UNIVERSITEIT VAN AMSTERDAM

ACGS

International Conference
University Theatre
9.-10. October 2014

INVERTING GLOBAL-ISATION

Organised by the Amsterdam Centre for Globalisation Studies

Welcome to "Inverting Globalisation," the first international conference organised by the Amsterdam Centre for Globalisation Studies (ACGS).

The ACGS was established in 2012 as part of the Cultural Transformations and Globalisation Research Priority Area. The Research Priority Areas represent the very best the University of Amsterdam has to offer in terms of research.

The ACGS focuses on the profound and lasting ways in which globalisation is transforming our world. From new patterns of migration and diaspora, to new trends in city and nation building, to new techno-informational networks of communication and knowledge, the world is in rapid flux.

While the socio-economic dimensions of globalisation have been widely studied, far less attention has been paid to its cultural dimensions. And yet, the need to identify and understand how globalisation is effecting cultural change—spanning from Asia to Europe, and from Africa to the Americas—is central to any effort to form a comprehensive picture of out contemporary world. The ACGS responds directly to this need and, in the process, provides a strong humanities perspective that is frequently lacking in existing academic and public debates.

The ACGS is organised into four interlocking research programmes: mobility, sustainability, aesthetics and connectivity. Although each research programme pursues a specific set of thematic, theoretical, and topical concerns related to globalisation, the Research Priority Area is specifically designed to stimulate exchange and collaboration between the research programmes in the form of joint projects, of which this conference is one.

We are very pleased to be hosting you and will do our very best to make your time in Amsterdam stimulating on all fronts!

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Whereas David Harvey has famously interpreted globalisation as a process of time/space compression, multiple trends proliferating globally suggest that its functional effects include the rooted, the local and the slow. The Amsterdam Centre for Globalisation Studies (ACGS) has developed four research programmes around the themes of mobility, sustainability, aesthetics and connectivity. This conference probes the flip side of these themes, engaging with those aspects of globalisation that too often remain in the shadows or are seen as antithetical to it. We want to analyse the tensions and interactions between mobility and immobility, between sustainability and precarity, between glossy and dirty aesthetics, and between connection and disconnection—not to arrive at yet another set of binaries, but to show how these intense processes are also intrinsic to globalisation. Taking them into account will make possible a fuller understanding of the uneven, often unexpected and not always obvious ways in which globalisation impacts the contemporary world.

I: Immobility and the Rearticulation of Identities

Besides globalisation's well-covered tendency toward a general condition of mobility, pervasive instances of immobility can be found. Factory workers whose cheap labour is indispensable for global trade, but who remain confined to their immediate surroundings constitute one tangible example. In addition, there are more intangible instances of immobility, such as the worldwide (re-)assertion of national and religious identities claimed to be timeless and sacrosanct. Are these rearticulated and reasserted identities merely instances of false consciousness? Is there a relation between ever more fluid processes of cultural production and exchange, and the attempts to block this mobility in the name of invented or imagined culture or tradition? Or are newly aggressive forms of identity politics part and parcel of contemporary globalised governmentality?

II: Unsustainability, Precarity, Ecology

The inverse of the sustainable is the unsustainable, evoking a sense of the unbearable or intolerable, a moment of crisis. Unsustainability can be attributed to global economic growth, energy needs, food provision, or to particular political structures or ways of life. It can be used in service of many goals, from the revolutionary to the conservative. This session asks how unsustainability can be understood (epistemologically, politically, affectively) and explores its relation to precarity, another term that inverts the emphasis on survival implicit in sustainability, and to ecology, which no longer applies exclusively to environmental matters but is increasingly linked to the (geo)political.

III: Dirty Aesthetics

Processes of globalisation inspire a dialogue but also tensions between different conceptualisations of the aesthetic. One such tension emerges in the quest for the authentic and/or local through the rough and the dirty. Folk singers aspire to authenticity by refusing technologies of amplification, fashion designers use untreated materials, and urban fringes are turned into creative districts. These proliferating "dirty aesthetics" validate local modes of production that are frequently coupled to artisanal craftsmanship. Can an aesthetics of roughness and imperfection claim to be resistant to the glossy surfaces of globalisation? Or will the margins be consumed as yet another resource for the integrating genius of a capitalist world market?

IV: Dis- and Misconnection

This session critically examines the claim of unlimited many-to-many communication through social media platforms by exploring the role of dis- and misconnection. It focuses on three sets of actors that facilitate and broker, but also obstruct and complicate, online connectivity. First, users of the Web divide into linguistic spheres and particular networks. Second, corporations zealously protect online platforms by walling off users and their data, blackboxing their technological architectures, and algorithmically steering and organising user interaction. Finally, states become increasingly sophisticated in controlling and "nationalising" online communication through surveillance and filtering, as well as through propaganda and cyber-attacks.

Conference Location:

The University Theatre Building is the main conference venue where registration, all keynote lectures and plenary sessions and the *Inert Cities* book launch are held. The University Theatre is located on Nieuwe Doelenstraat 16-18, 1012 CP Amsterdam.

Food and Drinks:

Tea and coffee will be served in the University Theatre Foyer. Lunch is provided both days at two different venues: Cafe de Jaren, Nieuwe Doelenstraat 20-22, 1012 CP Amsterdam on October 9 and the Atrium, Oudezijds Achterburgwal 237, 1012 DL Amsterdam on October 10. Dinner after the *Inert Cities* book launch on Thursday is at the Oriental City Restaurant, Oudezijds Voorburgwal 177-179, 1012 EV Amsterdam.

Transportation:

It is an 18-minute walk (1.4 km) from Amsterdam Central Station to the University Theatre. You can also take the following trams (8 min, 3 stops):

-Tram 9 toward Diemen
-Tram 24 toward VU medisch centurm
-Tram 16 toward VU medisch centurm
-Tram 4 toward Station RAI

Get off at Muntplein and walk to Nieuwe Doelenstraat 16-18 (100 m, 1 min). You can phone for a taxi or go to a taxi rank (an area marked off on a street where taxis wait for their fares). Taxis often wait near larger hotels in the city. There are also several iOS and Android apps for ordering taxis in Amsterdam, such as TaxiCentrale Amsterdam or Taxi EU.

TaxiCentrale Amsterdam

T: +31 206506506
   +31 9006777777 (priority number, 55 cents p/m)

Amsterdam is a bicycle-friendly city. Central Station, Leidseplein and Dam Square are major rental hubs. Day rates average 8 with some multi-day rates as low as 4. Bikes are sturdy and locks are included. Equipment for children and other add-ons are also available. Most companies offer guided tours as well as recommended route maps for trips in and outside of Amsterdam.

MacBike Rental in Amsterdam

MacBike has several locations (bike rental and guided tours) in the centre of Amsterdam:
   MacBike Central Station, Stationsplein 5: +31 204285778
   MacBike Leidseplein, Weteringschans 2: +31 205287688
   MacBike City Hall, Waterlooplein 199: +31 206200985

Green Budget Bikes

Green Budget Bikes has a number of branches around the city:
   Leidseplein - Lange Leidsedwarsstraat 103: +31 203413535
   Dam, Nieuwezijds - Voorburgwal 101: +31 203417545
   Anne Frank's House - Raadhuisstraat 29: +31 203705740
   The Red Light District - Oudezijds Voorburgwal 167 HS: +31 203700616

Wireless Internet:

Eduroam is available throughout the university buildings.

Conference Phone:

Amani Maihoub: +31 628812288 (mobile)

THURSDAY, OCTOBER 9, 2014

9:00–9:30
University Theatre Foyer

Registration

9:30–10:00
University Theatre

Welcome and Opening
Esther Peeren & Jeroen de Kloet

10:00–11:00
University Theatre

Keynote Lecture (1)
Fatma Müge Göçek (University of Michigan, USA)
Exposing the Violent and Unequal Underbelly of Globalisation

11:00–11:30
University Theatre Foyer

Coffee Break

*11:30–13:00
University Theatre

Dirty Aesthetics (1)

Milton Almonacid (Copenhagen University, Denmark)
Inverting Western Methodologies of Knowledge Production: A Mapuche Perspective

Marwan M. Kraidy (University of Pennsylvania, USA)
The Hybrid Aesthetics of Beirut Graffiti at the Nexus of Globalisation and Revolution

Chiara de Cesari (University of Amsterdam, the Netherlands)
Struggles over Urban Heritage and Contemporary Urbanism

*11:30–13:00
University Theatre (1.01)

Panel (1): Death and Dirty Aesthetics: Rethinking Jazz Cultures Globally and Locally

Walter van de Leur (University of Amsterdam, the Netherlands)
"When I Die, You Better Second-Line": Jazz Funerals, Culture Invention and Famous Amsterdam Deaths

Tony Whyton (University of Salford, UK)
Cold Commodities: Discourses of Decay and Purity in a Globalised Jazz World

Goerge McKay (University of Salford, UK)
"The Polio Thing": Jazz, Popular Music, Disease, Disability

*11:30–13:00
University Theatre (1.01A)

Panel (2): Globalisation as Governmentality: The Kurdish Case

Conferent: Fatma Müge Göçek

Mariwan Kanie (University of Amsterdam, the Netherlands)
Kurdish Long-Distance Nationalism

Nazand Begikhani
Honour, Violence and Globalisation in Iraqi Kurdistan Region

Margreet Dorleijn & Michiel Leezenberg (University of Amsterdam, the Netherlands)
Between Standardisation and Superdiversity: The Kurdish Language in the Twenty-First Century

13:00–14:30
Café de Jaren

Lunch

*14:30–16:00
University Theatre (1.01)

Immobility and the Rearticulation of Identity (1)

Christoph Lindner (University of Amsterdam, the Netherlands)
Retro-Future New York: Flipped Urbanism on the Lowline

