legal identity. This hindrance of their beginning limits opportunities for education, work, travel, and virtually anything else others with the rights to recognized citizenship may obtain, making them Others, often forever.

The 1961 United Nations Convention on the Reduction of Statelessness recently celebrated its 60th anniversary, seemingly with little progress. In 1989, the UN Convention on the Rights of the Child, was reported by the organization as the “most rapidly and widely ratified international human rights treaty in history”, declaring “childhood is entitled to special care and assistance”. Despite widespread ratification of these documents, we remain a society where 4.2 million children are known to be stateless (UN, 2021; UN, 2014; UN 2015), and likely many more not are yet unknown. Statelessness remains one of the great human rights crises of modern culture, a moral and legal dilemma that must be addressed. My research analyses the crisis of children without a state (Bhabha, 2011; Blitz, 2011; Alfirev, 2011; Hovy, 2011), offering possible actions we might take.

TM 1-44 – Planetaryity and Apocalyptic Spaces: Literature, Art and Architecture (Panel 3): ‘Performative Representations of Morphology and “Progress”’

Against the Behemoth

Isabel Argüelles Rozada

The city is the privileged setting for the History of thought. Ranging from the Greek agora, where it was the necessary space for the development of Philosophy, through Renaissance utopism, to the futurist projects of the beginning of the twentieth century, the city has been linked to the idea of Civilisation. However, the West has also used urban imagery to symbolise the chaos. Thus we have two opposed models: Jerusalem and Babylon, in Augustine of Hippo; the Leviathan and the Behemoth, in Thomas Hobbes. The purpose of this proposal is to investigate the influence of this contraposition in cinema, asking how its visual constructions reproduce and strengthen such conceptions of the "good" and the "bad" city. First, Vertov and Ruttmann's "urban symphonies" will be considered, demonstrating how the Myth of Progress affects the construction of both the socialist and capitalist city. It will then consider the recent film *Koyaanisqatsi*, demonstrating that, by using the same urban symphonies' visual mechanisms, it generates a profoundly dystopian vision of the city. The conclusion will be that the great capitals still function as important visual references in which both West's hopes and fears crystallise; although, a priori, the themes and ideological tendencies of these films are different, they share a series of visual codes and ideological messages in their understanding of urbanity.

The Sublime and the Beautiful in Progressive Rock

Julia Libor

With Pink Floyd's *Dark Side of the Moon* celebrating its 50th anniversary this year, progressive rock is yet to be re-discovered again in our cultural spheres. In my presentation, I shall argue that progressive rock contributes fruitfully to a discussion on perspectives on storytelling in the Anthropocene through challenging views on the Sublime and the Beautiful alike.

Music produced in the 1960s and 1970s often responds to environmental and ecological as and to the discovery of space alike. Here, it is especially progressive rock, along with its branch space rock, that crafts an understanding of the Anthropocene through musical arrangements, lyrics on space and

distinct album cover art. The universe and space have become focal points in this genre as the impact of David Bowie's *Space Oddity* for example depicts.

Human-made music about space invites us to re-think storytelling in the Anthropocene as it ties in with the central question in Ecocriticism: Who speaks for Nature? Ultimately, it is us humans that have constructed musically a distinct narrative about the universe, arguably a space *sublime* and *beautiful* at the same time. Thus, the presentation shall use examples of lyrics and album cover art of progressive rock which depict the narrations of outer space in the Anthropocene. Here, progressive rock and space rock alike play a crucial role in a storytelling *in* and *about* the Anthropocene: with the heavy influence of the first moon landing, progressive rock provides a look into the future through narrations of space. On the other hand, numerous songs in progressive rock present us an introspective, critical view on our planet in the Anthropocene, discussing the destruction of planet Earth by humans and subsequently apocalyptic landscapes – leaving us with new perspectives and insights on what is really *sublime* and *beautiful* in the Anthropocene.

