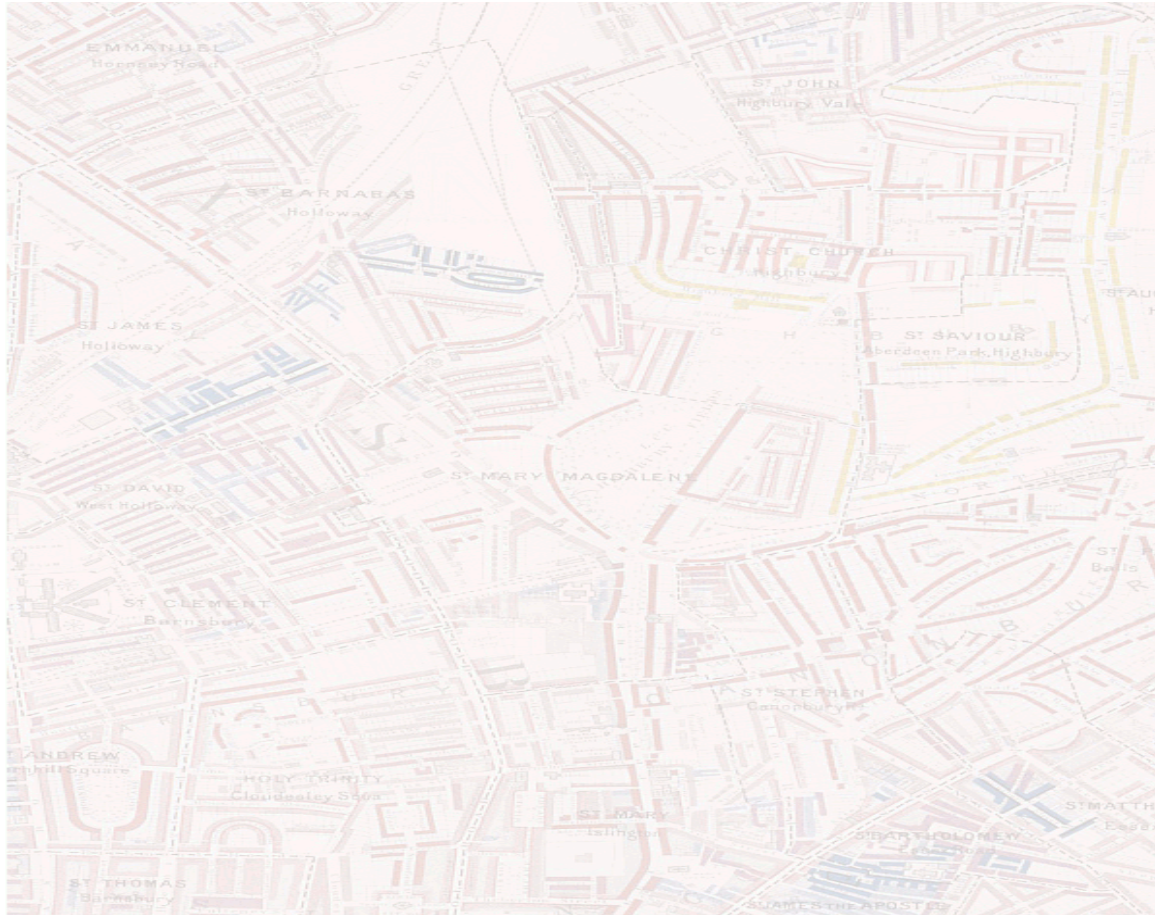


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Conference Programme

London Conference in Critical Thought 2024

Friday 28th and Saturday 29th June 2024

School of Design
University of Greenwich

10 Stockwell Street

London SE10 9BD

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London Conference in Critical Thought 2024

First established in 2011, the London Conference in Critical Thought (LCCT) is a free, inter-institutional, interdisciplinary conference in critical thought that takes place annually in 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 Jane Frances Dunlop, Jacob Kowalewski, Chris Henry, Craig Lundy, Matt Mahon, Victoria Ridler, Tom Trevatt, and Samuel Wilson. The Collective is grateful to the Institute for Inclusive Communities and Environments at University of Greenwich for supporting and hosting the Conference in 2024.

The Institute for Inclusive Communities and Environment at the University of Greenwich seeks to foster greater inclusivity and reduce inequalities among diverse individuals, communities and environments. Using the arts, humanities and social sciences, the Institute's researchers and practitioners work collaboratively with communities, organisations and policymakers in the UK and around the world to address the social and environmental challenges of our time.

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Conference Streams

Collaboration and collectivising: Potentials and Intersections

Gentle Gestures: Anouk Hoogendoorn, Sophie Mak-Schram, Roshana Rubin-Mayhew & Paul Alexander Stewart

Radical Aesthetics: Imagining, Organising, Enacting Democratic Futures

Viktoria Huegel & Tanay Gandhi

Body Folds and Booty Shots

Eva Aldea & Oliver Belas

The Challenge of Scarcity: Politics, Ecology, and Beyond

Alvise Capria

Abolition, Carcerality, and Care

Martin Young & Murray Robertson

Transforming Vocology Through Interdisciplinary Perspectives

Jenna Brown

Convivial Spaces: Forms and Figures of Encounter in Writing and Architecture

Marko Jobst, Caroline Roubardin, & Katarina Stenke

Mediating Cultural Heritage – Narrative Strategies and Tactics

Rosamund Davies

Detail as a creative-critical gateway in literature, art, and architecture

Kris Pint & Maria Gil Uldemolins

Use and abuse of passion in the precarious labour market

Anastasia Fjodorova & Ricky Gee

Exploring and Mapping – littoral zones and liminal realms: Manifesting insights and perspectives on creative practice

Violent delights – joy, pleasure, ecstasies, the political, and the promise of violent ends

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Peter Jones

Jess Mezo & Jeremy Halsey

Low Theory/Radical Praxis

Frankie Hines & Matthias Kispert

Watery Speculations

Lucy A. Sames

Trans Theologies

Nicolete Burbach

What's the Matter with the Culture Wars?

Andrew Woods

Contents

Key Information.....	4
Friday 28th June.....	6
9:00-9:30 – Registration (Room 11 _2017 in Stockwell Street Building).....	6
9:30-11:00 – Parallel Sessions 1.....	6
11:00-11:30 – Break.....	14
11:30-13:00 – Parallel Sessions 2.....	14
13:00-14:00 – Lunch Break (food not provided).....	22
14:00-15:30 – Parallel Sessions 3.....	22
15:30-16:00 – Break.....	30
16:00-17:30 – Parallel Sessions 4.....	31
17:30 – Drinks Reception.....	40
Saturday 29th June.....	41
9:00-9:30 – Registration (Room 11_2017 Stockwell Street).....	42
9:30-11:00 – Parallel Sessions 1.....	42
11:00-11:30 – Break.....	52
13:00-14:00 – Lunch Break (food not provided).....	62
14:00-15:30 – Parallel Sessions 3.....	62
15:30-16:00 – Break.....	72
16:00-17:30 – Parallel Sessions 4.....	72
17:30 – Post-Conference Drinks at Local Pub (The Mitre).....	79
Schedule Overview.....	80

<http://londoncritical.org/> – X: @londoncritical

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Key Information

LCCT 2024 will take place in 11 Stockwell St at the University of Greenwich. Entrance to the building is shared with the library at 10 Stockwell St.

There is a cafe on the ground floor of 11 Stockwell St. The surrounding area of Greenwich has many cafes, restaurants and shops. More information on local options for coffee, drinks and food are included at the end of the programme.

Please follow signage upon arrival at Stockwell St, which will direct attendees to the main conference hub in 11_2017.

The conference will take place on the second and third floor of Stockwell St, which is accessible by stairs or lift. Please contact Victoria Spano [vs7905e@greenwich.ac.uk] for a detailed accessibility document or with any specific accessibility questions.

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Friday 28th June

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

9:00-9:30 – Registration (Room 11 _2017 in Stockwell Street Building)

9:30-11:00 – Parallel Sessions 1

Watery Speculations 1: Oceanic Zones

Masters of the Deep

Ifor Duncan & Sonia Levy

In the dominant Western consumerist imaginary, maritime spaces are often considered escapist locations, placeless voids that offer retreats from the land-bound confines of governments, laws, and the past. Simultaneously, watery environments also become sewers for the surplus and waste generated by capitalist accumulation. Notions such as flows and liquidity trace their origins to the movement of goods across oceans while drawing on the sea's physical attributes.

Nazism's principal image maker Leni Riefenstahl's late film *Impressionen unter Wasser* (2002), enters into a submerged world of brightly coloured coral reefs. In the peculiar observational subaqueous video, so distant from her previous works, she attempts to depoliticise her practice. Yet, Riefenstahl's crystal-clear 'impressions' are not devoid of politics. They summon imagery centred on erasure and extraction.

The film's depiction of submarine worlds unfolds as a series of disconnected locations detached from geographical and historical realms. Riefenstahl adopts a scuba diving aesthetic that exceptionalises the transparent waters of the offshore imaginary, perpetuating a narrative that aligns with capitalist ventures that seek the fluidity of resources and economic flows. In this presentation we will work through renderings of submerged spaces across a spectrum of opaque and clear image realms of transitional waters towards an audiovisuality rooted in more-than-human places. We bring together reflections on our cinematic practices and the submerged mastery, exploitation, and conflict centred around watery spaces. Our challenge is how moving-image practices engage with water and political violence and how ideologies of extraction or alternatives have been performed and can be reinvented through the image-world they generate.

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Reorientating subsea vision: geologies of digital imaging and oceanic imaginaries

Mae Lubetkin

The deep ocean is a digital media environment. This realm exists in our visual reality primarily through the observation of or involvement within digital medias, collected using a variety of “technical prostheses for sampling and sensing”.¹ We cannot crawl on benthic floors or swim through the abyssopelagic like the inhabitants do, but still, we can imagine the deep ocean. With advancements in imaging and photogrammetry, digital glimpses of these depths are rendered into multidimensional models. These reconstructions are observational tools, but with so much detail in each model, researchers turn to AI for interpretation. Like most technologies, advancements are often linked to extractive, exploitative, and militaristic purposes. Seabed mining exploration endeavors, for example, likely use 3D modeling for mineral deposit volume calculations. As the environmental costs of electrification are hidden in the promise of deep seabed mining, so too are the costs of digital immateriality, and the digital image itself. From oceanic models to digital twins, scientific knowledge and sustainable use of the oceans is encoded with the very elements whose extraction is a major cause of global environmental and human rights abuses. How can deep ocean digital media be reclaimed and rematerialized? Which advancements will prove necessary to conserve our wounded world, and which will continue to be exploited? By tracing developments of deep ocean technologies and the materiality of all this submerged media, stories of activation and involvement within emerge, offering material and corporeal narratives that challenge the invisibility which the deep ocean and digital media both share.

Liquid Exit: maritories, sanctuaries and sovereignties

Klara Kofen

Maritories are spaces of need; ports-of-call, or thoroughfares, settlements created purely to supply seafaring entities, state-sanctioned, ‘illegal’, or corporate with provisions, such as the historical case of St Helena. Maritories are sanctuaries: they provide the legal, economic, and ontological framework for indigenous people, such as the Kawésqar in Chile, or the inhabitants of Nūsāntara in Singapore, to reclaim their sovereignty and nurture their ancestral homelands. Maritories are sacred spaces where the stars, and the land merge with the sea. Maritories are spaces of desire and escapism; exit strategies, or utopian zones for anarcho-capitalist intentional communities, such as the Seasteading Institute.

Despite the maritime origins of the concept of sovereignty in seventeenth century Europe, the dominance of terrestrial-based nation states has obscured the importance of aquatic spaces in shaping political landscapes. Sanctuaries for indigenous knowledge, colonial plunder and neo-colonial utopian

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thinking, porous zones that question our terrestrial bias, maritories are ambiguous ontological spaces that collapse the past into the future, and invite us to think about the notion of sovereignty, belonging, care and responsibility in a world of rising sea levels. This performative lecture will merge speculative fiction with historical and ecological analysis, merge a new choral score devised by the Waste Paper Opera chorus and video to explore the question of who, in this world of compounding crisis, is entitled to a sanctuary, what a world of semi-aquatic sovereignties might look like and how these littoral spaces might redefine our notions of collective responsibility, care and belonging. It will feature choral music devised collectively by the Waste Paper Opera Chorus.

Mediating Cultural Heritage – Narrative Strategies and Tactics I: Dialogues, Negotiations, Retellings

The Marble Arch Monument, Popular Free Speech
and the Subversion of an Urban Imperial-Military Symbol

John Roberts

This presentation explores across history relationships between monuments, free speech, and civic urban spaces in the UK. Focusing on the iconic Marble Arch monument next to Hyde Park, this paper explores how this symbol of imperial-military and royal triumph was subverted by free speech radicals during the late nineteenth and twentieth centuries. Evidence suggests that spaces by Marble Arch and just across the road in Hyde Park were, in part, transformed into areas to criticise British imperialism, while radical literature was sold beneath and around the Arch. Today, then, the cultural heritage of Marble Arch remains somewhat of an enigma. Continuing to be shrouded in royal symbolism, Marble Arch nevertheless still attracts free speech activists and protestors. But how might we make sense of this monument's dialogical heritage? By drawing on the ideas of Mikhail Bakhtin and Henri Lefebvre, this is the first ever attempt to unravel the understand the people's history of free speech in the spaces within and around the iconic Marble Arch monument.

Seascape Epistemology and Wake Work: Rewriting Heritage Sites in
Untold Stories: Poetry at English Heritage (2021)

Dorit Neumann

As sites meant to represent “what Englishness has been and is becoming” (Rose 5), English heritage sites act as physical, multimodal manifestations of national identity, allowing for the stabilization and transmission of a selective self-imagination of Britain. Some institutions have begun to grapple with their complex, often imperial legacies, among them English Heritage, whose anthology *Untold Stories*, co-curated by poet-in-residence Jacob Sam-La Rose, particularly counters the invisibility of Black history at a number of sites and, consequently, in discourses about Englishness. It further redraws institutional boundaries by inviting public participation in the anthology.

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In this paper I argue that Esme Allman’s poem in the collection, “where things shouldn’t be,” engages with the upholding and breaching of English national borders by imagining the literal territorial border at heritage site Deal Castle in Kent. Thereby, it not only reimagines Deal Castle’s history but also performs an alternative way of remembering. Kent’s coast is presented as a hostile environment to two Black women rising from the ocean. In the absence of temporal markers the scene appears timeless, making visible colonial continuities in present-day Britain and their entanglement with heritage narratives. Against this inhospitable landscape the women and their song offer forms of queer oceanic kinship (Fackler and Schultermantl). The poem thus reverses nationalist-racist notions of the threatening and invading Black Other and a safe, hospitable nation-space. Reading this speculative narrative alongside oceanic concepts of historical consciousness (Ingersoll, Philip, Sharpe) makes visible the women’s seascape epistemology as nurturing alternative to fixed, land-based national memory usually represented by heritage sites.

Radical Aesthetics: Imagining, Organising, Enacting Democratic Futures I Care, Curation, Institution

Undoing aesthetics: militant curating, publics
and the pedagogies of symbiosis

Gigi Argyropoulou

During the last two decades, through multiple social and economic crises, we witnessed a proliferation of artistic practices that sought to experiment with models of participation, as well as forms of intervention in socio-political realities. Not unrelated to such explorations the practices of the so-called social turn since the 1990s explored modes of “monstrous complicity” and relations to institutions and governmental agendas. If we critically reflect on such practices and artistic interventions, what might be the specific ways that such practices offer to make possible new critical publics and social/political pedagogies of being and doing together?

In this talk, departing from a series of practices that emerged in the Greece from the years of crisis to the post pandemic time I will attempt to develop this term of “militant curating” as a destituent practice of making and situating discourses and spaces in and with the landscape. Resisting to romanticise the potential of art and performance practice in the social realm while also problematising “horizons of expectation” and the role of current institutions in this talk I seek to unpack how might “instituting” operate within specific landscapes. I will focus on specific practices and modes of making visible collective critical discourses already present in the cultural and social landscape as a way to offer new recompositions that might give rise to emergent publics and practices that challenge social imaginaries.

Yoko Ono’s Radical Instructions and the Radical Imaginary

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Gabriella Daris

My project examines the critical role of Yoko Ono's 'instruction pieces' for practices of social imagining to argue that they are 'fragments of the future' prefiguring radical horizons of possibility, positing alternative institutionality, and anticipating a course of practical enactment that is creative, transformative and emancipatory. I treat the instructions as prompts to consider the relationship between an art of instructing and an art of instituting: I problematize the instruction/institution dialectic in a 1960s social, cultural and political context to question the extent to which the socially alternative mediating process of 'instructionalization' may guide people in instituting social forms that are counter-institutional. Ono's instruction project is political and belongs to the domain of 'doing' in that art is dissolved into social praxis and realized in forms of actual social life. Treating the urban form as the ideal social form, Ono finds in the syntax of the city the potential for new modes of human perception, new forms of experience and new means of orientation. Harnessing the medium of advertisement as an impetus for activating the radical imaginary, some of the most repressed forms of everyday life are brought into the cultural reflection as images of everyday things are replaced by action verbs prompting everyday acts: 'Dream,' 'Imagine.' The constellation of the instructions is a constellation of praxis. But precisely what kinds of 'doings' are enabled? And what role do they play in instituting an ever-lasting social imaginary that holds collective significance in constantly repeating yet evolving social acts and processes?

Recovering Acid Communism in Death Valley, California

Todd Landon Barnes

Drawing upon Mark Fisher's incomplete theorization of what he and others have termed "acid communism" or "psychedelic socialism," this essay evaluates the leftist potential of psychedelics within today's "psychedelic renaissance," a mainstreaming enterprise popularized along various fronts by the legalization and medicalization efforts by MAPS (the Multidisciplinary Association for Psychedelic Studies), the historicizing and normalizing efforts of Michael Pollan's in his book (and Netflix series) *How to Change Your Mind*, and the commercialization efforts of celebrity influencers and venture capitalists. With a focus on the 1970s—in particular, narratives recounting Michel Foucault's 1975 LSD experience at Zabriskie Point in Death Valley, as well as Michelangelo Antonioni's 1970 film *Zabriskie Point*—the essay seeks to discover and recover any politically or aesthetically radical potential that psychedelics (including psychedelic aesthetics or erotics) might still retain, given neoliberalism's recouperation, containment, legalization, medicalization, and even promotion of psychedelics within today's capitalist market and workplace. On the one hand, the psychedelic potential of the counterculture operated through negation, e.g., the so-called "Great Refusal" to join the workforce or the military, or the mandate to "drop out." On the other, it worked positively, aiming to induce a generation to "tune in and turn on." Fisher and others have linked psychedelic consciousness with Marxist-Feminist consciousness raising and other forms of radical, collective organizing. When the "new spirit of capitalism" starts touting microdosing as a way to improve worker productivity, what radical potential remains to be recovered or imagined? How can such forms of self-care remain or become collectivized?

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Body Folds and Booty Shots I: Bodies of Literature

Survival through Entanglement. Altered Bodies, Alter-Life and Geologic Subjects in N. K. Jemisin's "Broken Earth Trilogy" (2015-2017)

Mateusz Borowski

The presentation is premised on the works of those critical thinkers who argue that the era in which planetary forces gain agency in shaping the future of human communities calls for the recognition that life on Earth, including individual human bodies and entire populations, has always been embedded in and dependent on more-than-human, geologic forces that operate in and through individual bodies and populations. I approach this problem through an analysis of N.K. Jemisin's *Broken Earth Trilogy* (2015-2017), as a speculative fabulation about Survival through Entanglement of bodies with more-than-human biotic and a-biotic agencies. In my reading the trilogy exposes the workings of what Povinelli terms geontopower—the power that keeps Life separate from Non-Life for the sake of continuing the ongoing exploitation of matter and bodies—to show in how far narratives of catastrophe partake of the biopolitical regime dividing the assumedly normalized bodies from forms of alter-life (Michelle Murphy), which due catastrophic destruction of habitats and environments become partly non-human or non-living. In my reading Jemisin's speculative fabulation offers a vantage point from which the modern biopolitical regime, and its underlying concept of a bounded, individual body is exposed as ineffectual when it aims at controlling forces that straddle the divide between living and non-living. Thus, the trilogy demonstrates that in order to start imagining possible ways out of the current civilizational and ecological predicament it is crucial to recognize and attune to these elemental forces operating in and through bodies. This conceptual shift clearly points to the necessity to replace old biopolitical regime of control and optimalization with new politics of care and attunement, based on cooperation and a more even distribution of power within more-than-human collectivities.

The Corporeal Narrativity of Landscape in
the Novel "Empuzjon" by Olga Tokarczuk

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Malgorzata Kowalcze

“Empuzjon” is Olga Tokarczuk’s first book after receiving the Nobel Prize in 2019. It is a “naturopathic horror story” presenting an intriguing depiction of the way in which human somatic fluidity corresponds to the inherent agency of the environment. My paper aims to read it through the lens of selected new materialist and posthumanist theories while employing elements of ecocritical sensibility as well. I wish to point out the non-binary approach of the novel, which, although utilizing the popular association of femininity with nature, seeks to redefine it by subverting the dualistic concept of male vs. female on which it has usually been founded. The hermaphroditic body of the protagonist is the nexus between nature and culture, the global and the individual, as well as the physical and the spiritual. As the plot is developed by the nonhuman agency of the landscape, narrativity is depicted a quality or competence transcending and transgressing the human milieu. It appears to be ingrained in the very structure of matter with human bodies proving malleable objects of its overwhelming creativity. Narrativity oozes from the queer body of the main character as it does from the book’s uncanny setting. The non-human body of the landscape is vibrant and endowed with peculiarly ‘gueer’ subjectivity, which creates a sympathetic ambience for the non-normative body of the protagonist. Emphasis will be laid on their corporeal immersion in the materiality of the world, their participation in its discursive ‘worlding’, and the unavoidable entanglement between beings of all sorts.