Fabien Cante (LSE, UK)
Localised Radio and the Aesthetics of Urban Proximity

Stephanie Hemelryk Donald (University of Liverpool, UK)
Forced Inertia: Mobility, Interruption, and Stasis in Little Moth (Peng Tao, 2008), Biutiful (Iñárritu, 2010), Le Havre (Kaurismäki, 2011) Welcome (Lioret, 2009)

Olga Sooudi Kanzaki (University of Amsterdam, the Netherlands)
Going Local in a Globalising Art World: Identity and Critical Practice in Two Mumbai Alternative Art Spaces

*14:30–16:00
University Theatre (1.01A)

Dis- and Misconnection (1)

Vincent Duclos (CNRS, Collège de France, EHESS, Paris, France)
Unmapping Connections: Care Practices and Political Passions in Global eHealth Networks

Han-Teng Liao (Oxford Internet Institute, Oxford University)
& Thomas Petzold (HMKW, University of Applied Sciences for Media, Communication and Management, Berlin, Germany)
The Global Connectivity Gamble

Thomas Poell (University of Amsterdam, the Netherlands)
Facebook in the Midst of Revolution

*14:30–16:00
University Theatre

Panel (3): Critical Distinctions: Global Spaces/Global Representations

Miriam Meißner (University of Amsterdam, the Netherlands)
Ambivalent Aesthetics: Urban Habitat and Dwelling in Financial Crisis Narratives

Pedram Dibazar (University of Amsterdam, the Netherlands)
Suspension of Visuality in the Shopping Mall

Simon Ferdinand (University of Amsterdam, the Netherlands)
The Socialist Globe: The Visual Figure of the Globe in the Art of Walter Crane and Diego Rivera

Jess Bier (Erasmus University Rotterdam, the Netherlands)
Validating Segregated Observers: The Globalised Cartography of Israeli Settlements

16:00–16:30
University Theatre Foyer

Coffee Break

16:30–17:30
University Theatre

Keynote Lecture (2)
Ellen Rutten (University of Amsterdam, The Netherlands)
Dirt, Glitch, Imperfection, Rust: The New Aesthetics?

17:30–18:30
University Theatre Foyer

Book Launch
Inert Cities: Globalisation, Mobility and Suspension in Visual Culture, edited by Christoph Lindner & Stephanie Hemelryk Donald, I.B. Tauris, 2014

19:00
Oriental City Restaurant

Dinner

FRIDAY, OCTOBER 10, 2014

* – Parallel Session

9:30–10:00
University Theatre Foyer

Registration

10:00–11:00
University Theatre

Keynote Lecture (3)
Oliver Marchart (Düsseldorf Art Academy, Germany)
*Precarious Protests: Radical Democratic Protest in the
Precarisation Society*

11:00–11:30
University Theatre Foyer

Coffee Break

* 11:30–13:00
University Theatre (1.01)

Immobility and the Rearticulation of Identity (2)

Payal Arora (Erasmus University Rotterdam, the Netherlands)
& Nimmi Rangaswamy (Indian Institute of Technology
Hyderabad, India)
*Aspirational Geographies of the Global South: A Digital and
Creative Interplay by Marginalised Youth in India*

Irina Kyulanova (Contemporary Women's Writing Journal)
*Journeys Toward Globalised Identities: Resignifying Mobility
in Contemporary Childhood War Memories*

Kevin W. Gray (American University of Sharjah, UAE)
Globalisation, Neoliberalism and Identity in the Gulf

Karen Akoka (University Paris Ouest Nanterre, France) &
Veerle Vanden Daelen (Centre for Historical Research and
Documentation on War and Contemporary Society, Brussels,
Belgium)
*Mobile or Immobile?: Anchoring and Identities in the
Circulatory Transnational Territories of Diamonds*

* 11:30–13:00
University Theatre(1.01A)

Unsustainability, Precarity, Ecology (1)

Ilana Webster-Kogen (SOAS, University of London, UK)
Music and Mobility among Ethiopian Labour Migrants

Simon Webster (LSE, UK)
Immortalising the Bedouin at the Qasr al Hosn Festival

Daniël Ploeger (Royal Central School of Speech and Drama,
University of London, UK)
*Bodies of Planned Obsolescence: Digital Performance Arts
and the Global Politics of Electronic Waste*

Omar Al-Ghazzi (University of Pennsylvania, USA)
*Arab Remembrance of Al-Andalus: The Clashing Memories
of a TV Program and a Social Media Campaign*

* 11:30–13:00
University Theatre

Dis– and Misconnection (2)

Murat Aydemir (University of Amsterdam, the Netherlands)
Insular Futures

Sara Mourad (University of Pennsylvania, USA)
*Global Intimacies: Queer Identities and Digital Storytelling
in Lebanese Public Culture*

Leonie Schmidt (University of Amsterdam, the Netherlands)
*Unearthing the Past and Re-Imagining the Present: Indonesian
Contemporary Art and Muslim Politics in a Post-9/11 World*

13:00–14:30
Atrium

Lunch

✱14:30–16:00
University Theatre (1.01)

Dirty Aesthetics (2)

Jeremy Joseph Vachet (UMass Amherst, USA)
Think Locally, Act Globally: The Case of Portland Creative Workers

Svetlana Kharchenkova (University of Amsterdam, the Netherlands)
Racing Ahead or Lagging Behind: How Chinese Art Market Actors Relate to the International Art Market

Jaap Kooijman (University of Amsterdam, the Netherlands)
Get Lucky, Blurred Lines, and the Significance of Inauthenticity: The Limitations of Dirty Aesthetics in the Theorising of Globalisation

Alexandra Sastre (University of Pennsylvania, USA)
Blogging in Style: Negotiating Authenticity, Labour and Community in the Professionalisation of Style Blogging

✱14:30–16:00
University Theatre (1.01A)

Unsustainability, Precarity, Ecology (2)

Simon Lindgren & Johan Örestig (Umeå University, Sweden)
Global Media, Local Movements: The Role of Local Context in Social Media Mobilisation

Ernesto Valero Thomas (University of Edinburgh, Scotland, UK)
Sustainable Orientalism: The Ecology of Neo-Colonialism

Todd Schack (Ithaca College, New York, USA)
The Dark Side of Globalisation: Precarity and the Journalism of Commitment

Yolande Jansen (University of Amsterdam, the Netherlands)
The Secular-Religious Paradigm and Its Role in Inverting Globalisation

✱14:30–16:00
University Theatre

Panel (4): Still Working? Reconceptualising Precarity Today

Moderator: Frans-Willem Korsten

Eva Fotiadi (Free University of Berlin, Germany)
Sustaining the Unsustainable by Using Precarity as a Tool: State Intervention in Public Space in Athens Since 2008

Pepita Hesselberth (Leiden University, the Netherlands)
Disconnect: Self-Precarisation, Ex-Communication, and the Quest of the Angry Yogi

Joost de Bloois (University of Amsterdam, the Netherlands)
Coping with Crisis: Conceptualising "Precarity" in Post-Austerity Europe

Sel uk Balamir (University of Amsterdam, the Netherlands)
Inverting Futures: Envisioning the Present in Post-Peak Globalisation Narratives

Niels van Doorn (University of Amsterdam, the Netherlands)
Neoliberal Subjects of Value: Or, the Unsustainability of Human Capital

16:00–16:30
University Theatre Foyer

Coffee Break

16:30–17:30
University Theatre

Keynote Lecture (4)
Ulises A. Mejias (State University of New York College at Oswego, USA)
Inverting and Subverting Global Networks: A Paranodal Critique of Social Media

17:30–17:45
University Theatre

Closing
Conference Organising Committee

THURSDAY, OCTOBER 9, 10:00–11:00, KEYNOTE (1)
Exposing the Violent and Unequal Underbelly of Globalisation

Fatma Müge Göçek

Abstract

Globalisation is commonly perceived as a positive social phenomenon, one that increasingly unites all the countries and peoples of the world through communication technology. Less mentioned is the underbelly of globalisation marked by escalating violence and inequality. I approach the inversion in this context, of exposing and thus making visible the silenced wounds of globalisation, with the intent to develop an alternate framework that perceives the peoples of the globe not as capitalist consumers first, but instead as human beings with dignity.

Bio

Born and raised in Istanbul, Turkey, Fatma Müge Göçek received her PhD from Princeton University and has been a faculty member at the University of Michigan, Ann Arbor, since then. Her works include *East Encounters West: France and the Ottoman Empire in the Eighteenth Century* (Oxford University Press 1987), *Rise of the Bourgeoisie, Demise of Empire: Ottoman Westernization and Social Change* (Oxford 1996), and *Denial of Violence: Ottoman Past, Turkish Present and the Collective Violence against the Armenians, 1789-2009* (Oxford, forthcoming October 2014).

THURSDAY, OCTOBER 9, 16:30–17:30, KEYNOTE (2)
Dirt, Glitch, Imperfection, Rust: The New Aesthetics?

Ellen Rutten

Abstract

Instagram, torn jeans and shirts, deliberately raw restaurant interiors, glitch art and music, the quasi-amateurism of Dogme films and Hollywood hits like *The Bourne Ultimatum*: all these cultural practices and objects share a purportedly non-perfected or rickety look, feel or sound. This foregrounded imperfection is no inevitable side-effect of the technological limitations of the devices with which these examples are made. On the contrary, it is an aesthetic effect, an artistic (and not rarely commercial) goal, for which their makers deliberately strive. Why and how do dirt, glitch, mistakes and rust shape what, a little provocatively, some scholars call "the new aesthetics" of our mediatised and digitised age? Why, in a time of rapidly growing hi-tech perfection, do creative professionals increasingly catapult imperfection into a hallmark for non-mediated authenticity or sincerity? This talk explores dirt, glitch, imperfection, and rust as transdisciplinary and transnational practices that warrant closer and more systematic attention.