Worldbuildings and Earthmakings with Athenian *Horoi* and Amazonian Anthrosols

Calum Hazell

This paper appraises prospects for speculative worldbuilding and earthmaking praxes, initially with recourse to the Ancient Greek *horos*. As established in the first part of this paper, *horoi* were inscribed stelae serving to mark the material-conceptual boundaries of all manner of private properties, public arenas, and sacred enclosures. Contemporarily, *horoi* are perhaps best known through their widespread dismantling as part of Solonian political reforms in 6th century BC Athens. Solon's *seisachtheia* (lit. 'shaking off of the burdens') described a systematic debt-relief programme that sought to abolish the profound social inequalities associated with the Draconian constitution and paved the way for Athenian democracy. In a surviving fragment of poetry, Solon equates his 'disestablishment' of *horoi* with the 'liberation of the black earth.' Thinking-with the *horoi* and in conversation with recent anthropological scholarship, in the second part of this paper I conceptualise worldbuilding as a practice of establishing/disestablishing boundaries. This approach 1) sheds light on the mechanics through which, per Goodman, 'worlds are made from those already on hand,' 2) entails constitutive non-relations between worlds vis-à-vis the pluriverse, 3) helps conceive every worldbuilding an earthmaking or a vision of (an) earth. Finally, I place Solon's 'liberation of the black earth' in conversation with indigenous pre-Colombian land use of *terra preta* anthrosols in the Amazonian basin to assess the situatedness of (an) earth relative to worlds and think Deleuze and Guattari's invocation of a 'new earth' and 'people to come' anew.

TM 1-45 – Empirical Philosophies (Panel 3): 'Plural Experiences and Epistemic (In)Justice'

"Closing the Loop" of Empirical Ethics

Lotje Elizabeth Siffels

Empirical ethics, on the one hand, seeks to move the field of ethics beyond both a reliance on universal principles and an emphasis on the development of normative criteria for what should count as a 'good' practice (Hedgecoe 2004; Pols 2015). On the other hand, empirical ethics also aims to move the field of ethics away from an emphasis on critique that has long motivated much research in the interpretative social sciences (Jerak-Zuiderent 2015; Latour 2004). Instead, empirical ethics takes as its focus the empirical description of everyday morality. In making this double move, the approach has shifted research questions in promising new directions (Haimes 2002; Lehoux et al. 2012; Mol 2002; Molewijk et al. 2004; Pols 2016; Heeney 2017; Swierstra 2015).

However, by taking a descriptive approach, empirical ethics requires the researcher to take quite a distance from their subject, while refraining from any kind of prescription. This distance can be

dangerous and also a little dishonest when we are discussing contemporary issues of social injustice. One may wonder whether empirical ethics is too apolitical. This talk investigates to what extent proponents of empirical ethics have a warrant or imperative to “close the loop” of empirical ethics -- that is, to render evaluations of the ‘good’-ness of practices from beyond those practices, yet in a way that draws upon the situated accounts of everyday morality that empirical ethics approaches aim to generate.

Humanizing Theory: What Does It Mean to Incorporate Lived Experiences into Social Epistemology?

Merel Talbi

With the increasingly social bend that epistemology has taken in the past few decades (Goldman 2010), academic philosophers that are interested in the production of knowledge continue to take an interest in empirical scholarship. Increasingly, a more critical social epistemology, that aims to bring into focus the injustice and oppression that takes place in the process of knowledge production (Fricker 2007, Dotson 2014, Medina 2012), has taken to making use of case studies and more qualitative studies and examples to provide illustrations (whatever that might mean) for philosophical arguments.

Social epistemologists are not the first to use empirical work to support philosophical theses. Similar methods have long been undertaken by philosophers of science (Kinzel 2015, Elgin 2017), where theorizing on the evidentiary and argumentative status of case studies from the history of science have yielded various analyses of *how* these examples really function in relation to philosophical thought.

In this talk, I explore how we might integrate more practical case work in the form of *lived experiences* into philosophy, and how we might do so in an inclusive manner. I will evaluate how philosophers of science have thought about integrating practical and theoretical knowledge, and turn to Paulo Freire’s *Pedagogy of the Oppressed* (1968) for a dialogical approach of humanization in order to allow for lived experiences, as described by the black feminist thinker Patricia Hill Collins (2008), to enrich our theoretical work as philosophers, with the aim to develop a more inclusive understanding of how philosophical knowledge is produced.