Fuel and Cyborg Women in SF Futurities

Rajsi Rajora

In his essay “Improbability Drives”, Graeme McDonald proposed that science fiction (SF) is the best-placed genre of literature for understanding energy crises because it encounters energy as a “literary and material necessity, politico-environmental issue and techno-social system”, thereby confronting readers with images and scenes of our present modes of unsustainability while also facilitating imaginaries of radically sustainable worlds.

Approaching SF from a literary standpoint that is consciously engaged with energy humanities, my presentation will focalise the configurations of the female cyborg in the energy discourses of Ken Liu’s steampunk short story *Good Hunting* (2012) and Paul Bacigalupi’s dystopian biopunk novel *Windup Girl* (2009). Through my analyses, I will draw correlations between the ecological arrangements of the energy systems developed in these texts and the patriarchal logics determining the positionality of female cyborgs within their techno-utopian political fantasies to reveal the imaginative potentials and limits of speculative energy-conscious thought that are reflected in their various interlinked conceptualisations. I will first scrutinize the energy forms in both texts within the theoretical frameworks of the Anthropocene and as per the subgeneric conventions of their respective SF worlds. Then, I will utilise the embodied experiences of shifting energy flows by the cyborg women of these texts to reappraise the relationship

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between cultural significations of gender, posthuman subjectivities, and the proverbial web of life. Finally, the existential and biopolitical ramifications of the female cyborg figure will be conclusively tied to an evaluation of these SF futurities as extensions, critiques, and fabulations of existing energy landscapes.

Low Theory/Radical Praxis 1: Theory beyond the disciplines

Pyotr Before Paulo: 'Caring About the
Humanitarian Side of Our Education'

Luke Ray Di Marco Campbell

This contribution explores the parallel thought processes of the Russian anarchist Pyotr Kropotkin (1842 - 1921), and the Brazilian educator Paulo Freire (1921 - 1997) concerning radical reform to educational practice, asking whether the former deserves a space in academic study of liberation-oriented pedagogy. Specifically, it examines Kropotkin's advocacy of fostering critical consciousness, albeit not in the same terms, in his 1885 article, *What Geography Ought to Be*, and demonstrates the ways that this renowned anarchist laid the theoretical foundations for Freire and others to build on some eight decades prior to Freire's (1968) most celebrated text, what we know in English as *Pedagogy of the Oppressed*.

Although the article centres on geography, Kropotkin (1885, p.940) posits the field as core to broader "hard" and "social" science ('Biology, Climatology, Anthropology, and Comparative Ethnography' among them), stating that by engaging in critical praxis of any kind, a given actor 'shows their mutual action and consequences with regard to the superficies of the globe'. Whether the intended outcome or not, by interacting with the world, he believed that none of us 'could [...] remain an outsider to the general scientific movement' (ibid.) and, consequently, geography in its breadth permits what he believed to be an accessible entry point to a deep dialogue on pedagogy, wider educational discourse, critical reflection on the purpose of learning, and exploration of the socio-political systems that govern our lives when we permit them to.

Low Theory for the Anthropocene: Transdisciplinary Knowledges in
Jeff VanderMeer's *Southern Reach Trilogy*

Frankie Hines

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Jeff VanderMeer's *Southern Reach Trilogy* (2014) has been read as an exemplary fiction of the Anthropocene condition: its narrative, marked by an exploration of the shifting boundaries separating the human and nonhuman, is thought to map closely onto central preoccupations of the contemporary critical field (new materialisms, object-oriented ontology, Timothy Morton's "ecological thought," and so on). This paper proposes that, in their engagement with the problems of the Anthropocene, VanderMeer's novels centre the differing epistemologies associated with scholarly disciplines and model the development of transdisciplinary knowledges appropriate for meeting contemporary challenges. Specifically, the paper foregrounds the ways in which the novels' central character, known as "the biologist", enacts two practices of disciplinary knowledge-making. First is the epistemology of the biologist *qua* biologist, in which she attempts to apprehend Area X, the zone she is sent to explore and study, through the methods and epistemologies of her science. Second is *the biologist as literary critic*, in which she and her colleagues borrow methods from literary and cultural studies in order to read Area X primarily *as a text*. Conceptualising this interweaving of disciplinary modes in terms of McKenzie Wark's account of *low theory*, the paper finds that VanderMeer's trilogy models forms of transdisciplinary knowledge-production and, in so doing, not only charts the stakes of the Anthropocene but also suggests epistemological frameworks likely to be useful for responding to it.

11:00-11:30 – Break

11:30-13:00 – Parallel Sessions 2

Watery Speculations 2: Mythic Waterways

Fluvial imaginaries as method: Navigating Santiago's imbunched identity

Isabelle Donetch

This research examines the concept of fluvial imaginaries as a method to analyse how we read, interpret, and imagine critical dimensions of riverscapes shaped by colonial imagination. With a specific focus on the Mapocho River in Santiago, Chile, the research argues that fluvial imaginaries offer a range of perspectives on water as materiality, metaphor, and methodology, intertwining notions of power, aesthetics, and imagination.

Despite its vital role as a source of fresh water and irrigation, the Mapocho has been paradoxically conceived as a problematic and threatening presence in Santiago's history. In this context, the Mapocho has had a paradoxical condition: despite its urban centrality and its apparently harmless image, it has been a subversive space that resists any type of "civilizing" project. Santiago is a city that has always dreamed of being a beautiful and modern capital. However, the reflection that the waters of the

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Mapocho offers is that of the imbunche, a malevolent, deformed, and grotesque mythological being, which the city has tried to cover from the gaze of others. Envisioned as a limit, as a space to control and dominate, as a refuge for marginal identities, as a filthy flow that carries the waste and horrors of official history, the Mapocho remains a contested presence, a symbol of Santiago's imbunched identity—always present yet unwanted and denied, an Other.

Drawing on geocritical and postcolonial theory, the research explores the symbolic meaning embedded in the river's representations, shedding light on the entangled relationships between rivers and their cities while challenging prevailing narratives influenced by Eurocentric ideologies on the urban landscapes of Latin America and the Global South.

Salt Rhyne; brackish methodologies and slow seeping

Rebecca Goddard

Set within an eco-feminist praxis of matter, fluidity, care and porosity, this paper considers how *brackish waters*, as slow sites of exchange, offer new ways of thinking about methodological 'slow attention' in critical photographic landscape practice.

As a form of re-attunement to the world, a desire to 'slow' can invoke temporal understandings about ecologies and matter to open up possibilities for change against ecological damage. This paper is focussed upon slow work made in an industrial area of Avonmouth in the South West of England, close to the tidal River Severn / Afon Hafren. This site is criss-crossed by ancient drainage channels called rhynes ('ri:n/ "reen"; from Old English ryne or Welsh rhewyn or rhewin 'ditch'), which interconnect as watery grids to become sites of exchange between saline and fresh water, particulate and liquid, and pollutant and actant, in a slow, brackish mingling.

Developing practice research in this site, and, I argue, *within* an exchange of slow, brackish methodologies, means that kinships and more-than-human awareness begin to 'seep' into existence. This paper outlines how these slow, methodological exchanges mingle with one another, to *implicate material agency* in the work, *critiquing dominant orientations*, (Ahmed, 2006), and *contest notions of waste, value, discard and return* (Leroy, 2017), through slow pinhole exposures, sound recording and writing. I conclude the paper by showing work from this project, pinhole photographs made with exposure times between 4 and 25 minutes, washed in rhyne water.

Ts'ono'ot' or, Cenote - a Hydrofeminist Study of the Yucatan's Watery Underworld

Hat Fidkin

Qué recuerda el agua?

Using the cosmology of Yucatan's cenotes, this text frames an ecological, geopolitical and poetic discourse exploring the trans- corporal nature of southeastern Mexico's subterranean rivers. Sites of

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ritual, human sacrifice and the flourishing of animal and plant life for centuries, the interconnected sinkholes serve as a visual reminder for multiple realities coexisting simultaneously. Yoking the sacred and the profane, the watery liminalities of cenotes are portals between earthly realms and Xibalba - the Mayan underworld. Inherently queer bodies of water steeped in myth and mystery, cenotes emblematised the sensation of being a body both known and not known. Transgressing space and time, this text invites the audience to sink into both oneself and one's relationship with Earth's aqueous intelligence, using the cenote as a guiding spirit.

By unravelling the gendered binary of colonisation and its consequences for both the ancient and modern-day indigenous Maya and their land, as well as using the cenote as a device to frame speculations on the queer body, the work seeks to expand on hydrofeminist perspectives, questioning the role of sacred waters as allies for queer, femme, marginalised and exploited communities.

Combining essay with fragments of poetry and fiction, the work reflects the fluid morphology of its subject. I will be writing this text whilst living on the sacred lands of the indigenous Maya of Mexico.

Exploring and Mapping, Littoral Zones and Liminal Realms 1: Transformational Practice

C/Littoral Fleure

*Alice Bell / the Hybrid Women
Collective*

Our fierce feminine collective, bridging Italy and the UK, facilitates transformative encounters through multimodal arts practices. In our relational spaces, processes of unlearning, becoming, and emancipation occur co-affectively. For LCCT, we are offering a filmic presentation through which we will share two recent works *Stories of Sirens not Semen* and *C/Littoral Fuire* (2023). The former was part filmed on the banks of the River Thames, UK, the latter on a remote fishing beach called Jelenšćica near Opatija, Croatia.

'Marina emerges from the sea with various feminine vessels floating around her.
The sea is life, the ships the different communities in which we sail.
Our big galleon Mothership is Gaia, her anchor attached to the seabed, nurturing all.
Her sails have weathered storms and tempests and have been repaired many times.
Alice passionately puts up new sails as she nobly exalts new arrivals.
There have been men and women overboard, forests and islands landed upon.
Silvia's lifeboats and wooden rafts have been of great service.
Two twin tugs tow the galleon - they are our work boats.'

Our practice brings awareness to precarious situations and beliefs. By honouring the traumatic, we transmute this art-fully and care-fully into the powerful, beautiful, owned. Our rebelliousness challenges

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that which is no longer 'of service', resourcing richer pedagogies for life. These filmic performances were activated via Bell's framework for enabling deep relational encounter through participatory practice-based research. The films illustrate curated interactions embodying womanhood, landscape, and collective consciousness at the unowned zone between sea and shore.

Flooding the Wantsum

Tom Gavriel

The former Island town of Ramsgate, on The Isle of Thanet is home to the earliest evidence of Julius Caesar landing in Britain, a disused hovercraft port, a flickering bureau-de-change, an inconvenient railway station, the world's largest Wetherspoons, a series of underground tunnels and the occasional mythical beast. In calling it home for much of my life, I have welcomed these alignments, amongst others, to influence a creative practice informed by the liminal and the slow, which I will demonstrate with diagrammatic process mapping throughout.

The journey towards adopting this methodology is one fuelled by chaotic life happenings and draws on the work and thoughts of *Ursula K. Le Guin, Mark Fisher, Russell Hoban, Jeff Nuttall, Joseph Campbell* and *The KLF*. Presented through practice and research, I discuss how circumstantial, spiritual and environmental events have overlapped to form praxis. I reference others using the liminal within their work and propose an acceptance of our place in limbo as we spiral towards an inevitable and apocalyptic end. Following a brief initial discussion, I will invite the audience to map what it would mean to allow liminality to take hold of cross-disciplinary practice and what we might need to do to reach a state of mind that allows us to intuitively adopt this approach.

Red Clover. Bracken. Black Cohosh. a practice of becoming (three)

Catherine Maffioletti

the heathland tells us 'the birds'
 'the wild horses' heads'
 move
 like the slow swing of branches below the canopy dowsing for water
 we scratch at lichen
 make promises to
 the ground and urge the dirt
 for fossils and bread

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our nails our teeth our mouths
the birds

there, in the unravelling at the edges of the forest, we hear her longing for more, straining ‘kraa kraa kraa’ for a life worth breathing – a life more than gasping for breath – for being is at the haunted heartland of organs, beating, cawing, calling her in, goading her back from the edge of her voices, voices that croak-out the landscape, a tonal unfolding of the ground, its clefts, it’s canopies rise a-crest with birds, and breathe, and sing the breath, escaping as birds draw-up her chest, to usher a mewling, unfurling her choral nape of feathers – circling – more bird than breath now – rising up in the roof of her mouth, holding birdsong and babe and beak on tongue and bitten wings she belts-out flocks, abandon, abandon. more breath than bird, more breath, more breath, more breath. the birds.

Transformative Vocology 1: Vocology and Technology

Embodied Voice, Social Justice and AI

According to Welford(1996) “ritual songs are performative artifacts that allow the practitioner to embark upon a journey towards the beginning of a song, which allows the discovery of the ‘first singer within one’s own body’” (p.117). The “**Embodied Voice, Social Justice and AI**” represents a practice-based research rooted in the desire to deconstruct this journey towards the beginning of a song, through the process of building a singing machine, whose design is inspired by a practice for embodied voice training. Over the course of our research, we pose significant questions about the political, the personal, and the historical dimensions of voice, vocal training, and technology.

In this paper, we showcase our practical investigations. Our singing machine is a soft, wearable robot capable of engaging in polyphonic exchanges with a human. Our interdisciplinary framework incorporates methodologies and techniques from the fields of contemporary performance, AI-based wearable technology design, as well as from feminist and post-colonial perspectives on science, technology and performance art.

The methods for embodied voice practice we focus on are drawn from the post-Grotowskian lineage, coupled with Ilona’s ‘dreamvoice’ work inspired by process-oriented psychology. This approach takes into account the cultural and lived-through experiences that shape how the voice is expressed and listened to. We acknowledge the significant role ‘listening practices have played a central role in both sonorous qualities and social meanings of racialised voices’ (Cahill & Hamel 2022: 54). Consequently, we explore ways to decolonise both voice and technology, striving for diverse and equitable futures.

Embodied Voice, Social Justice and AI

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Diana Serbanescu & Ilona Krawczyk

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Training After Cloning Vocal ontology, voice cloning, and the educational relevance of artificial intelligence

Francesco Venturi

Rapid advances in voice cloning technology herald a new era in voice training and vocal habilitation, presenting unprecedented opportunities and challenges. Voice cloning can now be performed with minimal reference recordings on conventional computers, paving the way for innovative applications in learning design. On the other hand, this technology requires careful consideration of its implications for privacy and personal rights and raises ethical, legal and ontological questions in the midst of an ongoing, fast-paced technological revolution. This paper examines the ethics of voice cloning in the context of voice training, against the background of the current debate on the ontology of the voice. It provides an overview of the existing technology and services available and offers an overview of their potential pedagogical applications. Echoing the increasing concerns around privacy, consent, and fraud introduced by artificial intelligence (AI), the paper argues for a vigilant approach. Nonetheless, it discusses voice clones as potential allies in learning, leveraging these technological advances to promote awareness around the themes of identity and vocality and to provide a platform for discussion about the practical implications of voice cloning in pedagogy and beyond. The aim is to initiate an interdisciplinary dialog on

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the transformative power of technology in vocal and music education, emphasizing the responsibility of pedagogy and the exploration of innovative methods in the age of AI.

Convivial Spaces: Forms and Figures of Encounter in Writing and Architecture 1: Folding, Inflating

Radical pneu. That party at Ivan's.

Nicholas Boyarsky

This paper explores how inflatable and pneumatic architectures, constructed with materials and techniques produced by the petro-chemical industry and originating in military-technical establishments, were adopted by architectural avant gardes to speculate critically on alternative environments and ephemeral forms of social and spatial expression.

The paper will contrast the Utopie group's *Catalogue de l'exposition structures gonflables* (1968), which situated inflatable structures within a political framework of resistance to consumer society, with Cedric Price and Frank Newby's *Air structures. A survey.* (1971), which disseminated knowledge about air structures to benefit 'those architectural, planning and communication situations which through their very nature contain a large element of uncertainty'. Illich's *Tools for Conviviality* (1973) and his emphasis on 'autonomous and creative intercourse among persons, and the intercourse of persons with their environment' offers a seemingly naïve lens to critique the failures and successes of radical pneumas, such as the Osaka Expo of 1970, Willoughby Sharp's *Air Art* exhibition of 1968 and the work of artists Graham Stevens and Franco Mazzuccheli. Nevertheless it reveals how the underlying material and economic logic of pneumatic structures ultimately limited their widespread application and their potential for social change. It also contextualises current developments in pneumatic structures for a society which has become increasingly insulated in discrete and private spheres that Peter Sloterdijk has termed 'immune-systematically effective space creations for ecstatic beings that are operated upon by the outside'.

Secrecy, conviviality, and the love letter's folds

Sarah Haggarty

This paper asks how far we can treat the folded love letter - in the hands and eyes of long eighteenth-century British writers - as a convivial space, with particular attention to Eliza Fenwick's *Secresy* (1795), an odd, genre-bending epistolary novel. I take my bearings from long-eighteenth-century epistolary practice, wherein correspondents were acculturated into the tacit knowledge of how to make, manipulate, and interpret folded letters. This was a time before the advent of mass-produced envelopes,

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when the fold- tuck-and-sealing, usually of a quarto bifolium (by which a sheet of paper was folded so as to form its own wrapper), was a common epistolary format. Not only did this make the letter form multi-dimensional and dynamic; the space it articulated - from folding to unfolding, inside and outside to continuous surface - also shaped correspondents' understanding of the relations between bodies and minds, selves and others, secrecy and sociality, writing and reading. Love letters can exaggerate the contrasts: for while letters of courtship were routinely shared, adulterous or otherwise illicit letters were not, although the risks of interception, violation, or publication remained. Fenwick's *Secresy*, in its compulsive concealing and revealing of correspondents' secrets, - including a climactic 'scene of inoperative intimacy', when the character Arthur Murden tears apart the 'double, enfolded' letter of the lovers, Clement and Sibella - implies the inter-implication of secrecy and dissemination, as Christopher Bundock has argued (Bundock, 2008). My paper seeks to connect this reading to the ways in which material letters and associated objects and spaces are represented throughout the novel, especially as these are variously folded, enclosed, crumpled, and wrinkled. What do Fenwick's folded love letters suggest of conviviality and its limits?

Notes on inflated spaces: pigness, bathos and commodious form

Katarina Stenke

Might convivial form be achieved, simply, with a generous (quantity of) space? Under what conditions, if any, might large volumes be more convivial than small ones? My exploration of these questions takes its cue from an inapt historical comparison made by Henry V's Welsh Captain Fluellen, a 'minor' Shakespearian character whose garrulous non-standard English reconfigures 'greatness' as 'pigness', thereby making suggestive connections or contrasts between extent and value, heroic grandeur and creaturely greed, exclusion and conviviality. If greatness is sublime, then pigness is bathetically big and inescapably vulnerable to deflation. On Fluellen's tongue, however, pigness is also convivial. This paper explores the possibilities of Fluellen's bathetic pigness for sub-heroic conviviality under European modernity. To do so, it considers a few sub-heroic anglophone long poems from the eighteenth and twentieth centuries, drawing on Canadian poet and critic Lisa Robertson's notion of 'commodiousness' to ask: what convivial accommodations might be found or made in works that substitute for sublimity's powerful absolutes the uneven, unreliable inflations of pigness?

Low Theory/Radical Praxis 2: Radical praxis and everyday life

The Shadow of Doubt - the role of intuition, creative practices, and radical encounters in politics, theory, and negotiations about the future

Jess Mezo

"Am I the problem?" – is a question I started asking myself around midway through the second year of my PhD. The suspicion that I was not only perpetuating epistemic violence, but also potentially hindering

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societal progress at large by adhering to the rules of hegemonic, ‘tried and tested’, foundationalist methods in my practice as a theorist, creative, and teacher is one I couldn’t shake.

My discomfort grew even stronger when I reflected on Mark Fisher’s (2012; 2014) and Fredric Jameson’s (1984; 1989) accounts of a totalising present, of relooping moments of sanctioned realities, that arrests not only thought but also imagination, ultimately locking us into a conceptual-experiential prison of the now that we are ill-equipped to even fully comprehend, let alone escape. How does one go about shifting relations when solutions become unthinkable? How do we begin sketching out different futures when our vocabularies remain constrained by already-existing permutations? I posit that, under such conditions, any critical, radical, and/or liberatory approach to theory and praxis has to open itself to the unarticulated, the pre-conscious, the experiential, the disruptive, and that which is yet-to-take-shape. As such, my autotheoretical practice aims to open up spaces for ‘*encounters*’ through which intuition, inspiration, and doubt can seep in, creating the conditions for a matrixial approach to theory by embracing lived experience and fighting alienation through what Hartmut Rosa (2019) calls ‘resonance’. Can we *feel* our way out of an invisible spatio-temporal construct that arrests both thought and action? The only way to know is try.

Theorising with and for pluralist radical horizontality:
feminist militant movement-led research beyond the literature review practice

Elena Pagani

In this presentation, I discuss the situated Greek assembly practice of ‘co-formation toward synthesis’ not only as the object of militant movement-led research theorising but also as the subject (practice) of such theorising.

‘Co-formation toward synthesis’ is the practice through which we do interpersonal interactions in assemblies (meetings) in Greek anarchic collectives. Toward understanding this practice from a feminist perspective in addressing interpersonal tensions from informal hierarchies and rigid militancy, and moving toward theorizing anarchic interpersonal interactions, one of the conceptual insights that emerged was ‘pluralist radical horizontality’. While still conducting research on the ground, I simultaneously attempted to employ it in theorizing and writing.