Bio

Ellen Rutten is Professor of Literature (with a focus on Slavonic literature and culture) and Chair of the Slavic Department at the University of Amsterdam. Her research interests include (post-Soviet and global) contemporary culture, literature, design and art, social media, and memory discourse. She is a founding editor of the peer-reviewed new-media journal *Digital Icons*. Together with Julie Fedor and Vera Zvereva, she published the edited volume *Memory, Conflict and New Media* (Routledge 2013), on online remediations of World War II in post-socialist states. She is also the author of *Unattainable Bride Russia* (Northwestern UP 2010) and of articles on (Russian) literature, culture and new media in such periodicals as *Russian Literature, Osteuropa and the Journal of Computer-Mediated Communication*. At the moment, Rutten studies a trend to embrace imperfection in contemporary (Russian) culture, and she is finalising a book on post-Soviet sincerity rhetoric.

FRIDAY, 10 OCTOBER, 10:00–11:00, KEYNOTE (3)
Precarious Protests: Radical Democratic Protest in the Precarisation Society

Oliver Marchart

Abstract

Precarious working and living conditions have become normalised to such a significant degree that one is tempted to describe our Western societies as "precarisation societies." Nonetheless, this development has encountered organised social resistance by, for instance, the EuroMayDay Movement—a trans-European

protest network. Marchart discusses the democratic dimension of social protests in the precarisation society. The claim is that these protests, as a rule, do not proceed along the lines of either "social critique" or "artist critique" (Boltanski/Chiapello), but combine both forms of critique into what may be called the 'democratic critique' of post-identitarian social movements.

Bio

Oliver Marchart is Professor of Sociology at Düsseldorf Art Academy. His most recent publications include *Die Prekarisierungsgesellschaft. Prekäre Proteste. Politik und Ökonomie im Zeichen der Prekarisierung* (Tanscript 2013) and *Das unmögliche Objekt. Eine postfundamentalistische Theorie der Gesellschaft* (Suhrkamp 2013).

FRIDAY, 10 OCTOBER, 16:30–17:30, KEYNOTE (4)

Inverting and Subverting Global Networks: A Paranodal Critique of Social Media

Ulises A. Mejias

www.ulisesmejias.com

Abstract

Participation in social media has become entangled with exploitation and surveillance, as user content is captured by a handful of corporations and mined by intelligence agencies. In reaction to this form of intrusion, some states are attempting to regain control of their own monitoring mechanisms by enacting increasingly nationalistic (and impractical) Internet policies. At the same time, the power of the Internet to organise protest movements is beginning to be eclipsed by its power to spread propaganda to the non-activist majority, and this atmosphere of misinformation is distorting the perception of regional conflicts locally as well as abroad. But in spite of all this, the Internet continues to be the most global public sphere in existence. Practically no one who gets online is willing or able to disconnect. In this context, how do we define a critical theory of online participation, and what are its goals? I propose the concept of paranodality as a way to help us theorise what it means to act against (inverting) and outside (subverting) global digital networks.

Bio

Ulises A. Mejias is Associate Professor in the Communication Studies Department at the State University of New York at Oswego (this year he is also teaching in Russia and India). He has published in various journals in the areas of critical Internet studies, network theory and science, philosophy and sociology of technology and political economy of new media. His book Off the *Network: Disrupting the Digital World* was published last year by the University of Minnesota Press, and is available in print as well as online under an open access license.

Inverting Western Methodologies of Knowledge Production: A Mapuche Perspective

Milton Almonacid

Abstract

Currently, in the social sciences there are different kinds of developing methodologies to work with social groups and their struggles. In this sense, post/decolonial studies has made innovative and interesting contributions to challenging the colonial production of knowledge.

The Mapuche people—from a non-western perspective—have their own approach to understanding reality, as well as their own methodologies to produce knowledge. From this point of view and in relation to the global context of environmental/economical, representational and multicultural crisis, I argue that Mapuche thinking offers us new and radical theoretical tools in order to invert the logic, perspective and understanding of globalisation.

However, some of the problems in working with non-western perspectives are: (i) the power relationship between western and non-western perspectives (ii) the power relationship involved in one's own scientific western knowledge production positioning (iii) researchers' and scientific perspectives´ remaining blind points.

From a methodological perspective, focusing on my own decolonial research, I want to explore the links/relations between the positions of the researchers and the non-western actors in relation to the structures of globalisation. In this regard, I will ask:

What kind of power relationship/positioning do western globalisation researchers have to visualise/problematise in order to invert the logic/sense of their knowledge production and in order to invert the logic/sense of globalisation itself?

What new protocols/methodologies do we, as researchers, need to develop in order to invert/change our actions, productions and positions?

I will develop an analysis from a Mapuche perspective in order to develop my point.

Bio

Milton Almonacid is a PhD student at the Centre for Latin American Studies at the University of Copenhagen. His research aims to develop a non-western or subaltern perspective on globalisation, based on fieldwork with Mapuche indigenous communities in Chile.

The Hybrid Aesthetics of Beirut Graffiti at the Nexus of Globalisation and Revolution

Marwan M. Kraidy

Abstract

Contemporary Beirut is awash with graffiti, encompassing a wide gamut of aesthetic registers, social causes, languages, fonts, colours and messages existing cheek-by-jowl. Some graffiti writers imitate Banksy; others develop fiercely local styles. Latin and Arabic fonts mix; so do murals and stencils. Elements of hip-hop graffiti, Qur'anic inscriptions, pixelated portraiture, and corporate iconography, clash and mix on the city's rough and glossy surfaces, its downtrodden areas and posh neighbourhoods, its pedestrian spaces and large thoroughfares. A variety of aesthetic mixtures and palimpsests showcase a blend of global icons and local styles, invoking Arab, European and North American influences, and creating a hybrid aesthetic. Graffiti from Syria, Egypt and Bahrain point to Beirut as a proxy space in the Arab uprisings.

This paper is from the book project *Creative Insurgency: Arab Dissent in an Age of Revolution* which I will complete at NIAS in Wassenaar in 2014–15. Based on extensive fieldwork, it grapples with the aesthetics and politics of Beirut graffiti at the local-global nexus. Specifically, it focuses on two graffiti artists at opposing ends of the commercial-political-aesthetic spectrum: Semaan Khawwam and Ashekman. The former is an artist-poet-activist

who developed a hyper-local, rough and minimalist stencil aesthetic and opposes commercial and curatorial co-optation. The second is the graffiti and hip-hop crew Ashekman, who embrace global pop and its local resonances, sell branded graffiti merchandise in a Hamra store, and who take commissions for thousands of dollars. My analysis is grounded in interviews with Khawwam and Ashekman, and in a corpus of their graffiti.

Using Rancière's notion of the "aesthetic regime" and Deleuze and Guattari's comparison of "striated" and "smooth" spaces, I consider the works of Khawwam and Ashekman to understand the interplay along three vectors. The first focuses on the local-global nexus of styles and modes of address. The second is concerned with the commercial and curatorial co-optation of street art. The third grapples with the aesthetics and politics of graffiti between physical and digital space. Questions include: What is the state of play between global influence and local expression in Beirut graffiti? Can we map the myriad Arab, French, American aesthetic influences? How have the Arab uprisings affected the local scene, and what do the Arab uprisings reveal about the domestication of revolutionary expressive culture? More broadly, at which point does insurgent expressive culture become disembodied, detached from the harshness of its inception? What aesthetic is spawned at the nexus of globalisation and revolution?

Bio

Marwan M. Kraidy is Anthony Shadid Chair in Global Media, Politics and Culture and Director of the Project for Advanced Research in Global Communication (PARGC) at the University of Pennsylvania. His publications include *Hybridity, or the Cultural Logic of Globalisation* (Temple UP 2005), *Reality Television and Arab Politics* (Cambridge UP 2010) and *Arab Television Industries* (BFI/Pakgrave 2009). He was previously Edward Said Chair of American Studies at the American University of Beirut. He will spend 2014–15 in Wassenaar as a NIAS fellow writing *Creative Insurgency: Arab Dissent in an Age of Revolution* for Harvard University Press.

Struggles over Urban Heritage and Contemporary Urbanism

Chiara de Cesari

Abstract

Taking Jerusalem and Istanbul as case studies, in this paper I argue—along the lines of an essay I am developing with Michael Herzfeld—that struggles over urban heritage are particularly important to the unfolding of projects of social change against neoliberal urbanism and other forms of discriminatory spatial planning. These struggles often originate in civic campaigns and coalitions of local actors-citizens claiming their rights to public space, or rather, their common rights to a space and a heritage that the public has allowed to get privatised and alienated from its makers and users. What is striking is that these campaigns are directed against projects of so-called urban regeneration which themselves claim to be about preserving heritage. Heritage thus emerges as an important site of globalised urbanism. The recent Gezi Park protests in Istanbul are a paradigmatic example of this dynamics—as is Jerusalem, in spite of its exceptional status. Nowadays heritage is mobilised both by state and (transnational) capital, and by social movements in their attempts to control the form of the urban: what counts as urban heritage and public good is a crucial question.

Bio

Chiara de Cesari is a cultural anthropologist and Assistant Professor in European Studies and Cultural Studies at the University of Amsterdam. Her research focuses on heritage, memory and broader cultural politics and the ways in which these change under conditions of globalisation. She has published articles in numerous journals including *American Anthropologist, Memory Studies, and Studies in Ethnicity and Nationalism*. She is co-editor (with Ann Rigney) of *Transnational Memory* (2014), and is currently finishing a book entitled Heritage and the *Struggle for Palestine*. Her most recent project explores the making of a new European collective memory in relation to its blind spots, with particular reference to the heritage of colonialism.