Refusing Research in Rotterdam

Catherine Koekoek

Not everything you encounter in the field, needs to be research: “there are some forms of knowledge that the academy doesn’t deserve, and research may not be the intervention that is needed,” as Eve Tuck and K. Wayne Yang (2014) argue in their plea for refusing research. I propose to use the logic of refusing research to make sense of my long-term engagement and collaboration with participatory community theatre *Het Rotterdams Wijktheater* (RWT) in Rotterdam, as simultaneously a philosopher, empirical researcher, participant, and increasingly colleague and friend. RWT is run by a professional staff of theatre and film makers, technicians, producers, and outreach workers and produces theatre for and by people from the community, on issues relevant to those groups. Being part of this community theatre practice as a researcher means navigating several often-conflicting logics. Philosophers tell me to read more Brecht and that experiences in the theatre will not tell me anything new, as “practice is just applied theory.” Social scientists and the ethics review board focus on the proceduralised formalities of participant privacy, which, though important, remain premised upon a project-based understanding of the researcher entering the field, observing, and leaving it untouched. Fellow participants joke about my intellectual interests, while the theatre involves me in their projects and asks to be part of an international event because I speak English. I argue that being an accountable, situated researcher requires the ability to shift between personal, public and academic logics or roles, acknowledging that not everything is research.

TM 1-47 – Reimagining Data Visualisation (Panel 4): ‘Democratising Data’

Performative transparency: can open data journalism convey evidence and credibility?

Claudia Miranda Rodrigues

Data visualisation as a means of clarifying information and reinforcing credibility underpinned a crossover between the quasi-professions of journalism and social sciences in the 19th century (ANDERSON, 2018). In modern days, infographics have been used to cover events like the Covid-19 pandemic, but visualisations can confuse as well as inform (Tufekci 2021). Moreover, higher exposure to visual information leads to 'quantitative numbness' (FEW, 2006). Data visualisation requires the selection of what is relevant, with a hierarchical treatment of key elements; the effectiveness in this form of communication depends on generating trust and a degree of precision. (FROST & STUART, 2015). The open data model of journalism (ODJ) brings together notions of proof of evidence and precision (Parasie & Dagiral, 2013; Borges-Rey, 2017). The dimension and volume fostered by data visualisation is endorsed by the access to data sources through links to backstage spreadsheets and Google Docs offered by ODJ (KENNEDY et al., 2016). An experimental methodology anchored in original index was developed with the aim to demonstrate in which extent the news agencies - the Bureau of Investigative Journalism in the UK and Gênero e Número and Agência Pública in Brazil - deliver evidence and transparency in their ODJ output. Combined with sixteen in-depth interviews, the content analysis shows that ODJ allows readers to verify how the visual design is faithful to the verifiable data. The rigorousness of data collection practices and fact checking for graphic elements so as to ensure accurate visualisation were frequent concern expressed in the interviews.

Data Visualization for Democracy: Analysing the Role of Visual Data Journalism in the Arab Region

Nael Jebri and Safa Altef

Visual data journalism has been defined as "an informational, graphical account of current public affairs" (Lowrey and Hou, 2018, p. 7). Since its emergence in 2008, visual data journalism has become an important aspect of contemporary journalism, celebrated for its potential to engage audiences and provide insights into complex public issues. However, the majority of the existing literature on visual data journalism focuses on news production rather than audience engagement. This lack of knowledge is particularly concerning in the Arab region, where the media and political landscapes are complex and fragmented, and trust in media and political institutions is low. In recent years, several news organizations in the region, such as Al Jazeera and Info-Times, have produced various forms of visual data stories. Nevertheless, little is known about the public's perceptions of data-driven visual narratives or the impact of data visualizations on their understanding of public affairs. This study aims to address this knowledge gap by exploring how data visual storytelling is perceived among Arab audiences and examining the factors that influence the consumption of visual data journalism and its impact on their understanding of events. Moreover, the study will investigate how data visualizations may affect audiences' interest in and engagement with politics in the region. The data for this study were collected through semi-structured interviews with Arab respondents from different nationalities who work in non-governmental organizations or data processing fields. The findings of this study will provide insights into the potential of visual data journalism to enhance audience engagement, re-establish trust in media institutions, and contribute to the democratization process in the Arab region.