In writing theory, I used ‘pluralist radically horizontal weaving’ as a form of ‘co-formation toward synthesis assembly’ to bring together literature toward creating theory-from-below. Each individual article with its (very) different framing, ontologies and epistemologies, was brought together with other articles despite their differences, without one merging into the other. While still applying critique in analysing various articles, I tried to steer away from the ‘ideologisation of confrontation’, meaning an effort ‘not to fall into the logic of confrontation in which the multiplicity of experience is reduced to the dominant signifier’ (Colectivo Situaciones, 2007). This practice of ‘confrontation’ is most often used in academic literature reviews. Instead of making articles confront one another and choosing one theory/theorist through the standard literature review process as the ‘result of a war’ which ‘shows who will appropriate existence’ (ibid.), I opted for a ‘communication weaving’ (ibid.). The articles that made it into

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the ‘weaving’ included situated and marginalised knowledges as well as established and popular theories and theorists within and beyond anarchism.

13:00-14:00 – Lunch Break (food not provided)

14:00-15:30 – Parallel Sessions 3

Exploring and Mapping, Littoral Zones and Liminal Realms 2: Auditory Realms

In Wake of Melting: mapping the auditory liminal realm
between desire and death

Lydia Hannah Debeer

The movement of melting is an ideal metaphor for the liminal experience. Something that is in the process of melting is perpetually in transformation and is characterized by a continual change from solid to liquid, being neither one nor the other. With my lecture performance, I want to map out the zone between Anne Carson’s meditations on desire as the “melter of limbs”, and Patricia de Martelaere’s reflections on embracing the flow of life and death that make us aware of the universal human struggle with letting go. How does the human desire, or precisely the fear, to dissolve, to become one with its environment or another being in life and death, drive us towards change, shapeshifting and leaving known paths and subdivisions? The interdisciplinary approach adds a degree of liminality to my artistic practice where I constantly find myself at the landwash between the auditory and visual, the abstraction of words and the physicality of the voice. To map out this littoral ‘territory of melting’ between desire and death, I want to observe how the waves of these different worlds lap and break the shore and look for what remains of them at low tide. What new insights do we gain about these deeply human experiences by exploring the borderland between various forms of creating? Doing so, I want to reveal how artistic practices can lead to being physically immersed in liminal states that are not exceptional but deeply rooted in daily life. The lecture will be accompanied by a soundscape and make connections between music, visual art, fiction, and philosophy.

Mapping Urban Noise through Neural Radiance Fields on AR
and Virtual production.

*Oliver Gingrich, George Spencer,
Julie Watkins, and Ryan Flynn*

The lived experience of urban noise occupies a liminal realm between conscious perception and disregard. This paper examines an approach to mapping this realm by visualising noise data from a site in

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the Royal Borough of Greenwich inside a 3D representation of the same location. The 3D scene is created using Neural Radiance fields or NeRFs which are an AI-based technique for creating a visual representation of a 3D scene based on the input of a collection of 2D images. NeRFs (Gao et al 2022) have gained popularity as a method of 3D asset creation for Virtual Production filmmaking and streaming (Govaere 2023). The 2D images can be gathered with existing photography techniques and equipment making the process accessible to creatives without the budget for specialist 3D scanning.

The 3D scene and a visualisation of noise data brought together in an immersive real-time environment at Virtual Production facilities at the University of Greenwich. The practicality of NeRFs as a tool for the synthesis of scenes for an Augmented Reality will be explored in small focus groups with researchers and practitioners: Through the development of an augmented-reality virtual production prototype concepts such as media hybridity, parallax and complex data visualisation will be explored.

Researchers, public stakeholders and professionals in the area of noise will provide feedback on the value of data visualisations as a tool to map urban noise within paired immersive environments through the combination of AR and Virtual Production. This presentation will discuss research questions such as ‘what role can immersive tech play in mapping complex data?’ Can embodied experience of complex data visualisation yield new insights into data analysis? We will present a first prototype of a noise visualisation demonstrator, and discuss insights from our focus groups, encouraging a discussion on mapping within the context of emerging technology

Translating Space: Rearranging Hundred Years Gallery

Craig Stewart Johnson

This presentation analyses how experimental music performances can create temporal spaces of activity which exist outside of a permanent sense of place, becoming nomadic practices cultivated in the interstices of the cultural landscape. I focus on performances held at Hundred Years gallery, London during the Tread Into Mulch event on 2nd June 2023 by Ivy Nostrum, Ecka Mordecai & Rory Salter and Liminal Haze.

Referencing Deleuze and Guattari’s (1987) concept of the ‘smooth and striated’, I look to explore how these performances enact processes of ‘translation, transversal, and reversal’ of space, constructing sites which are temporal and in flux. Using ethnomethodological approaches from my current research into DIY experimental music, I highlight tactics used by each performer to enact these processes, ranging from the literal entanglement of the audience in the performance to the rearranging of the space as the performance itself. In examining the materiality of Hundred Years Gallery, from its white cube basement space to its convivial ground floor cafe space, I look to understand how it is the combination of the ‘relations-between’ performer and place which construct these temporal spaces which are, as Massey (2005) states, ‘always under construction’.

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My research aims to develop an understanding of how this practice of translating space can become a useful tool in adapting to the increasingly privatised built environment where dedicated spaces for experimental performance are becoming increasingly precarious, as well as cultivating a milieu of artists whose work is embedded with the experimental, improvisational, reflexive and collaborative.

Dream of Violent Delights 1: Violent delights – joy, pleasure, ecstasies, the political, and the promise of violent ends

Hedonism through polytheism: Towards a critique of the violence of normalisation

Michiko Oki

This presentation explores the relationship between performance, ritual and revolt through the lens of hedonism, where the boundaries between the political and the apolitical are blurred. As a point of reference, I discuss the peculiar underrepresented historical event in Japan called *ee ja nai ka*, the leaderless, seemingly apolitical carnivalesque riots that swept the country from 1867 to 1868, when Japan was in the chaotic confusion resulting from the country's polarisation in the face of regime change, modernisation and Western influence. *Ee ja nai ka* (translated as 'Why not?', 'Who cares?' and idiomatically as 'What the hell' or 'I don't give a shit'), involving frenzied dancing, cross-dressing, nudity, sex and mob violence, took the form of a hybrid amalgam of customary festivals such as masquerades, boisterous dances and pilgrimages drawn from Shintoism, Buddhism and traditional folk rituals, without any active demands for protest. It expressed the transgressive mentality of the people by replacing the drudgery of everyday life, work and norms with merrymaking, which eventually served as a driving force that influenced the existing social system.

In the discussion of hedonism in the Western critical theory, there is a lingering ethical dilemma in exploring hedonism as a form of critique; there remains a sense of 'redemption' in the attempt to deconstruct the Western legacy of colonial and totalitarian regimes (Adorno, 1991, 87). My aim is to reopen the question by drawing attention to the limitations of what underlies the formation of the modern state - a monotheistic belief system that functions less as a form of critique of identity thinking than as a means of criminalising (or normalising) pleasure. In particular, it addresses polytheism and its inherent features of hedonism as a form of resistance and critique to the violence of the normalisation of life that is increasingly visible in the contemporary socio-political landscape. I argue that this violence stems from the exclusivity and untranslatability inherent in the monotheistic belief system when encountering other forms of gods/deities, i.e. other cultures (Assmann 2009, Bettini 2023, Onfray 2015). In this context, *ee ja nai ka* seems to offer example to signal the place where transgression, hedonism and rebellious potentialities meet in the eruption of polytheistic remnants beyond the political and ideological, the collective expression in itself, as if to foreshadow the normalisation of the country under the ideology of modernisation/westernisation in the coming centuries.

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A moral jouissance

Laura Álvarez Garro

Starting from Koselleck's hypothesis developed in *Critique and Crisis* about the moralization of politics as a condition of possibility of the Enlightenment that remains to this day, this paper will discuss how this moralization has become commonplace; and how and when it is exacerbated. First, I will attempt to link this moralization to the Lacanian concept of *jouissance*, how the label of evil enables the persecution of the other, and its relation to the rise of fascist, populist, or totalitarian political formations. Secondly, I would like to discuss the remarkable inability, of most analysts, to discuss or debate political antagonisms without passing any kind of moral judgment. On the other hand, I will try to establish that this ignorance is due to a refusal to see or assume the presence of a constitutive aggressiveness in the human being. This refusal is based on a conception of the human being that starts from his essential goodness, with its logical consequence: it is unthinkable to assume that there could be people who could desire destruction. I will argue that this creates enormous difficulties for a realistic approach to political conflict, since negating this irreducible property of our experience not only prevents us from analyzing what kind of situations, events or circumstances feed this constitutive aggressiveness and turn it into hatred and vengeance, but also makes it impossible to devise proposals for containing the conflict that are viable in practice.

Violence, Virility, Virtuality: Georges Bataille on Bullfighting

Isabel Jacobs

My paper explores the role of bullfighting in Georges Bataille's philosophy, integrating perspectives from critical animal studies. Instigated by his travels to Pamplona in Spain, Bataille engaged with the bloody ritual of Spanish bullfight. First, I situate Bataille's reading of bullfight, as sacred violence, in the context of the Surrealists' fascination with bullfighting. I will read Bataille in dialogue with Laure, Michel Leiris, Alexandre Kojève, Roger Callois and the journal *Minotaure* (1933-39). I also explore the importance of Bataille's encounter with the Russian avant-garde filmmaker Sergei Eisenstein and their shared passion for bullfighting. In my readings of Bataille, I focus on themes of animality, sacrifice, ritual, virility and virtuality. Finally, I will turn attention to Bataille's little-known review of Hemingway and bullfighting, published in *Critique* in the 1950s. Under the influence of Kojève's Hegelian theory of violence, Bataille developed a new conception of *virtual violence*, entwining pleasure with simulation.

What's The Matter with the Culture Wars I? Interventions

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Hegemony versus Totality, or: Birmingham versus Frankfurt? Imagining the Cultural Future Politically

Alexander Kurunczi

Throughout the history of Marxism, the political place of culture *vis-à-vis* the economy and their hierarchy has remained contested. Emblematically, this has manifested itself in the struggle concerning the role of culture for political transformation between the Birmingham School of Cultural Studies and the Frankfurt School – the latter being assailed as the elitist project of an out-of-touch Western Marxism. Their schism was conceptual in nature: while the former relied on the concept of hegemony to (inter-)relate the spheres of culture and the social and unfold their political power, the latter championed the concept of (negative) totality to integrate the sphere of cultural (re-)production into a framework of political economy.

Juxtaposing these positions highlights the stakes for cultural political praxis. Against this backdrop the current ‘culture wars’ can be analysed. Indeed, if this discourse feeds off a political imagination that hates politics (Phelan 2023), this paper aims at throwing into sharper relief the role *radical* imagination and thinking the future have for re-politicising culture. For such an endeavour, the conceptual resources of both hegemony and negative totality can be mobilised, actualising the political horizons of each project: the “obligation to leave the world a better place” (Grossberg 2010, 100) and the “emancipation from all enslaving conditions” (Horkheimer/Marcuse 1937, 626). Rather than limiting oneself to either the material or the cultural, *the political* forms the privileged site of a hegemonic struggle against capitalist totality.

From Barbarism to Cancel Culture: Rethinking Critical Theory

Filippo Menozzi

This paper will reinterpret a renowned motif from Walter Benjamin’s writings on history, the idea that there is no monument of civilisation which is not, at the same time, also a document of barbarism. Benjamin outlined this insight in various writings, from his work on Eduard Fuchs to his seventh thesis on the Concept of History. In Benjamin, barbarism designated the entanglement of European cultural heritage in a long-term history of oppression peaking in the epoch of fascism and imperialism. However, as critics like Maria Boletsi, Georgios Sagriotis and Sami Khatib have shown, Benjamin’s concept of barbarism is nuanced and complex. In a 1933 essay on poverty and experience, Benjamin even advocated a new, positive sort of barbarism, which would illuminate a potentially utopian side of modernity’s destruction of experience. In my paper, I will interrogate the significance of barbarism in Benjamin’s writing within current debates on cancel culture and new forms of twenty-first century censorship. After Benjamin, cancel culture can be reimagined as a renewed indictment of the barbarism of a world system based on continuing violence, discrimination, and exploitation. However, Benjamin’s dialectical constellations also show that forms of cancel culture can equally be defined barbaric, as they point to a transformative reformulation of mass experience in an era of capitalist globalisation. Benjamin’s reflections will hence be addressed in relation to ongoing disputes such as debates on the

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destruction of monuments from Cecil Rhodes's statues in South Africa to slave-owner Edward Colston's statue in Bristol in 2020.

Culture Wars: Hegel's Bildung and the Emergence of New Ways of Being

Olerato K. Mogomotsi

In this paper, I provide a philosophical account for the nature and dynamics of culture wars. I appeal to Hegel's (1807, 1820) social theory in the *Phenomenology of Spirit* and *Philosophy of Right* to develop my account. We can recast cultural flashpoints in terms of the process of achieving actuality, underlying the bildung of human subjectivity that Hegel identifies as self-realization of Geist. I adopt Marina Bykova's (2020) interpretation of Hegel's bildung as an "unending historical development of individual human subjects and of humanity at large".

I provide a "dynamic emergentist" reconstruction of bildung, as a looping process involving human individual subjects, *Geist* and *Sittlichkeit*. Bildung is marked by an interaction between individuals and Geist (interpreted as the Idea of what it is to be human), Geist and its embodiment in Sittlichkeit, and loops back to how individuals as vehicles of Geist reflexively respond and relate to Sittlichkeit as that which *should be* the most adequate embodiment of the Idea. Culture wars emerge where Sittlichkeit ceases to be a "home" and no longer appears to be the most rational embodiment of Geist as the Idea of what it is to be human.

For a social identity to attain actuality, it must first be recognised as a rational expression of being human and subsequently be part of Sittlichkeit. What makes it possible for new identities to succeed in being part of Sittlichkeit is precisely the fact that Hegel considers the rationality of the current shape of Sittlichkeit to be falsifiable, which means new ways of being that are rational will necessitate Sittlichkeit to take on a new shape.

Use and Abuse of Passion in the Precarious Labour Market I: Resistance to and subversion of work

'Employability' via critical pedagogy and a 'gift' economy

Ricky Gee

Continual post-industrialisation of OECD countries brings forth the marketisation, massification, and credentialization of higher education, where employability has become an important policy imperative.

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In such an environment degree courses are required to demonstrate their 'value' by the destinations of the students ensuring that they gain 'graduate level' outcomes, resulting in many degree courses focusing on a skills approach to employability with an over emphasis on the individual agency of the student at the expense of sociological parameters that are more likely to influence destination outcome (Gee, 2022). This presentation provides an insight into a critical collective praxis to 'employability' to make apparent the sociological and political dimension of such an agenda. This approach embraces a recursive relationship between research, pedagogy and practice one that enhances a circular 'gift' economy of action to aid social capital and a community of practice among students, alumni, staff, unions and community partners. The paper provides illustrations of such endeavour to highlight how this approach engages students to consider collective career navigation informed via critical theory. The presentation provides a range of illustrations from practice to show the impact of such an approach to inform the literature and policy.

Against Hope

Matko Krce-Ivančić

Drawing on her clinical experience, in *Hope: A Shield in the Economy of Borderline States*, Potamianou examines a number of cases, arriving at the following psychoanalytic insight: 'Whereas hope is usually regarded as an affect that promotes development and change, here it is in the service of a series of fixations which transform its aims.' Hope can have many uses, one which is to ensure that no change takes place. With this in mind, the paper explores the abuses of hope in and by academia, arguing that it is high time to look beyond hope if we are interested in changing contemporary academia. As she piously puts hope in reaching a decent life in the future while burning out at work, thereby fuelling the excessiveness of neoliberal academia, the neoliberal scholar is a hopeful subject. True, as Tokumitsu points out, 'when passion becomes the socially accepted motivation for working, talk of wages or reasonable scheduling becomes crass' – but hope springs eternal and is always here for us to ensure that our precarious lives do *not* change. The paper counters such a constellation of hope and passion in academia with Ahmed's notion of '*queer use*: how things can be used in ways that were not intended or by those for whom they were not intended', while recognising that there are more than plenty of occasions in which abandoning this thing, namely academia, is the only way to change.

Work-Life: The Performance Principle in Olga Ravn's The Employees

Sam McAuliffe

Olga Ravn's *The Employees* (2018) is a dispatch from a future world, distant from yet contiguous with our own, in which the labour arrangements on a space vessel are under review, having been disrupted mid-mission by a set of contingencies that threaten the interests of the enterprise at large.

Over the course of this "workplace novel of the 22nd Century" the circumstances on board the vessel are pieced together through a series of reports received from "the employees," a term that encompasses both human and non-human forms of life, statements in which the speaking subject is always framed

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and conditioned as a working subject, a being constituted entirely in and through the labour process of which it is part: “I’ve never not been employed. I was made for work.” At stake here is a living configuration compelled to understand itself through what Marcuse calls “the performance principle,” that “repressive utilisation of instinctual life” characteristic of civilisational advance in its latest phase, the impetus of which is an imperative to optimise productivity in every possible scenario.

This paper will interrogate the discursive and sensorial, technical and institutional complex through which this model of work-life takes shape in Ravn’s novel. It will also consider the series of events that destabilise this model, giving rise to a form of agency that cannot be reduced to the latter’s programme. If, as Jameson suggests, the science fiction text is one which “enacts and enables a structurally unique ‘method’ for apprehending the present as history,” what is it this discourse on work gives us to think when it comes to our own present?

Mediating Cultural Heritage 2: Inside the Museum

‘Grime Stories: From the Corner to the Mainstream’ – Off the street and into the Museum

Ruth Adams

In 2022 the Museum of London hosted ‘Grime Stories: From the Corner to the Mainstream’, celebrating twenty years of ‘a unique London sound’. A co-curation with Rooney Keefe, the filmmaker Risky Roadz, the display aimed to bring this ‘history and pioneering work to a whole new audience.’ Featuring heritage objects and places including video cameras, vinyl records, pirate radio antennae and even a recreation of a much-graffitied basement, the display tackled social issues of discrimination, censorship, criminalization and gentrification, with the voices of musicians and black scholars lending it rigour and authority. Keefe’s videos constitute ‘an encyclopaedia of the original era of grime’. He can be described as an ‘embedded curator’, (Thomas, 2012) using their presence ‘within a [...] community to document [...] it] while simultaneously serving as a resource to it.’ Grime exemplifies Robertson’s (2016) ‘heritage from below’, and the participatory models outlined by Samuel (2012). These emphasise the ‘spirit of local places’, urban locations, and focus on ‘people, collectivity and individuals, and [...] their sense of inheritance from the past and the uses to which this [...] is put.’ These ‘can function as cultural resources for counter hegemonic expressions.’ But what happens when Grime enters the Museum? Is this an attempt to absorb Grime into a sanitized cultural hegemony, to make it part of the ‘Authorised Heritage Discourse’ (Smith, 2006). Or has Keefe been allowed to maintain control of the narrative, and to create/curate an example of critical and grassroots heritage in a mainstream setting?

What are pictures saying? How a close study of reproductions
can inform future technology practices

Stephanie Grimes

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For decades, the Galleries, Libraries, Arts, and Museums (GLAM) sector has produced mass-digitisation projects, dramatically shifting the access of cultural heritage collections, from anyone who could travel to institutions, to anyone with an internet connection. Today, a necessary new stage has evolved that requires GLAM practitioners to reflect on the technical, social, and cultural impact of cultural heritage digitisation projects. What is represented online, what is hidden? How have well-established digitisation practices reinforced the exclusion and narration of specific cultures? Has the internet become another venue for promoting age-old narratives and if so, can this be rectified? These questions call on GLAM practitioners to be discerning in their digitisation practices and much can be learned by studying the historic impact that technology has had on the representation of cultural heritage. This paper examines the media of King's College London's Ashmole Archive, an archaeology archive consisting of over 10,000 photographs, prints, glass slides, and other forms of technology that document iconic works of art from antiquity. I examine these media as historic technology projects to question what was represented, what was eliminated, what was preserved, and what was forgotten, to identify the underlying tension that has always been present in the relationship between cultural heritage collections and technology. Through this, I propose observations on how the GLAM sector might address these obstacles moving forward in their digitisation practices.

The sensemaking tactics for bridging the temporal gaps of “permanent” exhibitions at cultural history museums

Christian Hviid Mortensen

Exhibitions of cultural heritage can be considered windows to the past in their attempt at making ancient times accessible to a contemporary audience through the display of artefacts in combination with various interpretative media. Although many museums strive for flexibility in the design of their “permanent” exhibitions, often they have a lifespan of decades (Morgan 2013). Exhibitions that were considered fit-for-purpose at the time of inception can become increasingly inaccessible for contemporary audiences as the temporal gap between then and now widens, as the practices of exhibiting and museological discourses continuously evolve, and the view of the past get obscured. This necessitates developing sensemaking tactics to construe meaning from antiquated exhibitions (Helms Mills, Thurlow, and Mills 2010). In this paper, we will explore the different sensemaking tactics deployed by casual visitors and museum educators as brokers between museum and students (Wenger 1998). The Egyptian section in the exhibition of Classical and Near Eastern Antiquities at the National Museum of Denmark, which has stood for 30 years, will serve as case study for our explorations. We argue that the temporal gap between the point of encoding and decoding of “permanent” exhibitions demand sensemaking tactics of a contemporary audience (Hall 1999). Herein they use the power of imagination and draw on their personal media repertoires as well as a collective reservoir of social imaginaries (Hasebrink and Hepp 2017; Gaonkar 2002). Further, following de Certeau we point to the subversive potential of these mediating practices in relation to the hegemonic strategic institutional narrative of the museum.