Death and Dirty Aesthetics: Rethinking Jazz Cultures Globally and Locally

Summary

Within a decade after it had sprung up in the south of the United States as a local and seemingly unimportant music, jazz had spread across the globe, largely thanks to two new technologies: flat-disk audio recording and radio. The arrival of jazz in the twenties in geographically far-removed places from its origins, Western Europe, the Soviet Union, Asia and Polynesia, South America and parts of Africa, deeply impacted and challenged local musical and dance cultures. Jazz clearly was a Fremdkörper, even to many Americans, and as such it inevitably led to debates about its value and meaning. This forced local cultures to position themselves in relation to the American influence, and all kinds of authorities, cultural stakeholders and gatekeepers engaged in often vehement debates. The outcomes of these debates varied tremendously, from the French futurists who embraced jazz, to the Russian communists who rejected it. In Malay the upper-classes danced to jazz-bands in glitzy hotels, while in other places, e.g. in the Netherlands, the music was seen as low and dirty, "addictive and sensual," and "alien to white culture." Within this context, the historical spread of jazz around the globe offers an interesting model for examining concepts of cultural appropriation, assimilation and/or rejection.

Aesthetic discussions have surrounded the music from its inception, and continue to do so this very day. At the heart of attempts to separate real jazz from fake jazz, authenticity is one of the key criteria. In jazz criticism, ideas of authenticity have been rooted in ideas of the unmediated, adventurous and risk-taking expression of individual and original voices, preferably black. The antithesis of pure jazz is to be found in the whitewashed imitations, the commercial mass-products, deemed too perfect and clean. Band leader Artie Shaw's dismissal of the Army Air Force Band of Glenn Miller—arguably one of the most successful American cultural export products during the Second World War—is telling: "They sounded too good. They never made a mistake, and then you're not trying hard enough." Taking risks and sounding not too good, are part of the dirty aesthetics that are at the core of fantasies about authentic jazz. These fantasies play out in biographies, documentaries and biopics, but also in jazz photo-graphy, where black-and-white backlit images of sweaty performers on smoke-filled stages still seem to be the norm. Every time the music changed, the new jazz was met with the accusation that was no longer true to its original aesthetics. Typically, the binary is framed in terms of dirty aesthetics, that is, the new subgenre is too intellectual (bebop), too white (cool jazz), too polished (fusion), too commercial (jazz rock), too produced (acid jazz), etc. The answer is a return to more bluesy, simple and rough expressions which can be found in historical examples (Marsalis 2002; Murray 2002).

As the century moved on, dirty aesthetics—and related discourses of purity—have resulted in contrasting claims to ownership, origin and cultural value. These ideas of authenticity, and the rejection of music that presumably does not answer to these criteria, have posed tremendous aesthetic problems for non-African Americans jazz musicians in other parts of the world. It has forced them to construct their own narratives of authenticity, since by simply performing "black jazz" they could be accused of being imposters (and many have). Not surprisingly, one of the strategies is to fuse jazz with local expression deemed authentic. It has led to interesting varieties, from Scandinavian jazz to Zulu jazz, and from Indian jazz to Australian jazz. Nicholson (2005) calls these mergers "glocal." While his notions of a global jazz music that merged with local forms is deeply problematic (among others, because of the cultural hierarchy that it assumes, and because of his essentialist take on local cultures), the observation that there are many local varieties of jazz is accurate. The aesthetic framing by critics is often essentialist and cultivates ideas of dirty aesthetics, which, however, is problematic in light of the production (ECM Records).

This panel looks at how authenticity is created and enacted in different settings and contexts. Whyton's paper explores the conflict between dirty aesthetics and discourses of purity in relation to Nordic music. The paper critiques Stuart Nicholson's reading of glocalisation and the American influence and examines alternative ways in which the spread of culture can be articulated and understood. McKay's paper examines dirty aesthetics within the framework of disability studies, exploring "crip jazz" as a site for opening up the discourse to new ways of thinking. Within this context, dirty aesthetics can be used as a means of challenging and inverting existing understandings of jazz cultures, placing disability at the centre of cultural discourses about the global meanings and representations of jazz.

Individual Presentation Papers:

"When I Die, You Better Second-line": Jazz Funerals, Culture Invention and Famous Amsterdam Deaths

Walter van de Leur

Abstract

The connection between jazz and death dates back to the early genesis of the music: the so-called "jazz funerals," which are an integral part of African-American second-line culture in New Orleans. Second line culture is the practice of parading the streets, where a first line of social club members and musicians, is followed by a second line of people who join in. According to Turner (2009) second-line culture has roots in at least four global sources: West African Yoruba concept of rituals as transformative journeys; The music and burial trad-itions of New Orleans black brass bands, social aid and pleasure clubs and the Black Church; Catholic street processions and religious celebrations; and Haitian Voodoo's ancestral spirits. It should be noted that there is not necessarily an unbroken linkage between current funeral practices and these sources: some practices appear to have been (re)intro-duced. Even in the short span of the "jazz funerals," that practice has changed significantly. While social clubs and second liners certainly are a genuine and powerful force in black New Orleans communities, there are questions with respect to the authenticity in terms of the roots identified by Turner. In the end the jazz funeral is an example of what Hanson (1989) calls "culture invention."

In a global setting death narratives doesn't just tie into the practices that surround the music but also shape the reception of the music and its practitioners. There is a fascination for death as a site for authenticity. Not only the deaths of jazz greats tends to be romantised in jazz histories, so are their final performances, which are often fetishised, in last dates, final concerts and re-cordings, in jazz apparently more so than in other genres. In the Netherlands we have had our share of famous last recordings, by "jazz icons": Eric Dolphy, Ben Webster and Chet Baker.

This paper looks at how the death of these musicians are framed in terms of fantasies of otherness, where local scenes feel con-nected to remote places. Ben Webster and Chet Baker are both iconic figures in jazz, but they occupy quite different spaces. The narratives that surround their final days reinforce different tropes. Webster is the wise old man, who foresees his death and passes on the flame to a younger generation. Baker is the cool, James Dean look-alike, who, true to film-noir plots, tragically destroys himself and dies violently.

Bio

Walter van de Leur is the first professor of jazz and improvised music in the Netherlands. Because of his dual position at the University of Amsterdam and Conservatory of Amsterdam, he is deeply involved with interdisciplinary and practice-based research. Van de Leur's research partly focuses on the critical reading of archival jazz sources. He is an internationally-recog-nised expert on the music of Duke Ellington and his collaborator Billy Strayhorn. His publications (Oxford UP 2002; Cambridge UP [forthcoming]; Princeton UP [forthcoming]) address, among others, questions of representation, and in general seek to challenge perceived jazz myths. He is guest-editor of the *Duke Ellington Special Edition* of the peer-reviewed Jazz Perspectives (March 2012).

Cold Commodities: Discourses of Decay and Purity in a Globalised Jazz World

Tony Whyton

Abstract

Jazz has been a global music since its inception. In recent years, however, several texts have sought to capture the worldwide impact of the American jazz influence as well as celebrating the growth of national scenes in different global settings. Indeed, collections such as E. Taylor Atkins's Jazz Planet (2004) explored ways in which local jazz dialects have emerged in jazz, flavoured by national and transnational influences. More recently, problem-atic American exceptionalist readings of jazz history have been paralleled in European settings by equally exceptionalist view-points, with writers laying claim to new creation myths for a European jazz sound that is said to emanate from the folkloric traditions of northern Europe.

When describing Scandinavian jazz and the production of the "Nordic Tone" in particular, several accounts of European jazz present the music as a refreshing alternative to a corrupt and stagnant American tradition, a form that is promoted as globalised and uniformly problematic. British writer Stuart Nicholson, for example, offers the Nordic Tone as a refreshing "pure" antidote to contrived and formulaic American main-stream; Nordic music is principled and authentic in that, in coming from the North, it "brings an awareness of the close-ness of man to nature" (Nicholson 2005:197–8).

This paper examines the tensions bound up with discourses of the global in jazz and explores ways in which traditional distinc-tions between regional, national and international jazz scenes can be both challenged and reconfigured. Borrowing from Paul Gilroy's notion of Europe as a "bleached continent," the paper examines the problematic commodification of whiteness in a European setting and argues that a more complex and nuanced understanding of music practice can be achieved by inverting globalised assumptions about jazz.

Bio
Tony Whyton is Director for Salford Music Research Centre. He joined the School of Media, Music and Performance in 2007. His work deals specifically with music and its place within the creative industries, from the packaging of popular music to the iconic representations of jazz artists. Tony has published widely on a variety of related topics, including jazz history, the politics of music education, the cultural influence of recordings and interdis-ciplinary approaches to music. His research has been disseminated internationally within university settings including Yale University, McGill University Montreal, Charles University Prague and the University of Jyvaskyla Finland. In May 2007, he was invited to the University of Melbourne as a visiting research fellow at the Victorian College of Arts.

"The Polio Thing": Jazz, Popular Music, Disease, Disability

George McKay

Abstract

"I used to sing, when I was on crutches—because I had the polio thing, which I'm sure we'll get to eventually—I would take the crutch, like a guitar, stand in front of the mirror, and think I was Elvis." —US saxophonist Dave Liebman, on his 1950s childhood

Poliomyelitis ("infantile paralysis") is a highly contagious viral disease that attacks the body's nervous system. Transmitted by faecally-contaminated food and water, in temperate climates it can be a seasonal disease. Also, polio is primarily a disease of children. Its characteristic operation is that by attacking nerve cells the virus permanently paralyses the activated muscles. Canadian singer-songwriter and polio survivor Joni Mitchell:

> *Polio is the disease that eats muscles.... In my case it ate muscles in my back—the same thing happened with Neil Young. I had to learn to stand [again], and then to walk. Polio has been a global epidemic. Through the 20th cen-tury, polio outbreaks (New York 1916, Los Angeles 1934, Berlin 1947, Copenhagen 1952) caused periodic panic among local populations. As Marc Shell writes in Polio and its Aftermath, 'polio traumatized the world.... An American president suffered from its paralyzing ef-fects. So did sixty million other people worldwide.... No one knew what caused the disease, and there was no cure'. In Britain, in the decade after the Second World War, some 58,000 were affected, around 4,000 of whom died, and of the survivors 35,000 were left with a degree of paralysis. (Compare figures elsewhere: in the 1980s in the USA there were over 600,000 polio survivors, and in India an estimated 12 million.)*

This paper focuses on the jazz and popular music generation of polio survivors: children and young people from the late forties to the early fifties who contracted poliomyelitis during summer

epidemics in the last few years before reliable vaccinations were widely available (in the West). These include Joni Mitchell, Neil Young, Ian Dury, Steve Harley, Charlie Haden, Dave Sanborn, Dave Liebman. . . What part has impairment played in their musical careers? How is disability represented in popular music? What makes jazz a crip music?