A Carnival of Error: Synthetic Visions of Maritime Greenwich

Simon Withers

Captivate Spatial Modelling Research Group use a variety of remote sensing technologies across multiple frequencies of the electro-magnetic spectrum to build digital models of the Maritime Greenwich World Heritage Site. Enormous amounts of data are gathered in the form of point clouds, vast beautiful nebulae of spatial information. In order to make the quantity of data manageable, or in fact viewable, the point

cloud is put through a process called decimation (Decimate means ‘To reduce markedly in amount’, ‘To inflict great destruction or damage upon:’ Decimate comes from the Latin decimare, to punish every tenth person... Decimate originally referred to the killing of every tenth person, a punishment used in the Roman army for mutinous legions. Today this meaning is commonly extended to include the killing of any large proportion of a population. AHD5). The level of decimation is determined by setting parameters to algorithms such as one known as Spatial Outlier Removal. The ensuing reduced, or punished data set can then be translated into a variety of forms and formats for viewing. That is the data view from here, from our point of view. From another point of view, say of citizen engagement or of co-creation, the punished data may be where meaning or cultural value resides. Increasingly as we work with experts in the social sciences, the issue is not the technologies of data collection, which are amazing, but the data journey - who is receiving and how do they receive?

17:30 – Post-Conference Drinks

The Horatia, 98-102 Holloway Rd, N7 8JE

Programme Overview

Friday 30th June

	TM G-78	TM G-83	TM 1-38	TM 1-44	TM 1-45	TM 1-47
<i>9:00 – Registration (Room TM1-83 blue zone)</i>						
9:30-11:00	Radical Repetition 1	Rethinking Work and Career 1	Affects and Collective Practices of the Undercommons 1 [Workshop]	Horrors of Philosophy 1	Critical Spatial Action 1	Gentle Gestures 1
<i>11:00-11:30 – Break</i>						
11:30-13:00	Epistemic Challenges Democratic Institutions 1	Rethinking Work and Career 2	Thinking-Feeling Desire 1	Representing the Non-Normative 1	Empirical Philosophy 1	Reimagining Data Visualisations 1
<i>13:00-14:00 – Break for lunch (food and drink not provided)</i>						
14:00-15:30	Radical Repetition 2	Planetary and Apocalyptic Spaces 1	Previsualisations 1	Horrors of Philosophy 2	Critical Spatial Action 2	Gentle Gestures 2
<i>15:30-16:00 – Break</i>						
16:00-17:30	Epistemic Challenges Democratic Institutions 2	Rethinking Work and Career 3	Thinking-Feeling Desire 2 [Workshop]	Horrors of Philosophy 3		Reimagining Data Visualisations 2
<i>17:30 – Drinks Reception (Room TM1-83 blue zone)</i>						
<i>Sponsored by the Edinburgh University Press ECR Hub</i>						

Saturday 1st July

	TM G-78	TM G-83	TM 1-38	TM 1-44	TM 1-45	TM 1-47
<i>9:00 – Registration (Room TM1-83 blue zone)</i>						
9:30-11:00	Radical Repetition 3	Rethinking Work and Career 4	Thinking-Feeling Desire 3 [Workshop]	Horrors of Philosophy 4	Critical Spatial Action 3	Reimagining Data Visualisations 3
<i>11:00-11:30 – Break</i>						
11:30-13:00	Affects and Collective Practices of the Undercommons 2	Music and the Politics of Temporality	Previsualisations 2	Planetary and Apocalyptic Spaces 2	Empirical Philosophy 2	Gentle Gestures 3
<i>13:00-14:00 – Break for lunch (food and drink not provided)</i>						
14:00-15:30	Radical Repetition 4	Rethinking Work and Career 5	Epistemic Challenges Democratic Institutions 3	Horrors of Philosophy 5	Madness and Capitalism	Gentle Gestures 4
<i>15:30-16:00 – Break</i>						
16:00-17:30	Radical Repetition 5	Rethinking Work and Career 6	Representing the Non-Normative 2	Planetary and Apocalyptic Spaces 3	Empirical Philosophy 3	Reimagining Data Visualisations 4
<i>17:30 – Post-Conference Drinks</i>						
<i>The Horatia, 98-102 Holloway Road, N7 8JE</i>						