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15:30-16:00 – Break

16:00-17:30 – Parallel Sessions 4

Body Folds and Booty Shots 2: Bodies and Landscapes

How can a trans-corporeal understanding between
researcher and site prompt a methodology for site investigations?

Anushka Athique

The landscape as a site for research is recorded through and with the researchers body, but if we frame the human-body as material that is trans-corporeally implicated through our actions with a landscape; how could this entangling of bodies form the basis for site investigations? This presentation is based on embodied field work with the chalk-landscape of southern-England and focuses on a methodology for site analysis that foregrounds the conative practices between researcher and site. As the narrative moves through bodies it will also move through scale using the imagination alongside ‘tools that are able to amplify and extend more-than-human-scaled experiences’¹, so we can image ourselves as material, as hair, bone, calcium, chalk, iron, salt, stone. When we embrace the scale of micro biology we also embody an intimate immensity, smaller and smaller, until we are just atoms shimmering, the physicality of the body is a thin frontier between meaning and environment.

This presentation is delivered as a ‘performance lecture’ This is a form of presentation I am developing that, informed by post-dramatic theatre, is able to articulate the always-becomingness of landscapes. It will be presented as a dialogue between researcher and site, telling the story of ourselves as material ,trans-corporeally implicated as sea, sands, seaweed, skeletons, chalk, the tides and all that is washed in on them.

Bodies of Spoil. Re-Membering Violent Pasts in Post-
Extractive Landscapes

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Mateusz Chaberski

In recent years, we have witnessed a surge of interest, especially in the (post)humanities, in post-mining and post-smelting spoil heaps (Ureta and Flores 2022; Malay 2023; Fiedler 2021). However, the landfill sites of industrial waste are no longer perceived as marginal or unwanted spaces of modernization dating back to the Industrial Revolution. More and more often, they serve as a “lens of the Anthropocene” (Cieplak 2020) as they focalize violent naturalcultural effects of modern extractivisms. Although such an approach rightly foregrounds the landscapes’ imbrication in wider ecologically detrimental socio-political and economic processes, it perpetuates the traditional concept of the body, human and more-than-human, as a bounded entity. And, as Elizabeth Povinelli contends in her *Between Gaia and Ground*, to understand violence of extractivism, rooted in practices of European colonialisms, it is crucial to revisit bodies as “temporary scaffoldings that need constant reinforcement and repair.” (128)

Taking a cue from Povinelli, this paper analyses selected examples of recent ecologically-driven performative projects at the intersection of arts and sciences that engage with post-extractive landscapes in the Upper Silesian Coal Basin (USCB), Poland’s largest industrial region. The projects mobilize various human and more-than-human bodies of spoil – vulnerable, marginalized, disabled or afflicted by the post-extractive landscapes – as a practice of re-membling (Barad 2018) the region’s extractivist pasts. By staging situated, embodied and often intimate relations between those bodies and landscapes, they aim to reconfigure the local legacies of capitalist and socialist extractivist violence with a view of enacting more ecologically and socially sustainable futures.

Cities and Their People: Bodies in the Anthropic Time of N.K. Jemisin’s New York

Małgorzata Sugiera

In *The Neganthropocene* (2018) Bernard Stiegler rethinks Derrida’s ‘history of the supplement’ as organogenesis within the framework of thermodynamics to draw the consequences that follow from today’s critical phase of the Anthropocene. What is important, the French philosopher counts cities among those exorganic processes of psychic, collective and technical individuation which condition the form of life of the noetic beings. As he writes, each city is “the social concretion of a society individualizing itself exorganically”. However, in the critical phase of the Anthropocene the city is threatened by algorithmic governmentality that is changing the place of human dwelling into an automated, “dead” city. For this reason Stiegler emphasizes that “a new geopolitics of exosomatization” (121) has to be elaborated. My paper reads Brooklyn author N.K. Jemisin’s speculative duology *The Great Cities* (2020–2022) as an attempt at imagining and implementing a new geobiotechnopolitics. Jemisin shows New York as a great battleground of two competing cosmic forces: entropy of Lovecraftian automatization and negentropy of noetic bifurcation. The latter becomes embodied in five people as avatars of New York’s boroughs. The paper argues that the urban subjectivity is a distributed phenomenon, which both incorporates and elaborates on more-than-human elements. Therefore, urban

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subjects share a sociality not only with the animal and geological but also with the technological forces and their territorial exorganic functions. Thus, the paper asks how this embodied agency of anti-entropic locality may be critically approached as an new kind of inhuman/posthuman bodies in/of the critical stage of the.

Convivial Spaces: Forms and Figures of Encounter in Writing and Architecture 2: Speaking, Gesturing

Becoming aware of the conditions with which conviviality can flourish and thicken—the planet is asking for this. A sketch.

Yve Lomax

In this proposed spoken word presentation, I touch upon conditions for and aspects of conviviality through addressing the following:

Planetary inseparability

Difference without separation

The political

Receptivity

Transindividuality

For this I bring into play thought and a few words from the political theorist Achille Mbembe, the historian Dipesh Chakrabarty, Spinoza along with contemporary philosophers Étienne Balibar and Emanuel Coccia. As I touch upon conditions for and aspects of conviviality, I say something about: affective life and climate crisis, learning together and inhabiting the planet anew, a humanity devoted dividing itself, belonging and enmity, free will, a capacity to be affected and ‘trans’ being a condition of planet earth. And I conclude by saying that conviviality is at heart an ethos—a disposition, a way of being, an ethics. I would like to stress that this presentation is ‘notes towards’. I estimate its running time will be approx. 18-20 mins and I am currently considering if it will be accompanied by images or not.

Don’t lecture me! Notes from a pedagogical experience

Francesco Zuddas

In common understanding, the lecture does not enjoy much consideration as a locus of conviviality. A variation of a class (as in “I am going to class”), it is often associated with its alter ego, the seminar, almost an antidote to placate the lecture’s autarchic ambitions. “The first hour will be a lecture; the second a seminar” is a common learning and teaching routine where a mono-directional stream of

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information is followed by a multiplicity of voices trying to come to terms with their materials. In this staged process some fundamental power structures and hierarchies ultimately remain untouched due to the institutional setting where the process is enacted: either as an instructor of knowledge or a mediator between multiple voices, the lecturer's authority remains a hard one to question. During times when decolonisation becomes a declared aim also for curricula, teachers and students are brought to reconsider the potential of the classroom and the class as both formats and contents. In light of such awareness and taking inspiration from the "Montaggi Didattici" proposed by Guido Canella in the 1960s at the School of Architecture in Milan, a product of an age of discontent against established authority that found in the classroom a place for political and convivial experimentation, I will present and reflect on an architectural history and theory course that I have recently developed and delivered. Using montage as a way of recombining fragments of established canons of architectural history and theory alongside others coming from literature, music and cinema, the course chases its question like a chimera: can a classroom ever be convivial?

Convivial and Ethnocentric Spaces in Literature and the Mixed-Race Experience

Sabrina Mei-Li Smith

By the mid-1990s, London had become a hub for migrants from the Empire and Commonwealth. Elizabeth Ho (2006) examines how this hidden energy of migrant narratives is seen as a direct contrast to what is considered an authentic representation of an accepted London identity. The emerging, gentrified London of the 1980s (or Thatcher's 'yuppie' London) is not the landscape that *Zazen* explores. *Zazen* uses ethnocentric spaces (for example, African hairdressers, Sikh Langars and Indian Corner shops) to compare and contrast these hidden energies with alternative convivial spaces (such as, nightclubs, underground raves and Britpop gigs).

Zazen uses mixed-race characters to explore different ethnocentric locations. My novel is a conscious contrast to other novels, which present London as a white epicenter of redevelopment and Englishness. *Zazen* contains a notion of free movement between ethnocentric and white, convivial spaces. Focusing on ethno-specific locations, such as Sikh temples, Chinese palm reader's houses, Ghanaian barbers and Notting Hill Carnival, *Zazen* explores the theme of unease. *Zazen* illustrates the second-guessing of appropriateness of behavior, which is integral to the mixed-race experience. This narrative questions the inclusiveness of ethnocentric and convivial spaces.

Watery Speculations 3: Extinction

The River's Stomach

Kate McMillan

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This presentation examines two creative works by the author that were developed at sites adjacent to the River Thames. Both works imagine the Thames as an estuary of Empire and use fictional and historical women to explore its residue. *Never at Sea* was a site specific installation and performance at St Mary le Strand Church in June 2023 that examined the intersection between forced migration and the climate emergency. The work adopted the motto of the Women's Royal Navy Service (WRNS) which reassured the public that women would never be serving with men at sea. *We Are Already Ghosts* is in development and will be presented in the faux Roman Baths in Surrey Street (WC2) built during the 17th century, utilizing an irrigation system that was originally used to water the gardens of Somerset Palace (now Somerset House). Both works imagine the waterways of the British Empire as sites of death and drowning, historically and as a result of forced migration due to climate breakdown. The works use film, sculpture, performance and sound to create empathic, complex environments that oscillate between beauty and terror. The presentation will explore the methodology of the projects including arts-based workshops with the Refugee Council, as well as the theoretical and conceptual underpinnings of the practice. If possible, it will include short excerpts of the film, sound and performance of *Never at Sea*.

Drifting Ecologies: Embodied relationships to a destabilised coastline

Caroline Wright

As coastal boundaries undergo accelerated changes globally, like many other UK and global locations, questions regarding loss, preservation and resilience arise. Thorpeness, as a coastal village, epitomizes the complexity of a liminal zone – a space simultaneously associated with leisure and influenced by political, social and economic factors. The constant flux of the foreshore, shaped by weather, tide, and longshore drift, leads to dynamic accretion and deletion of shoreline material. This process, both dramatic and insidious, renders several of the local population at risk of losing their homes to the encroaching sea. This research delves into the intricate relationships, concepts and processes that underpin visual works created out of an embodied, sensate engagement with the rapidly eroding coast of Thorpeness in SuJolk, East England. Bearing witness to the destruction of nature, by nature, is emphasised by personal connection to the location, manifested through activities such as walking on unstable terrain along repeatedly re-routed coastal paths, and engaging in sea swimming. Public debates have raised multiple views, however, perspectives have relied upon tidal mapping data, climate change predictions and geological analysis. To bring fuller understanding, an embodied, sensate engagement with the coastal environment is sought through the production of visual work arising from regular sea swims as a source of direct experience of fluctuation and movement of matter, and adaption between humans and nature. The paper suggests that by capturing the negotiation and accommodation of the body to coastal variations, the resulting outcomes encapsulate the fragile relationship between the posthuman body and the natural world in the face of coastal change.

Oysters & (Post-)Extinction Thoughts on Future

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Ally Yanxiu Luo

What does futurity entail when we consider oysters in the New York Harbor as epistemic partners and co-producers of knowledge? Wavering in the now muddied and buzzing underground waterways, these oysters are only recently revived from their complete extinction in the 1920s. Once inhabitants of the rich bodies of water surrounding Mannahatta in the 17th century, the oysters not only bear witness to the area's troubled local histories, but also brought back with them their sonic and vision-less consciousness from a "future" post-extinction (for them, and not yet for us). As humanity grapples with accelerated environmental degradation and a still blurry sense of end times, the oysters in the New York Harbor seem to possess knowledge ahead of us, embodying visions from the "future" as survivors of extinction. This perspective challenges us to rethink our relationship with the environment and the bodies of water surrounding the New York Harbor that serves not only as a repository of knowledge, but also a liminal ground where present and future meet. Through thinking with these oysters, we can speculate on an interspecific sense of futurity at a critical juncture in environmental history.

In this presentation I also intend to include footage taken at an oyster research station in Valentino Pier and the site of the Billion Oysters Project in Governor's Island in New York City. Along with writings and research compiled over the recent years on the entangled histories of urban environments, oysters, and us humans.

Collaboration and collectivising 1: Sound Potentials in Collaboration

The Effects of Music Mediation with the Elderly on the Creative Process of a Sound Artist

Marie Anne Bérard

Research on music mediation has been numerous in the last 20 years in the French-speaking community (Kirchberg, 2020). Extensive studies have highlighted the benefits of participating in music mediation activities for a variety of audiences (Jacob and Bélanger, 2014), where the use of musical technologies, as Accessible Digital Music Instrument (ADMIs) has been shown to make music more accessible (Frid, 2019) and to encourage participation, like with the elderly (Creech, 2019). However, it's noteworthy that electroacoustic music is not well represented in most mediation activities. Despite the availability of tools that enable everyone to make music, initiatives with the elderly that could benefit from them in this genre seem to be lacking (Creech, 2019), as the attention to understand the influence of music mediation on the musician-mediators themselves.

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At the intersections of electronic music accessibility, music mediation and collaborative music making, this case study analyses the concerts and workshops held by the sound artist Marie Anne Bérard in a retirement home in Montreal, Canada, during the fall of 2023. The effects that music mediation can have in the creative process of a sound artist will be explored, most specifically with the use of three types of participation: interaction, collaboration and cocreation (Casemajor and al., 2016).

Polyvocal Potential: Sounding collectivity in experimental audio

Matilda Jones

This presentation considers the sonic articulation of collectivity in contemporary experimental soundworks. Adopting Julian Henriques' use of the verb 'sounding' in relation to 'collective and [...] socially integrated production process[es]' (2011, 168-9), I foreground the way in which contemporary examples of experimental audio 'sound' collectivity as a means of politically interpellating individual subjects and asserting the value and necessity of collective action. Reflecting on my own collaborative practice as a radio-maker, I will present an excerpt from my co-founded, co-produced and co-hosted show Trouble in Paradise (Cashmere Radio) alongside two snippets from Up the Beanstalk (NTS Radio) and the political education/mobilisation podcast TWT FM. Defined as any form of digital audio that offers a rich and engaging sonic texture, these examples of contemporary experimental soundworks are characterised by specific techniques of audio production, such as montage, stereo-panning, the blending of music, sound effects, and – in this case most significantly – the interspersal and overlay of multiple voices. Probing Carolyn Birdsall's concept of 'affirmative resonance' as 'the communal creation of sounds that reinforce 'the legitimacy of [a] group and its identity patterns' (2007, 61), this emphasis on polyvocality not only celebrates the sounding of collectivity but – acknowledging Sarah Murray's attention to the neoliberal co-option of audio collectives (2019) – actively questions the presumption of its inherently inclusive, intersectional and radical potential. Overall, focusing on the way in which an experimental approach to polyvocality circumvents the sensationalism or fetishisation of individual experience, I conclude with the uplifting emphasis on the mobilising potential of polyvocality to stimulate intersubjective connection.

Weekly Meditations

Jérémie Martineau

Weekly Meditations is a seven-piece audio-visual cycle for mixed instrumental and electronic ensembles following a will to deepen the immersive musical experience, notably by integrating meditative practices into composition and performance practice, as well as by taking charge of visual and spatial elements. Inspired by Pauline Oliveros' "Deep Listening" practice (2005), the cycle redefines performance practice and the traditional stage through a physical and mental proximity between the performers and the audience, questioning how the usual immersive experiential difference between performers and

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audience can be reconciled by inviting both to place themselves on a common experiential foundation, that of meditation. In a musical performance, a successful immersive feeling depends, of course, on the music and the performers, but also on the atmosphere, the venue, the sound quality, the lighting, and the temperature - in short, on everything that can be heard, seen and felt. In this context, does the immersive musical experience involve a connection of body and mind between a listener and a performer, within an enveloping environment? Does this collective resonance have to be present for individual immersion not to be disturbed or broken? The integration of meditative practices, in addition to the taking charge of the audio-visual space seems - following numerous rehearsals, performances and data acquired from audience and performer surveys - to indicate that they greatly influence immersion throughout the concert experience, while also having long-term positive impacts on one's performance practice and relationship to the sound experience.

Mediating Cultural Heritage 3: Reclaiming/Reworking Tradition

Occupying the Caribbean Yard Space for Critical Creativity

Kerri-Anne Chisholm

The origin stories of the inhabitants of the Caribbean are as complex as the expansive histories of the region's flora and fauna. Situated within these complex narratives exists problematic colonial legacies that shape our communities and cultural organisations. The locale of this presentation is the territory of the Cayman Islands. Situated awkwardly between postcolonial thought and colonial rule, the islands boast the highest GDP in the region, over 160 nationalities represented in a population pool of 83,000 people, and a large deficit in its arts and culture ecology. Additionally, it suffers from severe socioeconomic and cultural engagement divides, due to an absence of cultural policy implementation and diversity of dedicated exhibition spaces.

This presentation will look at the development of the project space Gram Bella's in the Cayman Islands as a framework to speak of Bourdieu's capital conversion theory, and explore Fanon's examination of the sociopolitical and psychological impacts of colonised cultural spaces on the islands. The Caribbean yard space has traditionally been a safe place to instinctually develop ideas and creativity blossoms. Through the erasure of historical customs and practices as a result of colonisation and Americanisation, the practice of meeting in the yard to connect and be creative has been abandoned. Gram Bella's[Backyard] seeks to be a place where the 160+ cultures that reside in the Cayman Islands can navigate what it means to be "Caymanian" — whether new or generational — and a place where we can accumulate necessary capitals to grow together as Caribbean people.

Traditionally Autonomous: Valuing traditional music within

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autonomous social movements in Europe

David Fox

This presentation will explore the use of traditional music within radical movements, based on research conducted for my PhD in Ireland, Austria and Greece. It will look at how musical heritage is seen as valuable by these movements through new materialist, anarchist and decolonial frameworks. One way that the value of traditional music is justified in these social movements is within an ecological framework: that traditional practices offer an alternative to modern ontologies and can be used to reconnect with our natural environments. This is broadly resonant with the eco-politics often seen within new materialist literature, such as Jane Bennett's call for "more intelligent and sustainable engagements with vibrant matter and lively things" (Bennett, 2019). Forms of ecological vitalism also, though, have a long and ongoing relationship with nationalism and fascism. A fundamental task facing

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autonomous social movements is thus to differentiate their approach from contemporary forms of ecological fascism.

One response by the activists I worked with is to articulate the value of traditional music within both de colonial and anarchist frameworks. Activists, inspired by movements within formerly colonised countries that utilise traditional practices, apply this approach within the colonial core of Europe. They also see traditional music as a source of immanent collectivity that has long been a focus of the anarchist movement. The presentation will ultimately articulate the need for new materialist ontologies to be embedded within a politics committed to broad social transformation.

17:30 – Drinks Reception

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Saturday 29th June

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

9:00-9:30 – Registration (Room 11_2017 Stockwell Street)

9:30-11:00 – Parallel Sessions 1

Watery Speculations 4: Bodies of/and Water

My Wits or Salts

Bryony Gillard

‘My wits or salts’ departs from the question, ‘what it means to make visible the systems that deal with our bodily waste?’. The project delves into the bodily and civic processes that we are often unaware of until something goes ‘wrong’. From the privatisation of water, closure of public toilets, the use of urine in witchcraft and protest and my personal experiences of living with a chronic illness; the project explores the potential of alternative temporalities (crip time, queer time, molecular time or even sewage time), to explode or subvert the normative capitalist clock. Framed by Stacey Alaimo’s term ‘trans-corporeality’ (2010), which acknowledges that human is inseparable from “the environment”—both constantly on the move and resulting in unpredictable/ unwanted outcomes, ‘My wits or salts’ questions late capitalism’s ableist conceptions of the body as a closed, individualist receptacle. By making water infrastructure visible, is it possible to open a space of a dialogue around sick, crip, dying and (above all) leaky bodies & interrogate the ways that all bodies (water, human & more-than) interact within an interconnected, cyclical network? For Watery Speculations I will present a leaky lecture performance with moving image, shifting in scale between the body and industrial systems, playing with endoscope technology commonly used in both medical procedures and the waste water industry. A series of interrelated narratives and actions (and maybe props) will allude to the inseparable flows of capital, bodies and (waste) water.

Wateryquery

paula roush

I propose to present two projects, ‘liquid memories’ and ‘Follow Y/Our River,’ that explore the methodology of wateryquery, in two open bookworks which emerged from artistic research with water. This can include an experiential step-by-step guided exercise to help us participants figure our bodies of water. Drawing insights from new materialism and hydrofeminist models of wet historical time, this approach challenges the repression of wetness in photographic and publishing practices. Fluid liquids offer a model for time, space, and matter in relational flux, a relational ontology dissolving the distinctions between human and non-human, bodies and water. Focusing on physical waters rather than metaphors of liquid photographic data flows or liquid books, we pay attention to specific ways in which waters mark their motion on paper surfaces. The movement between these two figurations—analogs of water in printing processes and revelations of the world through printed pages—allows us to read,

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archive, and publish photographic images through wet photoprints and publications. The methodology of wateryquery is an incremental process of formulating the implicit and includes a step-by-step guided exercise to help us figure our bodies of water. The words 'watery' and 'enquiry' join together to form a new word that doesn't feature in standard dictionaries and suggests a felt sense of enquiring with water. In this method, there is a focusing moment of connection with our liquid bodies, the intricacy of our watery memories.