There is a sobering and timely backdrop to this discussion of polio musical creativity: while major international vaccination campaigns had so *very nearly totally eradicated* polio by the very early 21st century, in 2013 and 2014 polio incidences began to rise, in war and insurgency affected countries such as Syria and Afghanistan. Polio is back in world media headlines, and not because of its music.

Bio
George McKay has been Professor of Cultural Studies at Salford since 2005, before which he held a similar professorial post at UCLan since 1999. He was founding Director (2005–12) of the Communication, Cultural and Media Studies (CCM) Research Centre, which he remains an active member of. In September 2012, he was appointed as an Arts and Humanities Research Council Leadership Fellow for the Connected Communities Programme, initially for three years. He has been an international visiting scholar at University of Southern Maine, University of Veliko Turnovo, and University of Sydney.

Globalisation as Governmentality: The Kurdish Case

Convenor: **Michiel Leezenberg** (University of Amsterdam, the Netherlands)
Conferent: **Fatma Müge Göçek** (University of Michigan, USA)

Summary
In recent years, genealogical approaches have emerged that analyse globalisation in terms of governmentality, rather than as a universal, unilinear and virtually inevitable if not actorless process, as both liberal and Marxist approaches tend to do. Instead of assuming globalisation to be a radically novel phenomenon, such genealogical approaches pay attention to both historical continuities and discontinuities, and focus on the locally specific and historically contingent forms of governmentality that have emerged in the post-Cold War constellation. They do so by, on the one hand, abstracting away from the institution of the sovereign state by exploring forms of power that are not directly exercised by state institutions nor under the form of law; on the other, they allow for treating nationalism not as an ideology but as a technology of governing people, which is productive of (national and gendered) subjects as much as of nations. Such a perspective may help us expose power effects in apparently apolitical domains, and thus to explain some of the apparent anomalies of globalisation, such as the remarkable persistence of the nation-state in the face of the allegedly mortal challenge posed by a globalised economic order, and of national and religious identities that, as some enthusiastic early students of globalisation like Bhabha and Appadurai had predicted, would wither away in favour of hybridised and more flexible identities.

The present panel hopes to explore this thematic by focusing on the Kurds, one of the largest peoples in the world that have not, or not yet, gained a nation state of their own. Over the past two decades, Kurdish society has seen enormous qualitative transformations; but at the same time, some forms of cultural and political organisation have persisted that might seem to be outdated in a post-Cold War constellation. Most importantly, the rise of new transnational media of communication like satellite television and the internet has in fact provided new opportunities for Kuridsh nationalists, and strengthened rather than weakened Kurdish national sentiments: the very act of broadcasting in Kurdish, in defiance of existing states' laws, performatively constituted a nationalist Kurdish public sphere that until then had been of a small number of literate intellectuals in exile.

Turkey, where the public and private use of Kurdish had been forbidden since the

twienties, witnessed the end of an armed insurgency by the Kurdistan Workers Party (PKK) in the late nineties. In the following decade, reforms quickly gained pace, especially after the AKP headed by Recep Tayyip Erodgan gained power in 2002: thus, the end of the armed Kurdish uprising dovetailed with new (though hitherto unsuccessful) Turkish attempts to join the European Union, radical (and largely successful) economic reforms, and a dramatically changing political climate. The AKP government strengthened civilian rule in the face of the military and the so-called "deep state," and broke a number of long-standing Kemalist taboos. Thus, a state-sponsored television station, TRT6, which broadcasts in Kurdish, but also the opening of departments of Kurdish (or as they are still called "living languages") in several universities in Southeastern Turkey. Large parts of the Kurdish population retain an intense mistrust of the government, but also grow increasingly wary of PKK dominance. Thus, one may witness new forms of resistance in the cultural sphere that are prima facie apolitical, but have important political ramifications.

In Iraqi Kurdistan, a de facto independent entity under Kurdish rule was formed after the pullout of Iraqi troops in the wake of the 1991 Gulf War. Thus emerged a laboratory for not only Kurdish self-rule, but simultaneously for neoliberal reforms of a very odd character. The population's well-being was largely delegated to the international humanitarian aid network (most importantly, through the Oil for Food program led by the UN); and after the 2003 war, the region's oil wealth was increasingly sold off to private foreign investors. Despite these neoliberal measures, the regional economy remains completely cash-based, and in many respects closed off from the World market: apart from the oil industry, foreign investment is dominated by neighbouring Turkey and Iran rather than any advanced capitalist countries.

Political life among Kurds in both Turkey and Iraq appears equally anomalous: it is still dominated by enduring Leninist forms of party organisation. The revolts of the "Arab spring" and the later Gezi protests against Erdogan's government have had few enduring effects here; likewise, political Islam has followed a distinct trajectory among the Kurds: although by no means absent, Salafism is a relatively minor force in Kurdish social and political life. Most worrisome, however, the region has also witnessed a shocking rise in "honour killings," or gender-based violence over the past two decades; concomitantly, the suicide rates among Young Kurdish women have risen dramatically. Among Kurds in both Iraq and Turkey, this apparent reaffirmation of traditional gender roles and notions of honour is only one indication of the current, highly unpredictable and risky, governmental dynamic. The present panel will explore the political, linguistic, and gender dimensions of the resurgence of these seemingly atavistic tendencies among the Kurds in the globalised twenty-first century, and thus hopes to raise broader questions about apparent inversions of globalising changes.

Individual Paper Presentations:
Kurdish Long-distance Nationalism

Mariwan Kanie

Abstract

In Kurdish diaspora, over the past three decades, different forms of what Benedict Anderson (1993) has called "long-distance nationalism" have developed, how migration to liberal-secular host countries has reaffirmed and even strengthened Leninist political traditions and forms of party organisation that superficially might seem outdated in the post–Cold War constellation. Diaspora Kurds are currently dominated by the KDP that has its base in Iraqi Kurdistan and the PKK, which originally mobilised among Turkish Kurds; recently, the Kurdish-inhabited parts of Syria have become a new arena for the rivalry between KDP and PKK, which has also mobilised Kurds in diaspora.

Kurdish long-distance nationalism has acquired cultural, political, religious and practical forms. Political refugees, guest workers and the children from the second and third generations constitute the backbone of this phenomenon. Kurdish long-distance nationalism is directly related to three aspects of the globalisation processes, namely, mass migration, the presence of advanced communication technologies and nationalist, mainly cultural-nationalist, reactions of the host countries to the presence of non–Western immigrant communities.

Intriguingly, Islam, although becoming politicised worldwide in the nineties and after, has followed a distinct trajectory among the Kurds; present-day Kurdish nationalism, although increasingly tending toward societal conservatism formulated in religious terms, is generally politically secularist. Put differently: apparently secular forms of nationalism have proved enduringly successful forms of subjectification, successfully giving up revolutionary Leninist discourse (though not Leninist party organisation) in favour of a religiously phrased moralisation of politics. Thus, different forms of long-distance nationalism among Kurdish

migrant communities may be analysed as a transnational form of governmentality that reaffirms a Kurdish secular national identity both in the face of globalisation and in the face of an increasingly anti-Islamic public discourse in the host countries.

Bio

Mariwan Kanie is a Kurdish intellectual, writer, and political activist. He has lived and worked in the Netherlands since 1993. He completed his PhD at the University of Amsterdam, where he currently teaches at the Department of Hebrew, Aramaic, and Jewish Studies.

Honour, Violence and Globalisation in Iraqi Kurdistan Region

Nazand Begikhani

Abstract

The paper will address the impact of emerging global trends on the situation of women in Kurdistan, focussing on honour-based violence (HBV).

Honour-based violence is a form of violence committed against women by family male members to restore family honour when it is perceived as tarnished. The practice, enshrined in silence, secrecy and fear, is an integrate part of gender-based violence, deeply rooted in the patriarchal structure and occurs throughout the world with cultural and historical specificities. Recent investigation into the subject in Iraqi Kurdistan Region suggests that HBV has been on the rise.

Since the 1991 popular uprising in Iraqi Kurdistan, followed by general elections, the creation of a parliament and the formation of the Kurdistan Regional Government, Kurdistan Region has witnessed huge transformation in economy, information and communication technology as well as international services. To what extend these changes have influenced women's roles and status in society?

Recent research suggests that the new context has paved the way for women to enter into untraditional market economy, to engage in political and organisational activities and to access information on women's rights and gender equality. These have led to a change in their perception, their status and their roles. Women became more mobile and increasingly visible in public spaces traditionally reserved for men. However, as these changes have not been accompanied by internal social development and a shift in patriarchal power, they created a kind of social confusion leading to more violence in the name of honour.

The paper draws on a two-year research into honour-based violence in Iraqi Kurdistan Region and inside the UK Kurdish diaspora, led by the University of Bristol. The research involved 131 in-depth interviews with stakeholders addressing HBV in Kurdistan Region, including legal practitioners, MPs, persecutors, police officers, women's rights organisations and government officials.

Bio

Nazand Begikhani was born into an educated and militant family in the cultural city of Koysinjak in 1964. After finishing her primary and secondary education in Koysinjak, she studied English Language and Literature at the University of Mossul. She has lived in exile since 1987. In 1989 she began her postgraduate studies in France. In 1997, Nazand was awarded a PhD from the Sorbonne University for her thesis on the representation of Kurdish women in European literature of the 19th and early 20th century. She is the founding member of the International Kurdish Women Studies Network (1996) and Kurdish Women Action Against Honour Killing (2000). She is currently conducting research on gender and nationalism at the University of the West of England, Department of Economics and Social Science. Nazand is an active advocate of human rights for women. Her activities go beyond national and community frontiers, reaching an international arena. She has represented Kurdish women at the United Nations and presented Kurdish women demands to the UN authorities in 2000. She was the principal organiser of the recent international conference on Kurdish women in Paris.

Between Standardisation and Superdiversity: The Kurdish Language in the Twenty-First Century

Margreet Dorleijn & Michiel Leezenberg

Abstract

The present-day flourishing of Kurdish-language cultural production suggests that public language use has a permanent potential for resisting sovereign power. Thus, Turkish state attempts at repressing the Kurdish language have proved unsuccessful, even if they have had enduring effects on Kurdish self-perceptions; and in Iraq, emerging new varieties of the language appear to defy any attempt at governmental regulation.

When in 2007 a number of Iraqi Kurdish writers and intellectuals called on regional president Barzani to promote the Sorani dialect of Sulaimaniya (written in the Arabic script) to the official language not only of the Kurdistan region but even of the Kurds living elsewhere, an acrimonious debate among Kurds from different regions broke out. Opponents fiercely protested against the centralising and authoritarian tendencies they saw in the proposal, or raised the practical problem that the Kurds in Turkey, being far greater in number than the Sorani-speaking Kurds in Iraq and Iran, were familiar neither with the Arabic script nor with the Southern dialect. In the end, no concrete steps toward further standardisation were taken; even today, the Kurdish regional government in Iraq has no official language policy.

Paradoxically, however, the opportunities provided by the emergence of a region under Kurdish control in Iraq and by international communication have only helped to reproduce enduring cultural and linguistic cleavages between Iraq's and Turkey's Kurds. Equally paradoxically, increased transnational communication has, if anything, only strengthened regional sentiments. Thus, an international conference on the Kurdish language held in Diyarbakir in March 2012 recommended both the creation of a unified national language and the cultivation and protection of the different dialects. The present paper, focusing on new forms of Kurdish ranging from sermons to hip-hop Music, will try to uncover evidence of linguistic superdiversity among Kurds in different countries of origin and in diaspora, as well as signs of increasingly vocal linguistic purism and conservatism.

Bios

Margreet Dorleijn is a professor at the Department of General Linguistics at the University of Amsterdam.

Michiel Leezenberg is Associate Professor (UHD) at the Department of Philosophy (Chair of Philosophy of Science) at the University of Amsterdam. He is the coordinator of the BA (Hons) and the Research Master's in Philosophy programmes. He also participates in the Islam in the Modern World MA programme.

THURSDAY, OCTOBER 9, 14:30–16:00, IMMOBILITY AND THE REARTICULATION OF IDENTITY (1)

Retro-future New York: Flipped Urbanism on the Lowline

Christoph Lindner

Abstract

The Lowline is a proposal by designers James Ramswey and Dan Barasch to build the world's first underground park at the site of the abandoned Williamsburg trolley terminal on Manhattan's Lower East Side. The project is conceived as a spatial inversion of the elevated linear walkway comprised by the High Line—a new and highly popular park on Manhattan's West Side involving the creative greening of post-industrial urban infrastructure. Crucially, The Lowline envisages an expansive subterranean space with walkways, trees, plants, and abundant natural light made possible by remote skylights using advanced fibre optics.

Unlike the High Line, however, the Lowline specifically places technology at the centre of the park's design, experimenting with how that technology can help to solve urban design problems, such as the lack of available space for public parks in dense urban environments. So although it shares the High Line's concern with repurposing abandoned railroad tracks for eco-friendly public use, the Lowline goes one step further by seeking to conjoin smart city and sustainable city design.

This paper argues that the result is a highly ambivalent form of submersed or "flipped" urbanism designed around immobility, slowness, and invisibility—conditions that appear to counter (but ultimately reinforce) the speed, movement, and hyper-visibility dominating life above ground in the contemporary global city. Central to this argument is the idea that the Low-line—like antecedents such as the High Line and Paris' *Promen-ade Plantée*—hinge on producing a nostalgic urban visuality that incorporates the site's material and social histories of abandonment and decay while simultaneously looking ahead toward a generic, sanitised global future. I call this form of visuality "retro-futurism" and understand it as being rooted not only in the uncanny revivification of dead urban space, but also in the way that space rearticulates the mobility of the street in radically decelerated terms.

Bio

Christoph Lindner is Professor of Media and Culture at the University of Amsterdam, where he writes about cities, visual culture, and globalisation. His recent and forthcoming books include *Imagining New York City* (2015), *Inert Cities: Globalisation, Mobility and Suspension in Visual Culture* (2014), *Paris-Amsterdam Underground* (2013) and *Globalisation, Violence, and the Visual Culture of Cities* (2010).

Localised Radio and the Aesthetics of Urban Proximity

Fabien Cante

Abstract

In spite of claims that globalisation has rendered urban and media landscapes fluid and boundless, place and its proximities remain crucial to the shapes and uses of urban mediation (Georgiou 2010). "Localised" forms of broadcasting (Postill 2008), from traffic watch to micro-radio initiatives, are prime examples of mediating practices in which place is both a resource and a project. However, in order to avoid pitting "local radio" as an alternative or resistance to globalisation it is important to ask how and why localised radio "makes" place in urban contexts.

My paper offers a theoretical take on the ways local radio deals with—constructs, mobilises and renders significant—the multiple, sometimes disjunctive proximities of urban place. Starting from critical phenomenology (Ahmed 2006), I identify two complementary logics according to which mediation organises our senses of proximity: attention and orientation. The first refers to the work of highlighting proximate objects, while the second refers to the sedimentation of familiar environments in which people and objects can be safely taken for granted.

I argue that a large part of what animates localised radio initiatives, and what makes them distinctive, is a constant back-and-forth between attention and orientation in regards to place; in this movement, both listeners and producers are involved in representational and non-representational practices which, *in the ideal*, tend toward a stable sense of shared proximity. In other words, I conceive local radio as an attempt to set up a "peopled infrastructure" (drawing on Simone 2004)—where infrastructure is understood as the logistical support to all sorts of collective urban meaning and making (Calhoun et al. 2013).

Such an organisation of proximity is neither an open resistance to globalised cultural and emotional landscapes, nor a straight-forward "hybridisation." It is an opportunistic and contextual contest, which re-focuses our own academic attention on the fundamentally ordinary processes through which residents stake out the familiar. I end by discussing three dilemmas which local radio—where it is permitted to exist—might struggle to solve in its attempt to serve as an infrastructure of proximity: *banality, complexity and difference*. In each of these dilemmas one reads not a struggle of local vs. global, but of how to sustain shared proximity in urban contexts where neither can be distinguished.

Bio

Fabien Cante is a first-year PhD student in LSE Media and Communications, London. His background is in interdisciplinary social sciences, with an MRes in Contemporary History (EHESS, Paris) and an MSc in Urban Studies (UCL, London).

Forced Inertia: Mobility, Interruption, and Stasis in Little Moth (Peng Tao, 2008), Biutiful (Iñárritu, 2010), Le Havre (Kaurismäki, 2011) Welcome (Lioret, 2009)

Stephanie Hemelryk Donald

Abstract

This discussion essays a contradiction at the heart of urban affect, the push and pull of mobility and immobility. Urban living and global flows are subject to stoppage, delay, and torpor. Here, I argue that this incongruous conflation may be exemplified by cinematic treatments of the migrant child. In these cases, instances of immobility reveal the inconsistency of development and the radical inequality of progress. Given the overwhelming expectation that a child embodies the kinaesthetic qualities of the modern city, the seemingly impossible spectre of the inert child is both shocking and deeply affective. That concept is explored here in relation to a number of films where migrant children in urban environments are rendered literally inert or blocked—through injury, sickness, stoppage or death. I draw, somewhat critically, on the work of the philosopher Diana Coote, who has critiqued the Cartesian dismissal of immanence in matter. Inertia then is the character of anything "emptied of all immanent vitality," rather than the thing in itself. We learn also that inertia is on a par with repeti-tion or, rather, is an emphatic form of repetition whereby there is no slippage between one event and the replay (2012:107). And finally, that "an anti- or posthumanist philosophy might proceed by conceptualizing an embodied humanity enveloped in nature, rather than external to inert stuff it dominates" (112–13). Thus, the folds that enable and elicit bodily phenomena, and which allow connection with the materiality of the non-human world in which the body exists, are energising and unendingly intricate, but inertia is not susceptible to this labyrinth of mean-ing. I dispute aspects of this analysis through a reading of films where the migrant child's inertia organises both the narrative logic and the emotional power of the film concerned, and where both combine to describe the negative energy of human society towards such children.

Bio

Stephanie Hemelryk Donald is Head of the School of the Arts at the University of Liverpool, UK. Her books include: *Inert Cities: Globalisation, Suspension and Mobility in Visual Culture* (with C.P. Lindner, 2014) *Branding Cities: Cosmopolitanism, Parochialism and Social Change* (with E. Kofman and C. Kevin, 2012/2009); *Tourism and the Branded City Film and Identity on the Pacific Rim* (with J.G. Gammack, 2007); *Public Secrets, Public Spaces: Cinema and Civility in China* (2000); and *Little Friends: Children's Film and Media Culture in China* (2005).

Going Local in a Globalising Art World: Identity and Critical Practice in Two Mumbai Alternative Art Spaces

Olga Sooudi Kanzaki

Abstract

In recent years, Indian contemporary art has received unprec-edented attention, as Indian artists are increasingly featured in group shows abroad, international curators and museums visit India to find new talent for foreign collections, and more foreign and domestic buyers purchase Indian artworks. These changes have largely been ascribed to India's ascendance as an emerging global economic power, as evidenced in the growth of its art market.