Aqueous Humours Fluid Ground

Kirsten Cooke

I propose a performative rendition of the currently in-process publication, Aqueous Humours Fluid Ground [AHFG]. This paper would include the reading of texts, presentation of artworks, and playing of soundscapes or audio-recordings from contributors in the project. Responding to the stream's 'Bodies of Water' theme, the publication and paper are an attempt to apply Cecilia Chen's mapping of sited waters towards an immersive curatorial approach in which we are in the map, as opposed to outside of it. AHFG (July 2024) is a publication as map, which has commissioned artists and researchers to respond to either the local waters of Dorset or to develop a watery response through their own posthuman, queer, and/or decolonial lens. Responding to the durational context of the conference the paper would produce an immersive and non-linear spatial temporal mapping of the publication. By embedding the spatial temporalities of water into the dissemination of the paper, this approach aims to draw on the liquids contingent and disruptive properties to suggest an alternative to anthropocentric mapping. Participants in the project, whose work would feature in the conference (alongside my introduction and editorial mapping), are Charlie Franklin, Carl Gent, Ezra Jackson, Melanie Jackson, Harun Morrison, Joseph Noonan-Ganley, Maggie Roberts, Lucy A. Sames, Linda Stupart, Michelle Williams-Gamaker.

Low Theory/Radical Praxis 3: Radical encounters with art and performance

Noise as extra-logistic

monika jaeckel

" ... Does noise need to go to Logos, or is it Logos that must first be decentered by noise in order to become something else?" (Povinelli 2016: 143).

Povinelli's provocative question, whether noise needs to go to Logos, or if "Logos must first be decentred by noise in order to become something else", attributes noise as an agential means for change.

Evaluated from my Eurocentric position, noise, despite being an actor in information entropy, increasingly became subtracted in the definition of negentropy. 'Noise cancellation' in information transmission eradicates noise's ambiguity as a creative and interfering force and avoids a general attribution of participatory voice. Significantly, noise's entropic features contribute to creating non-redundant information and introduce new, unknown, neglected, and excluded ways of knowing and

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being. In this sense, the extra-linguistic, i.e. extra-logistic, features of noise are essential for disturbing acknowledged routes of thoughts and behaviour towards the unthought or othered.

A general aspect of radical praxis consists of the interference of acknowledged processes, may that be strategies of exploitative entrepreneurship (fossil fuels) or political double standards of approaching crisis (climate crisis, war zones, segregation/racism). Thus, reading noise against the grain as a potentially meaningful expression accords with Halberstam's (Halls's) definition of low theory as to get away from "usual traps and impasses of binary formulations" as an exploration attempting to avoid the radar (Halberstam 2011, 2, 16) to reach yet not pre-formulated terrain.

Anti-Performance as Praxis

Raju Rage

Anti-performance is a term I use to describe my body of performances, which are also ephemeral moments in time-space. The 'anti' is derived/borrowed from anti-colonial, the radical (root) of 'decolonial' and 'post' colonial, a direct opposition to what is expected of gendered, racialised bodies, by audiences but also that which is usually invited by institutions. I will share specific anti-performances discussed in recently published ANTI – PERFORMANCE AS PRAXIS, Studies in Theatre and Performance Volume 42, 2022 - Issue 3, such as (Can the Subaltern Speak?)...YEAH BUT CAN WE LISTEN THO? (2015) and Transistence, Moving Into Sunlight (2021) which refuse the objectification and spectacle of the 'marginalised' body and how it is often consumed, violated, devalued, and exhausted, and instead seeks to subvert the gaze, interrupt voyeurism, reclaim wellbeing, as well as querying what we think we know. Anti-performance centres the performer/s rather than the audience; though audience members are often witness to and/or accomplices of the performance if they choose to be. Anti-performance strives to transform the paradigm of 'consumer' (audience and institution) and 'consumed' (performer) to something much more ethical and with integrity. The concept of anti-performance as praxis offers a critical lens through which to examine and challenge traditional notions of performance and spectatorship.

The Palimpsest of Graffiti as a Critical Tool: Psychogeographical explorations into the changing graffiti landscapes of Berlin-Neukölln and its possibilities as a tool for discussion and change

Rik Fisher

I am a Berlin-based independent researcher/artist, my proposal is to present an overview of my project 'The Palimpsest of Berlin-Neukölln Graffiti as a critical tool'. Linking in with several of the call out's bullet points around the stream of 'low theory/radical praxis'. With over 3 years of documentation of graffiti, the project explores how the palimpsest and changing landscape of the area can be read through the alternative narrative of graffiti. Firstly, how it can be a critical tool not only to unravel topics/issues that residents face. Secondly, through participatory group walks, inspired by experimental, critical and radical pedagogy (including Paulo Freire, bell hooks, Mark Fisher), come together to collectively explore opening

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dialogues around these issues, including sharing and challenging perspectives. Inspired by political and situationist praxis, we explore the streets as a mutual learning space and by being in and moving through the streets we aim to avoid de-contextualising and de-politicising the graffiti. The project is an experiment and a continuous one. With more participatory group walks planned, communication with some of the writers/graffiti artists and the collection of all of this into a forthcoming book.

Collaboration and collectivising: Potentials and Intersections 2: Body Potentials in Collectivising

Body-to-body: the search for words for collective action

Mariana Nascimento

Words touch; and different words mean different possibilities of contact between me and the other. This is the subtext for *Cruor* (Jean-Luc Nancy), which begins by searching for the words to think about "being in common". He does this by returning to the term *communism* as a means of expressing "bodies among and between themselves". For Nancy, the gradual erasure of the word communism from public discourse has meant the loss of a perception of bodies as something "in contact, in collision, in contagion and constraint, in com-passion" that can't be translated by expressions like "community relations" or "living together".

This lexical loss is the point of departure for exploring the contradictions of communitarian practices in contemporary Portugal, which Teresa Villaverde depicts in the film *The Mutants*. The film premiered in 1998, about 20 years after the end of the Portuguese revolutionary process of 1974-1975. The nineteen months of the revolution saw a new ideological paradigm, marked by new forms of democratic participation and communal action. In November 1975, a military coup put an end to the revolutionary process and began the gradual transition to an neo-liberal democracy. The film deals with the tension between the promises of an unfinished revolution and the consolidation of a neo-liberal democracy in contemporary Portugal, exploring the transformation of bodies, community relations and language. Through *The Mutants*, we seek to explore the role of words and language in the construction of kinship, and the possibilities of existing and acting together in post-revolutionary Portugal.

The rub of the sweet spot

Roshana Rubin Mayhew

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This presentation offers a poetic proposal to producing spaces of alliance and collective action: the live performance space. Drawing from my ongoing artistic research led by wrestling-with a bodyweight of clay, this performance lecture tunes into the co-created live charge – that which brings and holds the space together. This proposes the performance space not as an environment of separate entities – subjects and objects, passive or active – but as an affective ecology, a relationship of connections that constitute the atmosphere or situation through sensation (Nail:2020; Barad:2005). Engaging this feeling of being in it together (when it works) through practice-led experiments in improvisation and scoring seeks to build on this attunement between audience, performers, material, and space to investigate when and how moments of generative risk-taking can be elaborated into collective moves through uncharted territory (Haraway:2016; Dolan:2012). This explores at once how to create ‘compositions’ consistent enough to hold and open enough for the unexpected, and how to become sensitive and responsive to this arising unpredictability. This entails presenting not solutions but the problems and process of figuring them out in the live moment-to-moment; attending to the ability to pick up the mistake or wrong turn as the point of departure. This in turn begins to propose a form of collective invention– materialised encounter – that challenges the idea of change as an ungraspable, transcendental horizon of queer futurity to propose instead a productive friction with/in the live here and nested now (Nail:2022; Golding:2022; Macharia:2019; Muñoz:2009). One that curiously seeks the rub of the sweet spot, resolutely tender in its pleasure-generating pleasure-seeking and ongoing responsivity to the collective.

Sensuous Address: Textures of Meeting and Sharing

Anouk Hoogendoorn

This paper explores the letter exchange between Tomas Bachot and Roland Deketelaere, in which the former uses the alphabet to communicate and the latter lines and scribbles (*Stylo's, Golven en de E19*, 2022). Even though Deketelaere is illiterate they did not use a mediator to clarify the content of their written communication, instead sharing rhythm and attention, which is itself a manner of, albeit typically unwritten, communication. The form of writing employed by Deketelaere could be called *asemic writing*, which is a wordless form of writing, often considered to be without meaning (Schwenger, 2019). In the dominant communication framework meaning is seen as transmitted from one subject to another. This form of intersubjectivity, where the social is the effect of subjects interacting with each other, removes experience and meaning making from their multiplicity and complexity. Moreover, this reinforces ableist and capitalist conceptions of what it means to communicate, exchange, produce and share knowledge. These conceptions can be countered by a disability materiality approach to literacy (Miller, 2022). This paper does this through the notion of *sensuous address* (which I am developing through my doctoral research), which entails a reconsideration of the material aspects of meeting and sharing. I consider how language forming through texture, colour, and movement as aesthetic practices can overcome ableist structures.

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Mediating Cultural Heritage – Narrative Strategies and Tactics 4: Heritage Discourses: limits and possibilities

The Lost Empires (5 min film)

Richard Denny

The term ‘nostalgia’ derives from the Greek words nostos (return) and algos (pain). The literal meaning of nostalgia, then, is the suffering evoked by the desire to return to one’s place of origin. During the contemporary era, we speculatively find ourselves in a situation where the importance of maps has transcended that of the actual geographical terrain they represent. Other archives function as pivotal tools that not only delineate and manage society but also chronicle its evolution. Throughout history, empires have relied on records, archives, and maps to assert their dominance, wealth, memories and authority over their subjects. Revolutions often involve the deliberate destruction of existing records. As empires crumble and new regimes ascend, fresh narratives and histories emerge. If capitalism were to collapse, the existing archives might gradually fade away, supplanted by new memories and narratives that reflect the transformed societal landscape. From Jorge Luis Borges’ ‘On Exactitude in Science’ via Jacques Derrida’s ‘Spectres of Marx’, Mark Fisher’s ‘Capitalist Realism’ Alfred Korzybski’s map and territory dictum, society has arrived in Retromania - a nostalgic place which has speculatively enabled populism, new nationalism and Brexit to thrive.

When silence abounds – The removal of public Lenin sculptures in Finland in 2022

Visa Immonen

Silence is a powerful narrative device, especially when used by authorities. In developed welfare states like Finland, heritage management is an integrated part of governance, promoting and supporting national narratives on heritage. Following global trends, Finnish heritage professionals emphasise democratic participation as well as an inclusive and equitable notion of heritage. Although the expression ‘heritage belongs to all of us’ is among the slogans of the Finnish Heritage Agency, occasionally the associated narrative leads to silence. In Finland, after Russia launched its war against Ukraine in 2022, a heated debate began on whether the two last public sculptures of Vladimir Lenin should be removed from urban space to museum collections. The arguments for and against the removal showed that the monuments were not only entangled with controversies on the historical significance of Lenin and Finlandization – i.e. the impact of the Soviet Union on Finland’s policies during the Cold War – but they were also incorporated into contemporary identity work. For many elderly members of the Communist Party the sculptures epitomised their own lives and ideals and had nothing to do with the war in Ukraine. Despite these animated discussions and media attention, and the fact that the Antiquities Act protects all public sculptures, heritage professionals fell silent. They did not bring up legislative

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obligations or present views on whether the sculptures should be kept in place or taken away. In my paper, I discuss silence as a narrative device, and the varieties of silence, but especially the cases where silence reveals aporias in and limits of authoritative heritage discourse.

Community Archives as ‘Optimistic’ Social Action: Frameworks and Practices for Co-creating an ‘Archive of Resistance’ with Roma Communities in Govanhill, Glasgow

Bria Trosclair

This paper applies Rebecka Taves Sheffield’s framework of ‘archival optimism’ as a tool for sustainability and an orientation toward the future via the past in community archives. It documents and situates the creation of a Roma Community Archive in Govanhill, Glasgow to clarify how minoritised and marginalised communities have leveraged heritage to resist exclusion and engage collectively in archival work with the ‘confidence in a future that will recognise the shared heritage that [they] build’ (Sheffield, 2019, p. 5). This paper contributes to understanding community archives’ relationships to power, knowledge, labour, marginality, resistance, (dis)location, and language as heritage assets. Discussion of collaborative community heritage production shows how a Roma Community ‘Archive of Resistance’ engages with cultural (re)production to affirm the symbolic and affective value of multifarious, multilingual, multinational Roma communities in Glasgow. This study attends to a Scottish context that accounts for the social challenges and multiple exclusions faced by Roma migrant communities in Govanhill, including restricted access to housing, education, healthcare, employment, and benefits. This research shifts the focus from Roma integration, socioeconomic barriers, and stigmatisation in Glasgow, instead centring Roma resistance and empowerment through arts-based methodologies. Participatory and ethnographic methods reveal how a community archives project challenges ‘authorised heritage discourse’ to disrupt hegemonic representation in Scottish GLAMs by foregrounding ‘subaltern discourses of community participation’ (Smith, 2006, p. 35). Engaging Govanhill’s Roma communities in knowledge production, innovative creative practice, and democratic sharing of research agendas is a step toward disrupting barriers between researchers, Roma communities, and local organisations.

“Mills On Mars”: Cervantes, Strauss and Bosch walk into a mill
and discuss how to use VR to raise awareness about
climate change and cultural heritage

Célia Quico

Somewhere on Mars... Somewhere in the future...Humans colonized the Red planet. A few people managed to escape from the environmental catastrophe that devastated humans on planet Earth during the XXI century. Here lives D-Quixote. While enjoying an immersive experience, he has an epiphany...” This is how “Mills on Mars” virtual reality (VR) application prototype begins. This 3D environment is part of ClimAID, an EU Creative Europe co-funded project which aims to combine climate change, cultural

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heritage and urban art activities, to raise awareness and to build resilience to climate change. To start, the project team compiled a toolbox of best practices of cultural heritage related with climate change. These cultural heritage sites were integrated into an open resource platform, that includes a VR application for the young people, as well as an e-learning course for professionals in cultural organizations. For the VR app prototype, the creative proposal was based on Miguel de Cervantes' "Don Quixote de la Mancha", with the backstory being inspired by the main characters of this classic book. The VR app aesthetics is loosely based on Jeronimus Bosch's "The Garden of Earthly Delights", while the soundtrack for the short introductory animation reinterprets Richard Strauss' "Don Quixote". In this presentation, the main goal is to briefly demonstrate the VR app prototype "Mills on Mars" and to elaborate on how creative media here used as a strategy to build on cultural heritage narratives, as well to discuss how as cultural heritage narratives can be used as a way of imagining potential futures, proposing to reflect - and to act - on mitigation and adaptation to climate change.

Abolition, Carcerality, and Care 1: Communities of Care and Carcerality

Considering LGBTQ Care in the Face of State Violence

Olivia Aarons

This presentation engages critically with care as provided by Galop, the UK's anti-abuse LGBTQ charity, over the last forty years. Galop began life in 1982 as the 'Gay London Police Monitoring Group' with the purpose of collecting evidence of police discrimination of gay men, and circulating information to gay men on their legal rights.

I will use Galop as a lens through which to explore provision of care in the face of state (homophobic and transphobic) violence. I will also explore how Galop has negotiated its relationship with State institutions - the Metropolitan Police in particular - and how it has balanced these relationships with its duty of care to the LGBTQ communities it seeks to serve. I will respond to Sarah Lamb's characterization of Galop as having 'shifted from [an organization] where the state is understood as a perpetrator of violence, to one where the state is deemed the protector against violence' (2013). I argue that this is an oversimplification of Galop's work, both historically and presently. By paying attention to 'mundane' grey literature from Galop's archive, such as a meeting minutes or workers' reports, I bring internal debates about Galop's relationship with the police to the foreground. To conclude, I consider Galop's work as being embedded within a precarious network of care. Considering how the care Galop provides is shaped by changing streams of (institutional, local, community) funding and by a pressure to fill a gap in care created by the loss of specialised LGBTQ charities and organisations.

Active Care Against Batons (and Beyond) –Report

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from the Streets of Berlin's Community Strategies Against Racist Police Violence at Protests

Nine Fumi Yamamoto-Masson

How do we, in our diverse communities in joint struggle, practice and talk about “safety” and “care” under conditions of relentless extreme repression enforced by police violence disguised as “care”? When those who *do care* are attacked by those in power who claim to *care more* (a diametrically opposite meaning of “care”) incl. police with fists, guns, impunity.

Germany justifies racism and intense violence against protesters (incl. Jewish) in the Free Palestine movement through its alleged duty to protect (whom? from what?), maintain public order, and its moral duty to tend to a historical responsibility, or rather the pressure to prove having allegedly undergone *transformation* from genocider to carer and protector. Through this ritual performance, liberal Germany legitimises its escalated racist violence, framed as necessary discipline to protect public order. What is this order?

Drawing from my perspective of praxis in counter-organising community defense and care, my presentation will report on the data, patterns, and my experiences of this intensified racist police violence, dissecting the discursive operations of German law enforcement and media propaganda, justifying ultraviolence against the Free Palestine movement under a rhetoric matrix that could be mistaken for restorative justice. My analysis is shaped by many years in formations that coordinate and implement community safety and tactical defence strategising for street protests against racist violence incl. police violence (e.g. demo marshalls, documentation teams, legal support, with us strategically using our different privileges as communal buffers) and the past few months of heavy repression in my immediate neighbourhood, and intensified targeting of our community care formations.

When Belief and Care Morphs into a Carceral Politic: Re- thinking Feminist Attachments to the Figure of the Wounded Survivor and Being “Survivor-Led”

Molly Ackhurst

In the fight for justice for survivors of sexual violence, much critical contemporary feminist anti-violence work has emboldened carceral systems, structures, and logics. This is despite such work simultaneously recognising police and prisons as sites of injustice. The result is a cyclical and stagnating state of stuckness whereby, despite consistent attempts to enact change to “get justice”, justice for the vast majority of survivors of sexual violence remains elusive. This paper argues that one reason for this stuckness is an emotional and political attachment to the “figure of the wounded survivor”, and in turn to being “survivor-led”. To make this claim, I offer reflections from my own time in feminist sexual violence support work, alongside analysis of empirical work conducted with critical feminist academic texts, and interviews with twenty-three frontline sexual violence workers in England, Wales, and Scotland. In interrogating the ethics and risks of a “survivor-led” politics and epistemology I contend that it is essential to develop different ways to respond to survivors, and foster alternative approaches and

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methodologies, that are not “led by” survivors, but which are instead centred by them. These approaches must recognise the importance of believing and respecting survivors, but also foster a shifting away from the immovability, or stickiness, that the “survivor-led” politics produces. Given the increasing role of feminist politics in animating carcerality across the globe I argue that these attachments are in urgent need of reckoning with.

Body Folds and Booty Shots 3: Bodily Ethics

“I don’t want them as my friends!”: Investigating Classroom
Safety for Student Sex Workers.

Alex Bruno

"Sex workers are everywhere." (Mac and Smith, 2020: 1), especially in universities. Research by Rand, Simpson, and Bruno (2023) at the University of Greenwich found that student sex workers were more likely to discuss their sex working experience in academic contexts than in social/pastoral settings. Student sex workers might perceive the classroom environment differently than the other students. The classroom may facilitate the development of community, peer support, and protection, while also helping to reduce feelings of loneliness and isolation. This research intends to accomplish two objectives: to get a thorough knowledge of the students' perspectives and responses in the classroom, and to assess the safety of the classroom for student sex workers during lectures and discussions on sex work. The study uses a classroom ethnographical approach, examining the sociocultural elements of teaching and learning, including the participants' individual perspectives on their actions. The research pays attention to context and relations in the classroom. An analysis of the ethnography revealed the presence of whorephobia and whore stigma in these specific interactions by reviewing study material, verbal and non-verbal communication, and narratives. The study reveals that student sex workers face significant stigma when attempting to communicate their own experiences in the classroom; and lastly, the lack of policies, or institutional stances on the matter, are also to be considered factors that build a hostile environment.

Taylor Swift, Eating Disorders and the Ethics of Body Image in
a Hypervisual Culture

Gah-Kai Leung

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In the Netflix documentary *Miss Americana* (Wilson 2020), the pop star Taylor Swift briefly but revealingly discusses her problematic relationship with food, which many commentators have interpreted as an eating disorder (e.g. Savage 2020; Snapes 2020; Stump 2020). Swift's experience of disordered eating powerfully illustrates the burdens faced by celebrities in conforming to dominant beauty standards. Beauty vices are *moral vices* (Widdows 2018); this kind of moral criticism is especially pernicious in our hypervisual culture, where we are expected to be 'camera-ready,' and our bodies are constantly mediatized (ibid.; see also Mirzoeff 2009: 1; Thomas et al. 2020).

This paper discusses the ethical issues raised by Taylor Swift's problematic relationship with dieting, food and body image, in the context of our hypervisual culture. First, I show how Swift's account speaks to Heather Widdows' (2018) claim that the demand to be beautiful has become a harmful ethical norm, and that this norm has become amplified through our hypervisual culture. Second, I suggest that the burdens of the beauty ideal are not distributed equally. Celebrities like Swift may be disproportionately affected, given their high visibility and their ethically fraught role as moral compasses for ordinary people (Archer and Sie 2023). Finally, I turn to the question of how public figures like Swift might try to resist oppressive beauty norms. Swift is in a special position to challenge such norms because she possesses *epistemic power*: the power to influence what others believe and know (Archer et al. 2020). I suggest that epistemic power will work best when it occurs as *organized collective resistance* (cf. Klein 2022), i.e. where Swift collaborates with other celebrities in a common collective pursuit of structural transformation.