At the local level, globalisation in the Indian art world has entailed the establishment of several new galleries, auction houses, art consultancies and dealerships, and, rarely, private art museums. Yet after an initial period of euphoria that culminat-ed in the Indian art market's "boom" in 2005–08, growth of art world infrastructure has slowed, art prices fallen, and opportuni-ties for artists dwindled, even as many young artists continue to enter and graduate from fine arts college programs.

This paper examines some of the paradoxical effects of global-isation in Indian contemporary art by taking the example of Mumbai, one of the country's two major contemporary art centres. Drawing from ethnographic fieldwork conducted in Mumbai in 2012–14, this essay considers the activities of two

alternative art groups and initiatives in the city. One is run by two young artists, while the other, describing itself as a "curatorial collective," is led by two curators with artist group members. Both were established in the aftermath of the Indian art market's crash in late 2008, and position themselves as alternatives to the exclusive, English-speaking, South Mumbai art world.

They embrace an ethos of locality, indigeneity, and non-elitism, recruiting and promoting artists who are young, often of lower middle-class or even working class origin, and from non-English (Marathi or Hindi-speaking) backgrounds. Such artists often find it difficult, if not impossible to enter the local gallery scene, lacking the language skills, social networks, and habitus required for entry. They also promote artwork that deals with themes related to popular social concerns that relate to the "common man."

At the same time, while critiquing some of what they feel to be effects of globalisation in Mumbai, by reasserting the primacy of local and indigenous identities, these groups paradoxically work hard to "globalise" themselves, and perhaps risk reproducing some of the very inequalities they seek to counteract. This paper will address these questions and others, exploring the tensions in art world actors' strategic use of rootedness and local identities within a profoundly globalised cultural field: contemporary art, and its possibly unintended effects.

Bio
Olga Sooudi Kanzaki is Assistant Professor in the Department of Sociology and Anthropology at the University of Amsterdam. She received her PhD in Anthropology from Yale University. Her research interests include cities, art worlds, migration, creative workers, and cultural translation, and she has conducted fieldwork in Japan, the US, and India. Her first book, *Japanese New York: Migrant Artists and Self-Reinvention on the World Stage* (University of Hawaii 2014) is an ethnography of Japanese migrant artists in New York City. Her current project is on the contemporary art scene in Mumbai.

THURSDAY, OCTOBER 9, 14:30–16:00, DIS- AND MISCONNECTION (1)

Unmapping Connections: Care Practices and Political Passions in Global eHealth Networks

Vincent Duclos

Abstract

This paper addresses the globalisation of healthcare, using digital media. In order to do so, it revolves around a conceptual and ethnographic investigation of the Pan–African e-Network Project (PAN). Inaugurated in 2009, PAN is a global eHealth network through which tertiary hospitals in India provide tele-consultation services to health centres located in Africa. It is a colossal and multifaceted enterprise. The brainchild of former Indian president and nationalist leader Abdul Kalam, PAN is a flagship project for neoliberal India, driven by ambitions that seek to position the nation at the heart of global developments. Funded by the Indian state, it is a technological prowess, as it involved the implementation of a transnational nexus of optical fibre and satellite connectivity. The network is used to provide teleconsultations, consisting of videoconference sessions between Indian specialists and their African colleagues, in which they discuss patient cases, clinical impressions, probable diagnoses, and advisable treatments. In many regards, PAN enacts a digital opening of the clinic, as it reconfigures the spatiality of healthcare access and delivery. In fact, this reconfiguration is central to the anticipations associated with eHealth, according to which network connectivity is to remove distance, and allow instantaneous, unmediated access to new circuits of medical expertise.

As I argue in this paper, such an opening-up of the clinic has little to do with a straightforward emancipation. In fact, my examination of the Pan–African e-Network challenges teleological accounts of eHealth on several fronts. To the romantic conception of a fluid, seamless circulation of expertise and knowledge, it opposes the embeddedness, plasticity and sheer materiality of concrete practices. Whether one speaks of "apparatus" (Foucault 2004), "rhizomes" (Deleuze and Guattari 2004),

"networks" (Latour 2005), or "spheres" (Sloterdijk 2011), spaces of care are not neutral, homogeneous sites. Quite the opposite: PAN grows out of a multitude of economic forces, technical routines, and political passions. These forces challenge, de-stabilise the network, from its design to its daily usages. Contrasting with cartographic, flattened visions of networked experience, it challenges us to think through the mediatic, and corporeal processes of world-forming. At a political level, this private, secure and highly centralised network raises questions about the relations between global connectivity and emergent senses of national belonging. In other words, the present challenge is to examine the practices, events, and forms of power that shape the "inner spaces" of eHealth networks, in all their turbulence, splendour, and inadequacies.

Bio
Vincent Duclos is a postdoctoral fellow at the Laboratoire d'anthropologie sociale (CNRS, Collège de France, EHESS), Paris. He is also a lecturer in anthropology at Université de Montréal, Canada. He has conducted fieldwork in India, Senegal and Canada. His research is about the relations between healthcare, digital connectivity and globalisation. He has written about global eHealth networks, paying special attention to their spatial, political and ontological dimensions. He is also studying new forms of Web-based protection against health-related risk, such as Google Flu, or Google Dengue Trends.

The Global Connectivity Gamble

Han-Teng Liao
& Thomas Petzold

Abstract
To support five per cent of the world's languages suffices to reach the majority of the world's population. This is the five per cent gamble made by the digital technology industry on global infor-mation, content and knowledge markets. Take Facebook, Google Search or Twitter as examples: although they are offered in a wide range of languages, more than ninety-five per cent of the world's languages remain unsupported by them. A considerable gap remains, which is at best only partially addressed by the industry. Because of the investment costs needed in language support, the five per cent gamble is the direct outcome of the Return on Investment calculated by the industry in the overall context of internationalisation and localisation. The interna-tionalisation process makes sure that a piece of software is built language-neutral (and thus not biased towards any specific language), and the localisation process then allows for different kinds of language- and region support to be imple-mented. Recognising the achievements in this domain, the five per cent gamble marks an important step towards making information and knowledge searchable and available for people in various parts of the world. On the other hand, the benefits delivered and received by different language users differ greatly. The cost-benefit analysis of language support favours either languages that are relatively cheaper to support, say languages using Latin alphabets such as some European lan-guages, or languages that have huge market benefits, say major world languages such as Chinese and Arabic. Clearly, the current trade-off between knowledge diversity and market efficiency is made at the expense of the former, and in favour of the latter.

The current state of global connectivity or, indeed, many-to-many communication is neither satisfactory nor innovative enough to unleash the vast potentials of human knowledge. To improve the situation, we need further social and technical innovations to allow for better capacity building in the various areas involved. This is an opportunity for both private and public players to try innovative social and technical measures to serve more users in more meaningful ways.

Bios
Defending his PhD successfully at the Oxford Internet Institute (OII) in July 2014, Han-Teng Liao is a highly-motivated Internet and digital researcher. His research has been focusing on topics such as user-generated content and data, Web analytics (webo-metrics), Chinese Internet Research and integrated digital research designs (both qualitative and quantitative).

Thomas Petzold is Professor of Media Management at HMKW, University of Applied Sciences for Media, Communication and Management in Berlin, Germany. His research is concerned with innovation capacities of media and communication caused by cultural, social and technological change. He has been a speaker at TED.

Facebook in the Midst of Revolution

Thomas Poell

Abstract

This paper investigates how the "We are All Khaled Said" Facebook page was involved in the Egyptian uprising. While various studies have argued that the page played a crucial role, in the run up to the protests of 25 January, little systematic research has been done on the content of the page. This paper presents such research. It examines what kinds of messages were exchanged through the page, and how these messages aimed to contribute to processes of protest communication and mobilisation. The research specifically focuses on the period from 1 January until 15 February 2011, covering both the weeks preceding the uprising and the revolt itself. For each day during this period, the three most engaged with posts, as well as the most engaged with comments on these posts, have been translated and coded. The analysis of this material shows that the page played different roles over the examined period. As recognised by various studies it functioned as a key platform for mobilising protesters, strategically coordinating protests, and uttering grievances about the Mubarak regime. Moreover, the page constituted a crucial space for solidarity building among the opposition, and for discussion about government actions. Yet, as the analysis shows, it is also a space that can be easily hijacked by government supporters, in their efforts to undermine the protests. The particular functions fulfilled by the page in the different stages of the uprising, depended on the interaction between the page administrator(s), the only one(s) who could send posts, and the mass of commentators.

Bio

Thomas Poell is Assistant Professor of New Media and Digital Culture at the Department of Media Studies at the University of Amsterdam. He studied political science at the University of Amsterdam and The New School for Social Research. In 2007, he defended his PhD dissertation on the democratisation and centralisation of the Dutch state during the revolutionary period around 1800. Currently, his research is focused on social media and the transformation of public communication in different parts of the world.

THURSDAY, OCTOBER 9, 14:30–16:00, PANEL (3)
Critical Distinctions: Global Spaces/Global Representations

Summary

The proposed panel addresses a conceptual division that we feel it would be fertile and clarifying to draw, or at least test and discuss, in the context of visual studies of globalisation. On the one hand visual studies analyse the diverse "material manifestations" produced by processes of globalisation: spaces of global "hypermobility" such as airports, digital spaces constituted by information technologies, corporate architecture, with its distinctive aesthetics, as well as the supposedly "generic cities" (Koolhaas et al. 1995) that characterise the global neoliberal order. On the other hand, there is another perspective on the field, one which remains alert to the ways in which representational practices and apparatuses can themselves promulgate, project and otherwise perform dimensions of globalisation and the global. This is a largely Marxian tradition of thinking about the notion of globalisation, which includes Pierre Bourdieu, who attacked the "myth" of mondialisation (34), Immanuel Wallerstein, who dismisses globalisation as a "gigantic misreading" (251), Samir Amin's critique of the discourse as a "reactionary utopia" (5), and more recently Cazdyn and Szeman, for whom globalisation is "a fiction . . . that served to naturalize capitalism under its name" (1).