Distorted Boundaries of the Body: A Critical Phenomenology of Fatphobia

Halie White

Humans constitute the precarious position of being a bodily object in the world of others, and yet inhabit that body with a felt subjective experience. Likewise, our meaning-making of the body is also lived out subjectively and takes on a phenomenal or felt quality. Using critical phenomenology, this paper tracks two boundaries of the body – that of the physical body and the felt body – that are bound up in meaning-making. Importantly, however, our body is embedded in intersubjective meaning-making structures which other bodily subjects contribute to. That meaning-making is directed at, among other things, our own body. Our joint attention on objects in the shared world, seeing how others interact with them, teaches us how we should incorporate them into our *own* meaning structures. When joint attention is placed on our body, it is internalized. This paper will focus on the internalizing of body-based oppressive narratives that lead to distortions to one's own bodily subjectivity, resulting in a dissonance between the physical and felt boundaries of the body. These issues will be explored specifically in the case of weight stigma that encourages a somatic disassociation (disembodiment) from the fat parts of our body. Thus, fatphobic stereotyping (laziness, incompetence, etc.) translates phenomenally for fat folk into a view of their world as one of obstacles - their body being the main one. These shared

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meaning-making structures have alienated us from our bodies. In this way, social issues are not just abstract, but *lived out*, and require phenomenologically informed corporeally attuned solutions.

11:00-11:30 – Break

Watery Speculations 5: Adrift

Drifting Senses: Freediving and Sensorial Fluidity as Methodologies

Gabriele Nasole

Much of ocean exploration and understanding throughout modern and postmodern times has consisted of framing the sea through the sensorial lens used to understand “dry land.” The ocean’s volumetric opacity, turbulence, and interconnectedness pose limits to land- based knowledge systems. The materiality of the sea can encourage us to shift perspectives, transcending notions of space pushed forth by binary cartographical, political, and juridical representations of the Global North, whose imperialist origins still permeate maritime space. In my personal practice as an artist and freediver, I have been implementing mediums such as breath-hold sensors, timed experiences, sonic representations of underwater environments, temperature change, inhibition of eyesight, and more to form embodied experiences of oceanic space. This facilitates a sensorial shift, which I believe to be fundamental in fostering a profound understanding of the relationship humans share with watery environments through sensorial fluidity. The paper I propose is a critique and response to land-based methods of exploration and thinking, presenting Freediving and sensorial shifting as methodologies for artistic research. Freediving as a methodology is based on understanding how our bodies can sense space underwater and exist within it. Physiological processes, such as the mammalian dive reflex, pressure, rising CO₂ in the bloodstream, amplification of sounds, sense of smell, taste, expanded time, and more, become parameters that can be used to map oceanic spaces in ways that combine the experience of the body with the representation of place. This can also allow for a better understanding of violence on humans and non-humans within the ocean.

Aequus

Angela Davies

The paper reveals motivations behind Aequus born out of a conceptual inquiry into future plans for a tidal lagoon in North Wales and undertaken during a Future Wales Fellowship.

Within Aequus, a dialogue between primordial waters and celestial bodies is considered as aerial footage traces dancers framed by the empty lido pool and the ocean. Thus raising connections across

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politics of location and constructs of space; where transient and material boundaries coalesce. Framed under a nautical mythology, the choreography considers turbulence; for birthing and becoming. The piece reimagines the dichotomy between natural forces and manmade structures as we consider ideas of inheritance, with reflections on ocean heritage from human, non-human and geological perspectives. These constructs have led and shaped the work towards ideas of emergence through intra-action breaking down spatial boundaries, to consider the entangled relations between precarious ecological systems and our need for clean energy.

Floating

Susie Olczak

I will present practice-based explorations into understanding water, beginning with watery states and natural adaptation and then works that respond to the idea of building man made tools for finding, understanding, capturing or navigating water for example, dowsers, rafts, ice cores, and irrigation systems.

The coracle, dugout canoe or raft form a practice-based method to think about more hopeful narratives in relation to climate change. A raft is often stored and inflated when required or made in a way that is contingent on need. Some rafts are made intuitively with materials that can be readily gathered nearby, such as used plastic bottles and string or found wood. Rafts are simple vessels and are human powered to be used as floatation devices for both transport and survival.

I am interested in the idea of floating as a method and will present practice-based work alongside extracts from a recent collaborative paper written with social scientist Dan Keech called Narratives in the Extreme: Materially envisioning hopeful futures in the Anthropocene. This led on from a joint presentation called Can it Get Any Wetter? I will weave in field work from one of the wettest places in the world (The Darien Gap) and the driest – the Atacama Desert.

The paper will question the role that narrative has in relation to water. Linking watering language, tides, submerging, freezing, melting, flows, levels, conduits, channels with practice-based exploration

Violent delights – joy, pleasure, ecstasies, the political, and the promise of violent ends 2

Killing Her Softly: Female Death in Season 1 of Squid Game

Kate Boulay

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This paper explores female death in South Korea's hit television series *Squid Game*. I propose that in this specific instance the horror subgenre scopophilic death game or cull cinema and television's critique of neoliberalism relies upon, reifies, and reinscribes a traditional femininity which it then banishes. Across nine episodes, Netflix's series counters neoliberalism's relentless reliance on and promotion of self-interest above all else with the suggestion of an always deferred proto sociality. Ultimately, the series' teasing and intermittent embrace of community as antidote to the neoliberal order depends upon not only female death but on a specific form of it. This is the female choice for a convenient (for the other contestants) and 'productive' self-destruction that, in having individual women 'decide' to literally move out of the picture, provides the space for the male protagonist, Gi-hun, to continue his hero's journey. Drawing upon, among others, Barbara Creed's *The Monstrous Feminine* and recent feminist scholarship on visual culture, I trace the deaths of three key female characters to show how an established genre widely celebrated for its unambiguous condemnation of capitalism can only imagine the future as female-less.

Militancy in pain. Outlines of materialism-without-matter
and real-without-philosophy

Margo Marsyas

The problem of pain. But of course, there is no problem to pain' (Aldapuerta 1995: 51). Over and over again we find ourselves perplexed before the ambivalence of an affect that seems to both plunge our individualized experience towards the innards most removed from social being and pry it open to the most automatic social mediations of health. This marks a certain unilaterality in pain which persists without relation to the way it appears to us, mediated, as our suffering. But how to give an account of pain as such if, from the moment we try to deal with it as such, it becomes something else altogether? My contention is that, combining a marxist approach able to account for the real abstraction of social form mediation (Toscano 2014; Best 2021, 2023, 2024) and a non-philosophical approach able to account for the sterility of radical immanence (Laruelle 1981, 1996, 1998, 2000), there is a way to approach the antinomies of the 'materiality' of pain which could allow us, contrary to a pyrrhonic 'cathartic drug', to tarry with its non-relation to us as we organize in it without being neither subsumed by pain mediated nor abnegated by pain's apparent immediacy. I will end by showing how encyclopedic efforts in sketching how to employ pain militantly such as this one pale in political efficacy compared to more situated approaches such as Nat Raha's on 'transfeminine brokenness' (Raha 2017) or the SPK's on 'turning illness into a weapon' (SPK 1987).

Cornucopia: Deprived, Depraved, Dissociated

Vladimir Ivlev

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This paper investigates a molecular view of pleasure or enjoyment as a vehicle for solipsistic legitimacy, with an attempt to magnify this view into a molar, intersubjective domain. The paper argues that pleasure corresponds with a person's only source of interior certitude, in essence the only readily available guarantee for moral licence, which must inevitably contend, through imperious negotiation (moral argument), with the disparity and discrepancy when encountering other people's desires. Having encountered inequality of access to pleasure, the person's worldview forms around two core principles: 1) why such an inequality exists and 2) why they are still uniquely deserving of getting everything they want all at once, despite this inequality. The second principle is made amenable to public negotiation through the assumption that everyone, except those lacking in guidance, must to various degrees think the same way, and ultimately want the same things, as us. This enables the formation of a loose consensus regarding the validity of certain cultures of pleasure, often misinterpreted as mass movements. Exposure to consensus litmus tests aggravates the interior calculus of self-legitimacy, which expands the domain of interior verification towards the entire world, either waiting or seeking for an untamed territory where one often reaches the heights of depravity, or otherwise looking for a moral licence to rid the world of the pleasure-misguided. This paper looks into Lyotard's quote regarding the worker's enjoyment in capitalism, Deleuze's quote about rich and poor cultures and Aldous Huxley's infamous quote regarding "moral treats" through political violence.

The Challenge of Scarcity: Politics, Ecology, and Beyond, a 'future past' of political governance

The Whale and the Void. Scarcity as a problem of
political governance in Thomas Hobbes

Alvise Capria

In contemporary discourse, scarcity stands as a critical intersection between philosophy and politics, shaping socio-economic structures: we constantly have to come to terms with scarcity of resources and their governance that, despite numerous studies on the subject (OSTROM 1990; VENTELOU 2001; METHA 2010; MEHTA AT ALII 2019) often proves ineffective in understanding scarcity as systemic phenomenon (LUHMANN 1994). To study scarcity as both a political and economic concept, a genealogical approach is crucial. Thomas Hobbes, unanimously regarded as the founder of modern political science (MACPHERSON 1962; NIELSEN 1986; LABIANO 2000; MARQUER 2012), provides a foundational starting point. His influential theories laid the groundwork for subsequent economic and political thought, modelled by his philosophical and anthropological vision. On this basis, the paper traces the development of the concept of scarcity within the economic-political discourse of Thomas Hobbes. I will first focus on the textual uses of the lemma 'scarcity', as in this Author it is clear the shift from establishing an effective political science to control society to delegating this task to a new science

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of the legislator, namely political economy. I will then address how Hobbes thinks about the circulation and distribution of goods, people and resources within society. Here I will analyse the use of scarcity-control in delineating the functions of the State, individuals and social norms. Finally, I will focus on the Hobbesian role of population and crowd dynamics (with a focus on popular uprisings against scarcity measures) in relation to governmental arrangements, showing how treatment of scarcity sheds light on power dynamics within society, revealing how his idea of scarcity influences the formation of social hierarchies.

The scarcity of the useless and the engine of progress.
An account of Adam Smith's view of scarcity.

Carlo Fiorotto

The purpose of this paper is to clarify the role of scarcity in Adam Smith's theory. The classical starting point is the so-called value paradox, or diamond-water paradox, from which the distinction between use-value and market-value and the relationship between scarcity and price are derived, as well as the supply-demand dynamics. The key focus of this contribution are the less-studied assumptions of such discourses: to understand the role of scarcity we have to understand why men want diamonds. It will be shown how, in the pursuit of wealth, a natural deception is always at play, leading men to try and distinguish themselves socially through the appropriation of scarce and frivolous goods. Concerning subsistence goods, by contrast, there is virtually no natural scarcity, given the proportional relationship they have with human population growth. This implies that the causes of their shortage are to be found in human, political errors. The specific type of deception represented by ambition also plays a central role in the construction of morality and in the development of society. The chase after scarce goods allows the virtues of prudence and industry to emerge: without scarcity there would be nothing but natural tranquillity and indolence. The appropriate chase after wealth is the driving force behind the development of labour, arts and commerce, and thus of society itself. Hence, the scarcity of the useless has a double-faced role: from an individual perspective it's an illusory objective of desire, but from a social one it's a fundamental engine of progress.

Reframing Energy Poverty: An exploration of Social Dimensions,
Definitions and Sustainability Discourses

Karla Santos Zambrano

A shift in the narrative surrounding 'energy poverty' advocates for a more actionable approach to address this concept and its problems. This research focuses on the development, application and evaluation of societal engagement methods targeting this experience of scarcity to seek potential solutions for addressing vulnerability from an energy perspective, aiming to improve energy and social resilience.

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Different definitions of energy poverty draw on different understandings of its causes, which leads to different interventions. Acknowledging the call for clarity in recognising the multiple aspects of what energy poverty entails and its equally diverse definitions, this paper concentrates on the social dimension of energy poverty, as a form of scarcity, more than the technical aspects surrounding this complex issue. Energy poverty is a critical element for the exploration of vulnerability within energy and climate policy at all levels and thus remains a crucial factor in enabling the different approaches to address it, particularly from a sociological context, as it is linked to the notions of energy citizenship, energy justice, and energy democracy – or simply citizenship, justice and democracy.

The exploration of the social dimensions of energy poverty contemplates a ‘praxeomorphic’ approach – understood as how people understand the world around them (Bauman 2012) – serving as a method for understanding the lived experience of disadvantaged groups, exploring its applicability to socio-technical research within the field of energy in connection to the way energy poverty is perceived by those experiencing it to arrive at the essence of the lived experience of this phenomenon.

Mediating Cultural Heritage – Narrative Strategies and Tactics 5: Vernacular Archiving & Counter Memorialising

National Heritage and Counter Memory in the 23.5 Hrant Dink Site of Memory

Semanur Darbaz

In 2007, the assassination of Armenian-Turkish journalist Hrant Dink in front of the Agos Newspaper office transformed an ordinary location into a lasting heritage site. Over the course of seventeen years, this site has evolved into a grassroots institution that challenges prevailing historical narratives, offering an alternative perspective on the Armenian question in Turkey. National heritage sites such as museums and monuments often serve as public notice boards (Auster 1997) and function as ideological tools that shape imagined communities (Anderson 1991). The 23.5 Hrant Dink Site of Memory distinguishes itself from conventional heritage institutions through its grassroots origins and its mission to disseminate an alternative narrative to the state-structured historiography on the Armenian issue. In doing so, it emerges as a counter monument.

Counter monuments are characterised by their departure from conventional monuments in purpose, acknowledging the darker chapters of a nation's history, disrupting dominant narratives, and giving a

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voice to marginalised groups (Young 1992; Jensen 2014; Stevens et al. 2018). The Hrant Dink Memory Site accomplishes this by challenging the official narrative surrounding the Armenian question and minority issues in Turkey. This paper delves into the alternative narrative in the 23.5 Hrant Dink Site of Memory through qualitative analysis of the guided tours, self-tours, and associated written materials. The paper emphasises the significance of such locations in offering a multivocal heritage narrative and challenging national historiography.

Bodies as Narrative: Memorialising and Narrating the Rwanda Genocide

Michelle Bentley

The paper analyses the memorialisation and cultural narration of the 1994 Rwanda genocide by survivors; in particular, the paper explores the construction of memorials that use dead bodies/skeletons to create a narrative of cultural heritage. At memorial locations such as Nyamata Church, the constructing actors chose to leave hundreds of murdered bodies on display – the corpses left to decompose in public. The decision to ‘use’ the bodies in this way underpinned a desire to communicate, and to clearly evidence, the horrific killing that had taken place – not least as a physical contestation of any claim by the Rwandan Government that no genocide had occurred. This paper explores the ways in which these physical bodies can be comprehended as a form of cultural narrative and narrative contestation. Can human bodies themselves comprise a cultural narrative?

In addition, the paper explores creative media engagement with this memorialisation as a form of cultural narrative. The paper considers the construction a 360-degree interactive website of Nyamata that allows anyone online to ‘look’ around the memorial, including the remaining skeletons (<https://www.theguardian.com/world/ng-interactive/2014/jul/04/-sp-rwanda-genocide-nyamata-liberati-on-day-photography>). Can this online resource communicate and facilitate the same cultural narrative intended at Nyamata? What does it mean to take a narrative outside the physical space in which it was created to bring it online in a creative form? What does it mean to take a national cultural narrative of this type to a Western ‘consumer’ through the internet?

Vernacular archiving practices: living engagement with Caribbean heritage in the mediatisation of Carnival

Hanna Klien-Thomas

Despite the growing interest in decolonisation, the spotlight on inequalities in the context of Black Lives Matter, and postmodern trends towards social-memory focused archiving, fundamental structural changes needed to counteract racialisation and articulate marginalised histories in national heritage ecosystems remain limited (Joseph 2023; Ishmael 2020; Thor Tureb/Johansson 2020). Exploring Stuart

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Hall's concept of 'living engagement' with heritage through cultural repertoires (Ashley/Stone 2023), this paper seeks to identify digital practices that constitute archives outside memory institutions and their normative ways of recording (hi)stories. Caribbean Carnival as a transnational festival and the mediatisation of its art forms, show how digital platforms and communities can become sites and documentation for embodied and performative storytelling particularly in Mas (short for masquerade). My discussion will focus on informal digital galleries established by creatives from the Anglophone Caribbean and across its diasporas. In dialogue with results of my empirical research on experiences of digitalisation and the perceptions of the digital by Carnival practitioners, I will think about these digital galleries as 'vernacular archiving' highlighting how the communal and participatory foundations of Carnival are reconfigured in low threshold social media as well as how shifts in parlance reflect the fluid space of the Caribbean as heterogeneous, and polyvocal.

Radical Aesthetics: Imagining, Organising, Enacting Democratic Futures 2: Performance, Marginality, Representation

'THIRD SPACE' Academy

*Aude Bertrand-Höttcke,
Sinem Süle, and Ayşe Kalmaz*

Conceived as a polylogue with Sinem Süle (choreographer), Ayşe Kalmaz (film director, author), and Aude Bertrand-Höttcke (practitioner, post-doc research fellow), this lecture performance gives insights into the THIRD SPACE Academy, an arts-based, participatory action research project in the Ruhr Area, Western Germany.

Initiated by Ayşe Kalmaz in cooperation with various cultural actors (among which the theatre SCHAUSPIEL DORTMUND) academics, artists, as well as citizen initiatives, the project THIRD SPACE acts as a laboratory for discussions, reflections, negotiations and practical trials. While relying on Homi Bhabha's concepts of cultural difference and third space, our main concern is to explore communication practices that be non-reproductive, open and inclusive, in order to reinvent and reimagine dislocated democratic structures and futures. For this we tackle aspects such as de-invisibilising, otherness, shifting powers within institutions, redefining cultural norms, hybridizing artistic formats, enabling various modes of participation and assembly.

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The academy operates from several viewpoints, within several spaces: a discursive ‘room of reasons’, dedicated artist labs, parliamentary citizen sessions as well as embodied, non-verbal interactions. Its aim is to experiment with transitional spaces in order to come up with other modes of encounters, languages, and dialogues. In a ‘post-migrant’ urban area, with around one third of its inhabitants having a cross-cultural and multi-ethnic background, developing a practical, transcultural, space-related understanding of how contemporary artistic and cultural practices can to foster dialogue and mutual acceptance in times of seclusion is key to this joint research endeavour.

Unsettling Astonishments: Generating Discomfort in the Craft of Political Imaginaries with a Non-negotiable Commitment to Life.

Livia de Souza Lima

In this discussion, I critically engage with a performative repertoire emerging from my research on Black women in institutional political representation in Rio de Janeiro, Brazil. A noteworthy discursive moment emerges within the multifaceted discursive expressions of this representative exercise, which I conceptualise as the construction of political imaginaries. This moment, labelled as “There is no death penalty in Brazil,” gives rise to representative acts that expose the ongoing human rights violations in the favelas and peripheries of Rio de Janeiro. Here, I more specifically discuss the utilisation of a repertoire that I term “unsettling astonishments.” This repertoire functions as a means of denunciation and provocation, serving as a poignant expression intended to affect audiences in the face of the alarming scale of state-inflicted violence perpetrated by the state security forces in the region.

In my analysis of a specific performance repertoire, I engage in a dialogue with “the political promise of the performative,” a concept that opens up the possibility that politics is not predetermined and can evolve in unexpected ways (Butler and Athanasiou, 2020). I argue that the creation of unsettling emotions aims to generate discomfort with a situation of exception and with a discourse of public security that prioritises death and considers some lives and bodies disposable and expendable. Adopting the premise of the transformative power of performances (Fischer-Lichte, 2008), I investigate how the creation of discomfort, shock and dismay might be used for making dispossession and dehumanisation tangible and if this is a suitable approach for the production of social and political imaginaries framed by a non-negotiable commitment to life and the right to live.

Body Folds and Booty Shots 4: Maternity

Breastfeeding in the Borderlands – The Online Wet Nurse

Amber Frost

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“Breast is best is often a phrase that is used by in medical or health discourse when trying to influence a women’s decision to breastfeed exclusively for the recommended 6 months to a year. However, many women and families find breastfeeding is not an option for them, even though they may want it and deem it the best themselves. So, what does one do when they’re unable to give their child the “best”? Rather than face the stigma of failure or formula feeding, many go online.

There is a growing phenomenon of exchanging human milk online via social media. This study explores the social pressures and stigmas surrounding motherhood, feeding choices and breastmilk which may lead women to engage in these unregulated and unscreened exchanges online and whether there is a shared concept of risk which may affect their choices at an individual level. Utilising both netnography and in depth interviews with community members and healthcare professionals, it is hoped that this research project will add unique insight into why these online communities thrive when conventional alternatives to breastmilk already exist. Findings suggest that these communities take great consideration when deciding the diet, health and medications of their potential donors or sellers, with some consideration for the COVID-19 vaccine. Alongside this, there were interesting discussions surrounding ‘Breast is Best’ culture, predominately around the dismissal of women’s negative experiences of breastfeeding. Risk was discussed by both community members and professionals offering unique perspectives. Stigma was also important to the community members”.

Left to the glass to tell me: A poetic exploration of the post-birthing body

Anna Johnson

I’d like to argue that the post-birthing body is an underexplored site, and that the bodily reverberations of birthing might last much longer, and might exist in far more complex forms, than is commonly assumed. There is a silence around the post-birthing body, one often tied up with the wider silences around women’s pain, women’s sexual experiences and the lives of those who mother. I want to prod these silences – to look at the moments when they are broken – through a series of poems I am working on some years after giving birth. These poems speak to the long-term vulnerability and porosity of the post-birthing body. I believe poetry offers a particular space in which to grapple with these articulations, without the demands of making narrative sense of violence. This violence includes the violence of omission, the violence of the things we are not told (the losses and scars we might have to discover with a mirror, for instance). I would like to present and discuss a selection of poems from this body of work, whilst contextualising these within my wider PhD research around the challenges of communicating motherhood experience.

13:00-14:00 – Lunch Break (food not provided)

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14:00-15:30 – Parallel Sessions 3

Detail as a Creative-Critical Gateway in Literature, Art, and Architecture

'I'm laughing to myself as I write this': Speculations on an African Laughing Record in Henry Miller's *Tropic of Cancer* (1934)

Simon Lee-Price

This presentation reflects on the process of writing a chapter about Henry Miller and racial masquerade (forthcoming, Palgrave Macmillan) that was inspired by a minor but, for me, piercing detail in Jay Martin's biography of the author. Miller, says Martin, launched into writing *Tropic of Cancer* (1934) in his Paris hotel room in autumn 1931 amid the tumult of clattering typewriter keys and 'Beethoven or jazz or an African laughing record blaring at full volume from the victrola.' Pursuing this intriguing reference to the African laughing record took me on a learning journey through an ever-expanding multimedia cultural archive of black laughter, which included phonograph recordings, films, cartoons, posters, poems, novels, essays, anthropological and psychological studies, and racialised minstrel performances. It provided an emerging context for attending to Miller beyond the frame of reference to largely American and European literary authors in which he is typically interpreted. One tantalising possibility that presented itself was that the 'African laughing' accompanying Miller's percussive typing may have issued from the flipside of Louis Armstrong's jazz number 'Blue, Turning Grey Over You,' released in 1931. In this presentation, I speculate – using an approach which has a precedent in Miller criticism – that the contagious laughing record infected the text of *Cancer*, both sonically, as literal and figurative laughter, and visually, as free associations with the spinning shellac disc and the white light reflecting off its shiny black surface. I will suggest that reading Miller and other literary texts attentive to seemingly insignificant biographical, contextual, and descriptive details, and employing imaginative and multidisciplinary modes of interpretation can open gateways to experience differently and otherwise familiar authors and their works.

Detail and the Emergence of Relations: A Perspective from Dance Improvisation

Brian Schultis

This essay will describe aspects of the structure of relations through the emergence and function of details within improvisational dance. It responds to an observation that relations often form in some area from where the dancers' attention is focused. For example, a focus on our human partners opens relations with the broader environment, a focus on the environment opens relations with an audience, or a focus on deep internal sensations opens a relationship with a dance partner. In these openings of relations, certain details emerge which become the hinge point between the area of focus and the parties of the relation. You could say that the detail relates one to the other in the etymological sense of carrying something across. The essay will begin with a detail-rich description of the way in which details

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inform a process or relating in dance. Then, it will further theorize the structure of these processes as markers within what Gilles Deleuze calls a disjunctive synthesis in which the recognition of the detail acts as an event which structures the differences and connections which constitute relations. This discussion brings in questions such questions as: what kinds of details can function in this way, and how do they emerge from the complexity of our embodied sensations, linguistic significations, and representational images? Finally, the essay will turn to how this structure might inform our practices for personal, social, and ecological relations.

William S. Lind's Pipe: On American Conservatism, Retroculture, and the Cultural Marxism Conspiracy Theory

Andrew Woods

In 1999, the Free Congress Foundation's National Empowerment Television (FCF/NET) aired a Special Edition of its call-in investigative news program American Investigator entitled "Political Correctness: The Dirty Little Secret." This program, which was later uploaded to YouTube, is widely acknowledged as one of the major sources of the notorious "Cultural Marxism conspiracy theory." According to this theory, a group of German thinkers known as the Frankfurt School (or the Institute for Social Research) invented the 'ideologies' of multiculturalism, feminism, and environmentalism to trigger the demise of Western civilisation. The narrator of this NET documentary, William S. Lind, guides the viewer through this conspiratorial vision of Jewish-Marxist subversion, cultural decline, and 'political correctness.' In one scene, Lind is holding a small, unlit wooden pipe. Most theoretical critiques and analyses of the "Cultural Marxism conspiracy theory" have ignored this small detail. However, ever since I first saw this NET video on YouTube seven years ago, I have been obsessed with Lind's pipe. For me, it epitomises and communicates Lind's whole conception of right-wing politics. This small detail conveys a certain faith that the old ways are better than the new ones, and that adopting 'traditional' and 'old-timey' habits is an effective form of personal conservative resistance against social and cultural progress. Using this detail as a theoretical opening, I discuss and critique Lind's project of retroculture: a mode of moral consumerism that superficially represents pre-1960s America as a right-wing utopia that must be recreated. In closing, I reflect on the usefulness of focusing on small details as synecdoches of whole ideological and political movements.

What's The Matter with the Culture Wars? 2: Critiques

Proto-Indo-European Fascism: How Hindutva Translates the Culture Wars

Ahwar Sultan

Almost a decade ago, in the wake of Modi's election, an essay titled "Where are India's conservative intellectuals" was symptomatic of the liberal conceit that Hindu fascist politics lacked a theoretical or

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rational appeal. Today, Rajiv Malhotra—a diasporic techie turned into a geriatric pamphleteer of the anglophone Hindutva—has published 7 books and has garnered more than 66 million views on his YouTube channel. His diatribes range from decolonizing leading marxist historians of India, critiquing the anti-caste politics by conflating it with critical race theory, and highlighting the hinduphobia of academic establishment. Malhotra and his channel is one of many intellectuals of Hindu fascism who translate the tropes, strategies, and tactics of a white identitarianism and Europe’s civilizational identity to further the Hindutva project. Gayatri Spivak had seen precisely such acts of translation as the materialist—acculturative, and subject-constitutive—moments in which culture is immanent. In that vein, a materialist theory of culture wars across the international division of labor would not only account for the conditions of translation, but also posit translation strategies for waging culture wars as one front of the class war. Toward such a theory, I turn to Malhotra’s case, selecting details from his writings, biography, and speeches (as an archive of fascist translation), clarifying his economic and political class (aligned with national finance capital). Specifically, Malhotra’s (materialist) writings on AI as a cultural technology allows us to characterize the techniques of fascist translation as a dark epistemology (in Eyal Weizman’s sense). Does a forensics of mistranslation, then, have any strategic import?

Space as part of the culture war

Natalie B. Treviño

The cultural ambitions surrounding Euro-American space exploration has always been regressive and centred on the preservation of western values and capitalist expansion. Although space exploration is often thought of as futuristic and technologically progressive, the political culture and ideology of space exploration is rather conservative. I argue that space exploration is used to justify Euro-American dominance and reinforce “Western civilization.” The political cult leader Lyndon LaRouche and his once acolyte engineer Robert Zubrin believe(d) that space exploration is the only way for Western Civilization to move beyond its current stage of stagnation. Many of the talking points space advocates use mirror ring-wing arguments from eugenics to hyper-nationalism. As the exploration of space has continued to grow in the private sectors, discussions surrounding the necessity of space exploration move beyond national security and prestige. While those two justifications are still central, economic expansion and “saving humanity” are often found in private companies’ mission statements. In recent years, we have seen the likes of Elon Musk and Jeff Bezos claim their space companies were founded and focused on “saving humanity” while at the same time Musk has become an anti-woke warrior. While Bezos is more reserved in his ideological associations, his cowboy-esque persona invokes the traditional “wild west” relation to space. For this panel, I would like to explore how space functions as a site for the culture wars. What ties space exploration to the conservative values?

Privileged Ignorance in the Culture War:
Epistemic Consequences of Progressive Intervention

Maryam Aghdami

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In the midst of the culture war and the rise of cancel culture, the discussion surrounding the oppressive implications of progressive intervention needs more attention. This presentation explores the complex dynamics wherein privileged progressive agents, often led by well-meaning intentions, inadvertently perpetuate epistemic harm upon marginalised communities.

Drawing upon the discourse of social and political epistemology, I illuminate how interactions between privileged progressives and marginalised individuals can lead to various forms of epistemic oppression, from silencing to exclusion. By employing the lens of feminist epistemology, particularly the standpoint theory, I analyse the epistemic position of socially privileged progressives. This exploration reveals a profound ignorance of the oppressive structures they inadvertently uphold due to their lack of a marginalised standpoint. Despite possessing perspectives, these privileged progressives fail to achieve a critical standpoint, leading to the perpetuation of epistemic oppression.

Analysing the nature of this ignorance, I outline various forms of social ignorance, including willful hermeneutical ignorance and white ignorance, while proposing the concept of privileged ignorance to encapsulate the nuanced epistemic challenges faced by well-intentioned yet unwittingly harmful agents. Finally, I advocate for a process of epistemic struggle as a pathway towards overcoming this ignorance. By recognising and engaging in this transformative process, progressive subjects can navigate towards a midway epistemic state, fostering genuine understanding and inclusivity amidst the cultural divides of the contemporary landscape.

Mediating Cultural Heritage – Narrative Strategies and Tactics 6: Heritage and Communities

Narrating Tekfur

C. Nur Şimşek

Constructed during the 10th to 14th centuries, the Tekfur Palace is a Byzantine structure and the sole remaining Byzantine civilian building within the four walls of Byzantine Istanbul. After transformed into a museum in 2019, the neighbors of Tekfur indicate their isolation from it, as if it is hiding behind the walls. This study, which serves as an outcome of a semester-long course, Cultural Heritage Management, taught at Istanbul Bilgi University, aims to highlight the neighborhood culture surrounding Tekfur, through the medium of sound, along with the memories of the community still living in the area. By

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mapping and employing storytelling as a tactical method, it seeks to facilitate the re-creation of the relationship between the Palace and the neighborhood, the evolution of daily life, the urban space, and issues related to the Palace, the museum thereof. Here, sound becomes tactical media, as the tools of the disempowered, the marginal. Stories recorded with the participation of the community will be disseminated throughout the neighborhood, allowing visitors to experience Tekfur from an external perspective, bridging the gap between inside and outside narratives. Sound installations also aim to converge heritage and listening practices. Narrating Tekfur, conceived as a manifesto, aims to rethink Tekfur Palace Museum with a new heritage approach, transforming it into a much livelier and dynamic space. Eventually, this study looks for the non-hierarchical practices for socially engaged research of heritage, embraced by the community, employees, and the cultural and artistic sphere.

Audio Playscapes: Engaging Children and their Families in Cultural Heritage Narratives Through Creative Practice

*Walter Stabb
Hadi Bastani
Natasha Bird*

This project aims to re-engage the narrative of brutalist architecture through a participatory audiovisual 2-day workshop in conjunction with the artist-led, Thamesmead-based organisation TACO!. The workshop facilitates a reimagining of cultural heritage by involving young residents in critical engagement with the site through deep listening and creative experiencing. 'Audioplayscapes' is a collaboration with children as active creators and consumers of cultural narratives, acknowledging them as agents rather than passive inheritors of cultural heritage. Equipping children with the tools to capture, interpret, and creatively intervene in their environment this project offers a new perspective on a site of cultural significance. Engaging in sound mapping, children will explore, reflect and develop the layered stories of Thamesmead, expressing them through sound and video. University of Greenwich's state-of-the-art spatial audio and visual reproduction facility provides a stimulating environment for a critical and collaborative evaluation of the experience. The workshops act as a tactical response to often-rigid sociohistorical narratives, instead promoting a playful, fluid, creative interaction with cultural heritage as a form of critically evaluating the past and re-imagining the future. It challenges the boundaries of who creates cultural heritage narratives and how they are shaped, fostering a dynamic process that can potentially redraw the cultural map in a more inclusive and diversified manner while demonstrating the potency of creative media as both investigative means and social tactic in inviting discourse on the potential futures of our shared urban spaces.

Narratives and counter-narratives? Chinese New Year Celebrations in the Village vs the Televised Official Celebrations

Xiaoling Zhang

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This presentation examines village celebrations of the Spring Festival (Chinese New Year (CNY)), the most important traditional Chinese festival, against the backdrop of the revival of cultural heritage in contemporary China. For 41 years the ‘Spring Festival Gala’ televised by ‘Central China Television Station’ on New Year’s Eve has been institutionalized as part of the nation-wide celebrations of the Chinese New Year, enlisted on China’s intangible cultural heritage list. Against this backdrop, this paper examines how CNY is celebrated at the village level, especially how villagers recently take advantage of the social media to promote customs, traditions, and values associated with the festival. Using three villages as case studies, the paper addresses the following questions: what are the main celebratory activities at village level? What are the similarities and differences between village celebrations and the officially approved televised celebrations? How do we explain and interpret the similarities and differences? What are their implications? Answers to the questions shed light on the contestation, negotiation and acceptance/rejection between top-down and bottom up (re-)construction and dissemination of values through the different cultural heritage sites and practices.

Trans Theologies

Sacred Bodies, Sacred Lives: Trans Catholic Joy , Resistance, and Liberation

Kori Pacyniak

With the recent deluge of anti-trans legislation supported by Catholic clergy, the words transgender and Catholic may seem incompatible. Despite hostility from authorities, transgender Catholics not only exist, but offer stories of trans joy, resistance, and liberation in living out their faith inside and outside of the church. Grounded in both queer and liturgical temporalities, this project looks towards the past, present, and futures of transgender Catholics through a lived religion approach. Focusing less on official church teaching and more on the experiences of transgender Catholics through ethnographic research with particular attention to rituals, saints, sacred spaces, and devotional practices, I center the voices of trans Catholics and their desires for liturgical recognition and affirmation and their dreams for the future of the Catholic church. Drawing on interviews with 52 trans Catholics ranging in age from 18 to 79, I propose ways in which the Catholic church might do more to affirm and celebrate its trans faithful, drawing on its rich social justice tradition and understanding of the incarnation, including a ritual of renaming that incorporates a renewal of baptismal promises, emphasizing both the importance of liturgy to many of the respondents and a means of addressing the dilemma of having church documents in the wrong name/gender. Reflecting the stories and sacred practices of trans Catholics who have had to construct their spiritual home on the margins of the church, this project lifts up stories of joy and sacred resistance in hopes of a future of trans liberation within Catholicism.

Ritual and the Trans Body in the Church of England

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Esther McIntosh & Sharon Jagger

According to Victor Turner (2008 [1969]), rituals can shift people from one identity to another, often resolving liminal states and dispelling ambiguities. Ritualised words and actions may also generate ontologies (Bell, 1992) that fit into regulatory systems of taboo and sanctification (Rappaport, 1999). In this paper, we argue that ritual in the Church of England is used to both affirm and police trans identities. The Church's recent process to approve the guidance accompanying renewal of baptismal vows as a liturgy of welcome for trans people, and the accompanying backlash, highlights the role of liturgy and ritual for trans belonging in the Church and the ways power over liturgical words and praxis is overtly wielded. In addition, the marriage rite has established ontological meaning for trans bodies on condition they support heterosexuality. Yet, there is a subversive access to meaning-making in both these ritual contexts. The lived experiences trans Priests shared with us reveal the ways in which trans bodies have become sites onto which anxieties about gender are projected. Church-sanctioned ritual can provide an unambiguous ontological gendered identity, but the Church's ritual life seeks to underpin heteronormative binaries, thereby ensuring that trans bodies are used to reproduce fixed meanings around sexuality, sex, and gender. We explore the extent to which, whilst ritual might support inclusion, the Church's ritualised meaning-making lands heavily on the bodies of trans people, through a process that places abstract theological and doctrinal objections onto individual embodiment.

The Transsexual Miracle

Asa Seresin

Rachel Ingalls' 1985 novella *Blessed Art Thou* follows a young monk named Anselm, who – after a surprise sexual encounter with the angel Gabriel – transforms into a pregnant woman before the indignant eyes of his order. On one level, the story functions as a critique of the church: of its petty jealousies and hierarchies, of its misogyny and queerphobia, and of its rigid lack of receptivity to the

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appearance of God in unanticipated forms. Like most of Ingalls' work, it is also a strange romance, straddling the conventional and surreal.

Approached with the literalist method so central to trans literary criticism, "Blessed Art Thou" is also, plainly, a story of transsexuality. In opposition to mainstream narratives of trans subjectivity, Anselm does not possess a preexisting internal sense of wrongful embodiment or any signs of dysphoria. Rather, the sexual encounter with Gabriel changes him on the somatic level first, and his self-understanding follows.

"Blessed Art Thou" thus signals a departure from the dominant Western model of transsexuality. Anselm's sex is reassigned, not by any medical authority, but by a hot gay angel acting on behalf of God. Anselm's unwavering belief in his own newly sexed body is representative of a particular form of trans faith, one that defies both Western secular rationality and organized religion's phobic skepticism. I read this contribution to understandings of transsexuality in the context of Ingalls' broader oeuvre of surrealist romance and her ambivalent relationship to feminism, as well as her status as an American-British novelist writing in the decades prior to the rise of the British TERF movement.

Radical Aesthetics: Imagining, Organising, Enacting Democratic Futures 3: Transgressive Imaginations

Rewriting Aesthetics: Imagination, Speculation, Overrepresentation

Christopher Griffin

Artistic practices that envisage radical democratic futures do so from within the imbrications of three senses of "representation." Firstly, artistic works may resemble, depict, or symbolically stand for objects and ideas. Secondly, as products of the imagination, such works require and inspire representation in thought. Thirdly, in reimagining political formations, they often query the systems of representation and delegation intrinsic to contemporary electoral democracies. Following Sylvia Wynter, I argue that it is crucial to examine how aesthetic practices explore and problematise these forms of representation (and the connections between them) in order to chart their political vectors. Wynter shows that the hegemony of "Man"—the subject modelled on the white cisheteronormative man of the Global North—was achieved via the creation of a universalised synecdoche in which part of humanity stands for the whole, allowing Man to "overrepresent" itself as the human as such. To what extent can prefigurative visions of radical futures, themselves synecdochic, unsettle colonial matrices of representation?

In Annalee Newitz's *Autonomous*, set in 2144, advances in artificial intelligence have seen robots gain consciousness. In its depiction of nonhuman thought processes, the novel reveals that one of the speculative narratives of Man—the Kantian-Hegelian claim that the putative universality of imaginative

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self-representation legitimises political representation—corresponds more closely with robot consciousness than it does with human consciousness. In showing that this narrative portrays the figure of mechanistic philosophy, not humanity in total, *Autonomous* prepares the way for a counternarrative of representation to appear.

Ambient Aesthetics: Sound, Affect, and the Radical Reciprocity of Resonance

Jamie Stephenson

This paper proposes what I call an ‘ambient aesthetics’, as a novel means of thinking radical democratic futures for politico-cultural discourse, counter to existing neoliberal regimes of antidemocracy (Brown, 2019). Informed by French theorist, Jean-Luc Nancy’s broadly ‘sonic’ conceptualisations of ‘touch’ and ‘community’ (2002/7), my articulation of the intermediate space of *ambience* offers a paradoxical state between unity and disunity; a mobilisation of language away from an anthropomorphic hegemonising of the visual. Premised around tenets of sound – e.g., resonance, reciprocity, tactility – this paper offers an ecological thinking, an equalisation of agency between human and nonhuman, thought and affect.

As such, ambient aesthetics is primarily concerned with amplifying the liminal and interstitial peripheries between reductive and ethically unsound oppositions like subject-object, or relation-relations. In this sense my schema is in harmony with Moraru’s ‘flat aesthetics’ (2022), adjacent to Anthropocene discourses in speculative realism (Bryant, Srnicek, Harman, 2011), new realism (Kroupa and Simoniti, 2020), and ecocriticism (Bladow and Ladino, 2018). ‘Flat’, here, pertains to a widening of the ontological bandwidth, such that the human is no longer privileged. My paper’s theoretical explorations between the singular and the plural interject on existing aesthetic norms by intensifying the poetic and performative register(s) of the incorporeal/immaterial. Ambient aesthetics opens up a vector of (tran)subjectivity which gives egalitarian ‘voice’ to all, whereby ‘[n]on-human and non-living forces act, create, read, write and respond in ways that have often been assumed to be exclusively human’ (Deer, 2021).

On the Edges of Speech Centrism: The Limits of a Performative Account of Silent Practices of Refusal

Luke Lavender

In recent political theorising there has been a turn away from framing being silent as inherently depoliticising, or irrelevant politically. In this turn, what is being recognised as interesting politically is that being silent or acting silently can be a constitutive and productive part of being political, captured in instances of the use of lip-sewing practices of asylum-seeking populations, or the use of die-ins by Black Lives Matter, among others. However, as this paper shows, while being silent is seen as a productive part of politicisation attempts to move beyond logo- and speech- centric accounts of how people are political, present approaches are delimited in their objective by their present framing that reduces what is

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political about these moments of refusal toward a performative account of their political effects. The concern is that, while performative accounts of language have been seen as a promising way through which subversive capacities of resistance and action can be envisioned discursively, when framing silence as political because akin to a form of performative speech we may fail to move beyond the delimiting harms of speech-centrism and thereby reduce the radically democratic imaginaries that such moments may represent or prefigure. In looking at these instances of radical performance, the paper hopes to imagine more radically democratic forms of being political by thinking through—and against the—potential of performative accounts of (radical) democratic action.

Abolition, Carcerality, and Care 2: Disciplined Care

Challenging the Role of School in Abolitionist Thought: Developing an Abolitionist Pedagogy

Noah Sadik

In my presentation, I aim to problematize the abolitionist notion of school as an antidote to the carceral system and conceptualize an abolitionist pedagogy as an approach to challenge oppressive power structures rooted in Eurocentric colonial capitalist epistemologies and disciplinary society. I am interested in exploring the connection between school, colonialism, and oppressive power structures, based on the finding that mainstream schooling practices establish and maintain these structures by instilling knowledge that aligns with Eurocentric capitalism into students and disciplining them to conform to the norm. I would like to discuss whether a combination of Freire's (1998) problem-posing education and hooks' (1994) engaged pedagogy is an adequate pedagogical approach to critically engage with hegemonic knowledge, as they also challenge hierarchies within learning communities and address issues of structural discrimination inside and outside the classroom. Furthermore, I want to explore the possible role of Indigenous pedagogies in challenging Eurocentric knowledge. Feuser's (1989) inclusive pedagogy is another aspect I would like to engage with, as it enables communal learning for students of all abilities. Finally, I would like to discuss how to challenge the disciplinary aspects of school and whether systems of surveillance, punishment, and rewards can be replaced by systems of transformative justice.

The care/carcerality dialectic: social reproduction and the policing of children in post-2008 Britain

Lucy Freedman

This paper examines the contemporary British state's approaches to the formation of legal subjects, offering a materialist analysis of changes to policing and civic education of young people in the UK over the last fifty years. I argue that three major shifts in policing and education have occurred between the 1970s and the present day, aligned with the administrative state's attempts to mitigate economic crises and ensuing crises of social reproduction—a period theorised by Robert Brenner as the 'long downturn'.

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In this paper, I contextualise the post-2008 turn towards what Stuart Hall calls ‘authoritarian populism’ within an integrated timeline of the Britain’s youth justice system and the welfare state. I also consider increasingly prevalent participation-based pedagogical methods, which are based in an aesthetics of care, as an important counterpoint to the increasingly punitive treatment of young people, as evidenced in increased school exclusions, a growing police presence in schools, and ongoing surveillance programs. Drawing on feminist critiques of welfarism, including those by Adrienne Roberts and Kirsten Munro, I argue (against a liberal narrative of progress) that the treatment of children in contemporary Britain is demonstrative of what I am calling the care/carcerality dialectic. In doing this, I hope to show that in bourgeois society care and punitively (or ‘good’ and ‘bad’ social reproduction) cannot be neatly separated, but rather the administrative state’s carceral and welfare functions act as two sides of the same coin.

15:30-16:00 – Break

16:00-17:30 – Parallel Sessions 4

Low Theory/Radical Praxis 4: Grassroots praxes of solidarity

The Social Life of Food: Movements for Justice and Local Resilience

Matthias Kispert

The Social Life of Food visits a number of grassroots initiatives that are involved in a range of areas of food production and distribution in London: Sutton Community Farm works along agroecological principles, which include respect for the land and all its inhabitants, and concern for the social ecologies that the farm works within. The farm is operated as a community benefit society, funded by community shareholders who collectively own the farm. Leytonstone Community Fridge distributes surplus food that would otherwise go to landfill to anyone who visits the fridge during its opening hours. The fridge is part of a countrywide network of similar initiatives, working to reduce food waste and filling a need coming from growing levels of food poverty. The Gleaners is vegan, pay-what-you-can cafe and restaurant in Walthamstow that is run as a cooperative. Situated in the social ecology of The Hornbeam, a cooperatively run community hub, The Gleaners cook fresh meals from surplus food and are motivated by principles of mutual aid, care, intersectionality and economic justice.

Auto-Ethnography in Activist and Mutual Aid Spaces

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Nora Ziegler

This is a workshop about auto-ethnographic research in activist, mutual aid and other radical grassroots organising spaces. I will begin by introducing my own current research, leading into a discussion including the following themes and questions:

- What kinds of insights can be useful and empowering for people with diverse strategies and tactics?
- How can we deal with the ethical and practical issues we face?
- How can theory help us deal with the tensions we experience in organising without oversimplifying or concealing them?
- Some things we can't write publicly about. Then what? Are we missing part of the picture?
- Who gets to theorise what? Interdisciplinarity and/or anti-disciplinarity?
- Research is not just about creating knowledge. It can also be a form of care and accountability within and across our collectives.
- How do we create the autonomy and the radical collaborations we need to do radical research?
- How do intersecting power dynamics shape this kind of research, for instance, gender, race/ethnicity, age, disability, class?

My current research involves interviewing former residents and volunteers of an anarchist shelter for homeless migrants and refugees, where I was a volunteer. Together with the people I interview, I am trying to unpack some of the complicated power dynamics we experienced and learn more about how people build transformative relationships of care and accountability across differences of power. I also want to engage philosophically with the concept of power through my experiences and relationships in radical grassroots organising spaces

Watery Speculations 6: Queer and Multispecies Imaginings

Wet glitches and digital kelp: trans ecologies as methodology

Sam Godfrey

My practice-based research uses sloppy craft techniques, abject materials, and digital underwater environments to explore the idea of 'creeping' as a trans creative research methodology. The etymological connection between the word 'smock' and 'creep' forms the basis of my inquiry, and my research examines how folding, using craft and digital materials, can reimagine the relationship between trans visual art, and the wider textile and trans studies fields. In my practice, I create immersive digital underwater environments and textile installations that one must 'creep into' and find ways to move through. The work intentionally resists the categorisation of trans artists within visual arts studies and

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offers the possibility to leak out across taxonomies that cannot contain us. The audience is invited to move and adapt their bodies to the space in order to interact with it, and this intentionally places focus on tactile interaction as well as exploring the idea of leaky and porous bodily boundaries. In this conference presentation of my work, I aim to examine the role of digital underwater ecologies as a trans specific theoretical and artistic strategy, and its possible contribution to the fields of trans and craft studies. This will be highlighted through images and analysis of recent specific artworks and installations, including 'love letters to watery others' (2023) and 'kelp reflection room ii' (2023).

SCARUS

Andrea Khôra

SCARUS is an experimental film proposition. For three weeks this spring, I will be on a remote island in Baa Atoll, a Unesco Biosphere Reserve in the Maldives. When I had visited this site before, I became obsessed with spending time with the Scarus — a genus of over 50 types of Parrotfish. Some grow to be more than a meter long and can be seen shimmering in holographic colour while nibbling their way through the coral reefs. These ethereal aliens are sequential hermaphrodites, meaning they change sex as they age, growing from female to male. Locals to the islands see the Parrotfish as good luck and they have been referenced in western political thought as symbols of reciprocity and formation of individuals into collective bodies for their acts of cooperation when attempting to free each other from fishing nets. I propose to make a psychedelic experimental film centering the Scarus through underwater filming and AI animation. Through long sessions of being-with and thinking- with the Scarus, the work will employ queer and post-human perspectives to encounter this creature — exploring themes of identity, embodiment, and wonder.

I Know

Ⓐ DUDLEY Ⓔ

A short performative lecture. A combination of images (drawings and photos) and a poem about how water is alive, feels everything and is not a metaphor at all. It also includes recollections on gender and eternity. Splinters of realisation and epiphany, sexualising liquids, part fabrication and part prediction. Encounters with natural bodies of water, rain, mist. Class conscious musings on grow your own Jesus novelty religious gift. Just add water.

echo / ecco

Carl Gent, Linda Stupart

In Summer 2019, Linda Stupart and Carl Gent debuted *All Us Girls Have Been Dead for So Long*, a feature-length musical play that populated the narra-ve structure of the 1990s Sega MegaDrive video game *Ecco the Dolphin* with a host of other protagonists including Kathy Acker, Naomi Klein's

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reportage of the BP Deepwater Horizon oil spill, Margaret Cavendish's 1666 proto-scifi novel *The Blazing World*, and Westlife's cover of *Seasons in the Sun*. The play took the narra-ve structure of katabasis – a roundtrip to Hell (or the coast), present in all of these tales, and used them to tell a new tale of emancipatory climate collapse. During *All Us Girls Have Been Dead for So Long* Virgil B/G Taylor played the role of ECCO the Dolphin. At several points in the play ECCO has to use her echoloca-on skills to find, variously, its pod, a song and The Woman. Taylor did this by screaming at various props onstage and into the audience. We spent a lot of -me thinking about echoloca-on – how dolphins and their kin see not just the surface of objects or their families but their insides too. Dolphins know when a fellow dolphin is sick, ecsta-c or distressed, can witness a tumour, a chemical balance or an arousal in its earliest stages, possibly before a host animal would do themselves. The dolphin world of broadcast and broadcast-receiving is con-nuous, porous, without shame, without the ability to conceal certain types of informa-on among a pod. Thinking about echoloca-on as a life of broadcast-in-praxis and radical openness, we would foreground this in a new updated two-person performance, working as a pod and using sound and song to forge connec-ons between bodies that were otherwise dis-nct in the non-sonic world.

Transformative Vocology 2: Intersectional Vocal Pedagogy

Sing As You Are: Towards a Disability-Informed Model for Voice Pedagogy Curriculum

Anne Slovin

Vocology and voice pedagogy more broadly are disciplines in which it is crucial to understand the inner workings of the human body. In class, students usually learn the default settings of the respiratory system, larynx, vocal tract, and other systems as they relate to singing. While this is certainly valuable information for any singer or voice teacher, our focus on normative vocal anatomy and physiology runs the risk of suggesting that most people who study voice have bodies that function according to the textbook. However, as bass vocalist and disability advocate David Salsbery Fry points out, in the human race there is no normativity, only radical diversity.

In this paper, I examine the origins of what Robert McRuer terms “compulsory able-bodiedness” in voice study to propose a disability-informed model for voice pedagogy curricula. Drawing on the musicological and performance studies research of Nina Sun Eidsheim, Masi Asare and Alexander Cowan, I connect modern voice pedagogy as initiated by Manuel Garcia II to the fringe science of eugenics, leading to an almost total exclusion of disability from voice academia and the voice “industry.” I draw on recent research in disability studies as well as the words of colleagues and former students to suggest that foregrounding body diversity in our voice pedagogy and vocology courses benefits all voice users. Only

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by training emerging voice teachers to see and understand the individuality of their students' bodies can we create a pipeline of radical acceptance from academia to the professional voice world.

Relational Paradigms in Voice Research

Emily Bender

Voice teachers trained in Western classical music (WCM) may want to teach other musical genres but often lack the technical and contextual knowledge to do so in effective, non-appropriative ways. Applying the standards and practices of WCM to other genres reinforces musical and social hierarchies that hold European cultural traditions above others. To help myself and other teachers bridge this gap, I developed the Transformative Teaching Model (TTM) as a guide to creating a decolonizing practice that centers collaborative learning between teachers and students, and I conducted a study to assess whether it was practical, useful, and easy to implement for teachers and students.

Singing is, by its very nature, a complex activity involving physical, emotional, musical, relational, and cultural aspects. To adequately investigate the TTM, I needed a wholistic research paradigm that could accommodate the inherent complexities of both singing and teaching. Indigenist research paradigms ask researchers to consider multiple layers of relationality within a research process and honour the complex lived experience of co-researchers. Based on the work of Indigenous scholars such as Shawn Wilson and Michelle Pidgeon, I developed a research approach relevant to voice pedagogy research that reflected the principles of the Indigenist paradigm: Respect, Relevance, Reciprocity and Responsibility.

This presentation will discuss the power of using a wholistic, relational paradigm to build understanding of music, singing and teaching; and the challenges faced by researchers in carrying out and presenting this research in an academic context.

Exploring and Mapping, Littoral Zones and Liminal Realms 3: Explorative Mapping

Between mathesis and graphesis: a diagrammatological
exploration of digital image ontology, via a visual stroll through Maritime Greenwich

Hannah Lammin

Digital images can be understood as existing on two levels: as machine-readable encoded data (mathesis) and as visually-perceptible, embodied information (graphesis) (Drucker, 2001). These heterogeneous forms are ontologically irreducible, and the image is articulated in the gap between them

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– an amorphous region where two contrasting and complimentary phenomena meet. This raises questions about the unseen processes of intermediation at work in this littoral zone. This paper will explore these questions using Maritime Greenwich as a case-study. As a world heritage site and tourist destination, Greenwich a highly-mediated location – existing not only as a physical space, but also as innumerable images circulating in the media context. It thus provides a suitable focus for an exploration of the ‘invisual’ processes of platform seeing, constituted in the diagrammatic emergence of networked image-ensembles (MacKenzie & Munster, 2019). the presentation will take a visual stroll through Greenwich, with images produced using a range of digital technologies (photography, AI image generation, Gaussian splats), and will use this exploratory practice to begin mapping the transformations that occur in the gap between graphesis and mathesis; physical and digital space; human and machine vision. It will outline a philosophical framework for articulating these transformations that draws on diagrammatology: from Kant, through Deleuze to Châtelet. It will propose that digital images are not static objects, but dynamic phenomena – diagrammatic gestures that emerge from the amorphous space between mathesis and graphesis.

Unmapping Space: Lines, Smudges and Stories

Kimbal Bumstead

In this presentation, I will talk about the process of drawing as a tool to visualise and contemplate subjective and *felt* experiences of personally significant places. Using examples from my artistic research project ‘Unmapping’, I will discuss mark making as an embodied practice, the visceral and tactile nature of which can be a tool to explore and capture the complex relationships between body, space and experience. I will show examples of how the bodily act of mark making can be used as a way of tuning-in to the sensory and emotional aspects of remembering and imagining places, journeys and experiences, and consequently how subjectivities and *imaginings* can be visually represented as maps and works of art.

Diversifying Horror Studies: Asemic Writing and Horror Cinema’s Language of Feeling

Madelaine Culver

Recognising poetry not only as a literary genre and interdisciplinary creative practice, but an interpretive lens through which the world can be related to and rearranged (Tarkovsky: 1987, 60), this paper will explore asemic poetry as a method of embodied data collection that can be used to redress the dominance of patriarchal frameworks of analysis that the marginalisation of women within horror studies has led to.

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The benefit of phenomenology for film criticism has been promoted by feminist film scholars since the latter half of the twentieth century. Emphasising the relationship between personal experience and how films' meanings come to be understood, feminist scholarship has challenged simplistic notions of film-viewing that undermine film-viewers as victims of a deterministic cinematic apparatus. Considering the visceral viewing response that horror films aim to elicit, and the inadequacy of text-centred criticism and theoretical language for studying the experience of film viewing (Koivunen: 2015, 98), phenomenology is especially relevant and useful in the context of horror studies. Despite the academic potential of issues concerning experience, affect and emotion, however, concerns around the derogatory gendered implications of embodied data collection have historically prevented affective methodologies from being adopted by women academics.

Contributing to an increasing body of feminist film scholarship working to redress the dominant phallogentric view of horror cinema's appeal and satisfactions, my research demonstrates the political power of attending to horror's affective dimensions in a world where the history and accomplishments of men have dominated understandings of human experience (Studlar: 1990, 71).

Liminal Environments: Exploring the Interplay of Land and Sea in Southern Italy

Nicoletta Grillo

The presentation stems from an ongoing artistic photo-textual project on a liminal territory between land and sea. Inland of Vibo Valentia province (Southern Italy), locals say that the sea once submerged the land. Indeed, geological studies demonstrated that the area is made of marine terraces uplifted during the Pleistocene and the area is considered a rich heritage by paleontologists. The traces of the sea are still visible inland: cliffs display steep walls of white sands and marine fossils. These make one perceive a deep time, placing the lands in a liminal state, a state of transition that anticipates something to come. This area is a "fragile landscape": while the temperatures are rising, the inland has been increasingly depopulating. It is a compelling case study as the liminal past time of shifting waters and topographies suggests a future in which the sea will move again, resonating with movements now brought about by climate change, including migrations through waters. Yet human mobility in these lands is not new, as many emigrated from this province in the twentieth century, first to Argentina at the beginning of the century, then to northern Italy. Oral stories of these mobilities have come to me as fragments of a family history that recall a common one. In this presentation, I will share the first outcomes of fieldwork conducted in key sites, such as the rock settlement of Zungri and the quarries of Cessaniti. Besides, I will elaborate on the local mythologies of mobility of and through waters by drawing upon anthropological sources and my autobiographical memories.

Use and Abuse of Passion in the Precarious Labour Market 2: Use and abuse of emotion at work

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The gendered meanings of resilience in working life

Ylva Gustafsson

In the 1990s, many countries were struck by economic depression and there were large cut downs in staff in various working sectors. So-called New Public Management was also implemented in the public healthcare sector. NPM is often described as a rationalization of institutions with cut downs on staff, tighter working schedules, and stricter control of the production of service.

However, NPM did not only lead to a rationalization of working life but also to new kinds of *scientific emotionalization* of working life. The 1990s was a time when so-called *Emotional intelligence theory* (EI) gained influence as a business leadership theory. A central aspect of the definition of emotional intelligence was the idea that the correct handling of emotions will lead to success in business, a good career and wealth.

In the 2000s researchers on EI shifted focus from the largely male business leadership sector to the largely female public sector and specifically into health care. With this shift in focus the researchers shifted tone in how they described the connection between personality, emotional self-control, and stress handling. The description of emotional self-control leading to a successful career and wealth, that had been a central part of management theories directed to business leadership, did not fit well with working life in the public health care sector. Now the most important words connected with emotional self-control were not career, success, wealth and health but simply “resilience”. This talk aims to highlight gendered patterns in scientific and managerial discourses on resilience in working life.

“Threatening” individualism: the production of the precarious creative graduate

Anastasia Fjodorova

The precarious creative graduate is produced through competing claims and demands. This includes a *duty* to follow one’s passion or “calling” within a broader discourse of creating one’s own future. It also includes, as will be demonstrated through interviews with recent creative graduates, of university often presented as the “only” choice upon leaving school. These “demands” stand in contradiction to the realities of the job market, as well as the political rhetoric on the “uselessness” of studying certain subjects. For example, a recent article from *The Telegraph* ranked photography and fine art degrees as “the worst value for money in 2023” (Haynes 2023). Taking inspiration from Ulrich Beck’s (2002 pp. 23, 49-50) concepts of ‘institutional individualism’ and ‘tightrope biographies’, this paper will argue that, beyond the initial requirement to accept—if not embrace—continuous precarity, the creative graduate takes on the apparent added *burden* of individualism.

Late capitalism values and celebrates what the creative graduate can offer through their individualism. However, this is at odds with its pursuit of profit and ever-increasing consumption; instead, promoting

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conformity through standardisation and levelling. As Horkheimer (1947, p. 112) suggests, “just as the slogans of rugged individualism are politically useful to large trusts in seeking exemption from social control, so in mass culture the rhetoric of individualism, by imposing patterns for collective imitation, disavows the very principle to which it gives lip service.” The “threat” of individualism, I argue, is therefore not the threat to some entity, but rather the graduate being *threatened with* the requirement to at all times be an ‘individual’. Individualism is only of value if it can be exploited in order to produce conformity.

Open panel discussion on strategies for taking action

All presenters

Collaboration and collectivising: Potentials and Intersections 3:

Potentials with Infrastructure Workshop

*Paul Stewart, Sophie Mak Schram,
and Ana Cristina Pansera de Araujo*

17:30 – Post-Conference Drinks at Local Pub (The Mitre)

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Friday, June 28th

Friday 28th of June	Room 1 11_2006	Room 2 11_2008	Room 3 11_2014	Room 4 11_2016	Room 5 11_3011
9:00-9:30	<i>Registration (room 11_2017)</i>				
9:30-11:00	WS 1: Oceanic Zones	MCH 1: Dialogues, Negotiations, Retellings	RA 1: Care, Curation, Institution	BFBS 1: Bodies and Landscapes Bodies of Literature	LTRP 1: Theory beyond the disciplines
11:00-11:30	<i>Break (coffee/tea: room 11_2017)</i>				
11:30-13:00	WS 2: Mythic Waterways	EM 1: Transformational Practice	TV 1: Vocology and Technology	CS 1: Folding, Inflating	LTRP 2: Radical praxis and everyday life
13:00-14:00	<i>Lunch Break</i>				
14:00-15:30	EM2: Auditory Realms	I dream of violent delights: (a)moral pleasures, transgressive impulses, and the politics of jouissance (VD 1)	What's The Matter with the Culture Wars? 1. Interventions.	UAP: 1 Resistance to and subversion of work	MCH 2: Inside the Museum
15:30-16:00	<i>Break (coffee/tea: room 11_2017)</i>				
16:00-17:30	BFBS 2: Bodies and Landscapes	CS 2: Speaking, Gesturing	WS 3: Extinction	C&C 1: Sound Potentials in Collaboration	MCH 3: Reclaiming/ Reworking Tradition
17:30	<i>Drinks Reception (room 11_2017)</i>				

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Saturday, June 29th

Saturday 29 th of June	Room 1 11_2006	Room 2 11_2008	Room 3 11_2014	Room 4 11_2016	Room 5 11_3011	Room 6 11_0004
9:00-9:30	Registration (room 11_2017)					
9:30-11:00	WS 4: Bodies of/and Water	LTRP 3: Radical encounters with art and performance	C&C 2: Body Potentials in Collectivising	MCH 4: Heritage Discourses: limits and possibilities	ACC 1: Communities of Care and Carcerality	BFBS 3: Bodily Ethics
11:00-11:30	Break (coffee/tea: room 11_2017)					
11:30-13:00	WS 5: Adrift	I dream of violent ends: female-less futures, the politics of pain, and the battleground of the self (VD 2)	The Challenge of Scarcity: Politics, Ecology, and Beyond	MCH 5: Vernacular Archiving & Counter Memorialising	RA 2: Performance, Marginality, Representation	BFBS 4: Maternity
13:00-14:00	Lunch Break					
14:00-15:30	Detail as a Creative-Critical Gateway in Literature, Art, and Architecture	What's The Matter with the Culture Wars? 2. Critiques	MCH 6: Heritage and Communities	Trans Theologies	RA 3: Transgressive Imaginations	ACC 2: Disciplined Care
15:30-16:00	Break (coffee/tea: room 11_2017)					
16:00-17:30	LTRP 4: Grassroots praxes of solidarity	WS 6: Queer and Multispecies Imaginations	TV 2: Intersectional Vocal Pedagogy	EM 3: Explorative Mapping	UAP 2: Use and abuse of emotion at work	C&C 3: Potentials with Infrastructure (workshop)
17:30	Post-Conference Drinks - TBC					

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