The distinction, in a sense, is that between "the global" as an object of visuality and "the global" as a conceptual/aesthetic frame or even medium of visuality. A basic distinction between globalisation as a world of empirical facts and processes on the one hand, and globalisation as a particular mode in which the world is seen, conceived of and spoken about on the other. To address this conceptual division, its potential use value and its validity in contemporary research practice, we propose to test it out by means of active

demonstration in the context of our various research projects. To that end, we will draw on both our theoretical backgrounds in the study of culture, media and history, and from our broader research projects, which are about: narratives of the 2008 financial crisis in film and photography; spatial, temporal and aesthetic states of (in)visibility in everyday life in Iran; the map as a figure of modernity in contemporary visual art; and the ways in which segregated landscapes have impacted the process of making maps in Jerusalem and the West Bank since 1967.

Each of these fields and topics has both a social and visual bearing, as well as some political significance, and thus will serve well as the testing grounds for our proposed "critical distinction" for visual studies of globalisation. The panel is comprised into papers that variously explore the globalisation as ostensible social spaces and processes that can be taken as the object of visual analysis, and globalisation as something internal to its representations—a rhetoric, a form of representation, a projected perspective. Pedram Dibazar critically investigates the visual dimensions and social stakes of the closed universe of the shopping mall; Miriam Meißner examines the ambivalent modes of aestheticizing urban development following the financial crisis of 2008; Simon Ferdinand excavates the rich imagery surrounding the visual figure of the globe in those socialist visual cultures that preceded the emergence of globalisation discourse proper; and Jess Bier unpacks the ways in which globalisation and notions of the global unexpectedly impact the scientific networks in and through which maps of Israel and Palestine are produced.

Thus our panel will exemplify the basic methodological difference between attempts to engage with globalisation or the global a) as a set of spaces and b) as a mode of visual articulation. Although some of the following discussions will inevitably turn on the specific content of these four presentations, what we want to do is make the various conceptions of globalisation that subtend them explicit, compare these and begin to assess the theoretical stakes.

What does the distinction between global spatial processes and "globalist" modes of articulating and accounting for the world make visible or intellectually possible? Is it possible to meaningfully engage with globalisation without grappling with both terms? How might the divide between global spaces and global spatial figurations be blurred? Is it possible, for instance, that our four case studies of "the global" follow the logic of the simulacra, whereby what began as a representational rhetoric of globalisation hardens into being and comes to constitute the very real social spaces of globalisation?

Individual Presentation Papers:
Ambivalent Aesthetics: Urban Habitat and Dwelling in Financial Crisis Narratives

Miriam Meißner   Abstract

This paper addresses the aesthetics of urban habitat and dwelling in narratives of the 2008 financial crisis. Focusing on the aesthetic depiction of urban building facades, interior design and practices of using urban public space, the paper points out that financial crisis films, literature and photography increasingly emphasise the destructive impacts of global neoliberalism on urban development and communities, while, at the same time, continuing to associate financial capitalism with the shiny "too big to fail" aesthetics of global corporate architecture.

While films such as *Wall Street: Money Never Sleeps* (Oliver Stone 2010), *Margin Call* (J. C. Chandor 2011), and even the highly acclaimed financial crisis documentary *Inside Job* (Charles Ferguson 2010) show an aesthetic fascination with skyscraper architecture which, in spite of its occasional critical or ironical undertones, reproduces an intact—if not triumphant—urban imaginary of global corporate capitalism, narratives such as the novel *Sunset Park* (Paul Auster 2010) and the film *Detropia* (Heidi Ewing and Rachel Gradyor 2012) increasingly address the destructive effects of contemporary neoliberalism on contemporary cities and its inhabitants.

This ambivalence, I argue, reflects how the emergence and the effects of the 2008 financial crisis have been perceived and handled, both on a broader societal level and in terms of individual psychology. Geographical inequalities, temporal deferrals and wilful ignorance are central to these dynamics of financial crisis perception and management. They are symptomatic of what could—in Slavoj Zizek's words—be termed "the end of the economic aspect of the Fukuyama utopia" (2012), that is the belief in the individual and societal economic benefits of global time-space compression.

Global finance is central to this utopia, which Bill Gates has once termed "friction-free capitalism" (1997). Yet, the ambivalent urban aesthetics of financial crisis narratives indicate that, contrary to all evidence, the ideology surrounding global frictionless corporate and finance capitalism persists and cannot be debunked over-night. Similarly, the aesthetics of urban habitat and dwelling in post-crisis films such as *Blue Jasmine* (Woody Allen 2013) or *The Queen of Versailles* (Lauren Greenfield 2012) reveal that, even if the societal belief in global neoliberalism may have weakened in the course of the 2008 crisis, the economic culture and lifestyle that neoliberalism has produced—including excessive debt-financed consumption and investment, the increasing privatlisa-tion of urban public space, and the exacerbated conditions of socio-spatial polarisation—continue after the crisis and potentially inhibit radical political change.

Bio
Miriam Meißner is a PhD candidate at the Amsterdam School for Cultural Analysis at the University of Amsterdam, the Netherlands.

Suspension of Visuality in the Shopping Mall

Pedram Dibazar

Abstract

This paper is about the experience of shopping centres in visual, narrative and experiential forms. Shopping malls are interior spaces of artificially controlled environments, themed spaces of consumption, and consumerist paradises where "space, time and weather are suspended" (Crawford 1992). Not only contemporary cities are experiencing a profusion of shopping malls around the globe, but also globalisation could be said to be turning urban landscapes into one big shopping mall (Crawford 1992; Miles 2010). The "mallification" of the urban has been largely considered to produce passive consumers, bombarded by the spectacle of dazzling, exuberant and excessively commodified—and com-modifying—imagery. The pleasure of shopping mall therefore lies in the simultaneous consumption of commodities, imagery, and the space—all in all conducting a particular scopic regime of the shopping mall (Falk 1997).

Within the broad literature on shopping centres in sociology, anthropology and humanities, the significance of its visual regime is supplemented by suggesting connections between the character of the stroller in the mall (the maller) and the figure of the flâneur/flâneuse as the person who walks around freely in order to see—and partly to be seen (Featherstone 1998; Pollock 2008). The maller, then, is not preoccupied with shopping per se, rather he/she is someone who hangs-out, rambles about, and looks—consumes by a blend of walking and looking. However, as looking is framed through socio-cultural "ways of seeing" (Berger 1972), and as people use shopping centres in various manners, the scopic regimes of looking in shopping centres vary. This includes a variety of more or less prolonged looks—gazing, watching and staring—as well as transient, slippery, unfocused, blurry and thin looks (Falk 1997; Degen et al. 2008).

Considering intricacies in place in its scopic regimes, it is worth mentioning that unlike implications of extravagance, shininess and wholeness of the spectacle that suffuse the literature on the shopping mall, fictive and visual works focused on the experience of shopping centres project rather drab aesthetics of everyday indistinctiveness. By exploring the gap between the exuberance of the global consumerist aesthetics and the lived experiences of practices of shopping/malling, this paper argues that a tension abounds in regimes of visibility particular to shopping spaces. It suggest that the experience of shopping centres, especially as carried out in fiction, films and photo-graphs, neither succumbs to the discourse of the global tyranny of consumerism nor does it propose a different local appropria-tion of it. Rather, it undermines the global imagery of consump-tion by providing conditions for the suspension—hence absence—of any definitive, normative and commodified visuality.

Bio
Pedram Dibazar is a PhD candidate at the Amsterdam School for Cultural Analysis at the University of Amsterdam, the Netherlands.

The Socialist Globe: The Visual Figure of the Globe in the Art of Walter Crane and Diego Rivera

Simon Ferdinand

Abstract

The proposed paper is intended as a small balancing and extension of cultural geographer Denis Cosgrove's magisterial cultural genealogy of the Earth in "the Western imagination." What I want to begin to redress is the fact that, despite his coursing attempts to set out the "deep roots of contemporary global thinking," which reached right back to Medieval and Renaissance antecedents, Cosgrove neglected even to mention socialist visual culture (Apollo's Eye xii). Socialist art and cultural practice ought to be studied in relation to the visual cultures of globalisation, for rhetorically charged global images were being frequently deployed in support of the socialist cause over the hundred years that preceded the emergence of globalisation discourse.

From amongst the broad and varied socialist image cultures, then, my presentation will isolate and unpack the visual figure of the globe in four artworks, in which it variously served as the iconographic expression of socialist internationalism: *International Solidarity of Labour* (1887) and *The Triumph of Labour* (1891), two engravings by the English "cartoonist" (the appellation is his own) Walter Crane (1845–1915), and the mural *Man, Controller of the Universe* (1934) and painting *May Day Parade in Moscow* (1956) by the Mexican artist Diego Rivera (1886–1957).

Cosgrove divided the visual rhetorics of globalism of his own time into two basic perspectives: a) the "One-World" vision of a planet mastered, known and spanned by modernisation, and b) the "Whole-Earth" vision of a fragile and irreplaceable habitat threatened by modern exploitation and arbitrary division ("Contested Global Visions"). With Crane planting images of the Earth amidst his nostalgic, artisanal aesthetic, and with globes appearing in Rivera's oscillations between valorising modern rationality and longing for primitive communism, I want to suggest that something like Cosgrove's two global rhetorics are also observable in these earlier, socialist figurations of the globe. I shall close with the claim that this bifurcation indicates a certain ambivalence towards modernisation that lurks behind the globe symbol, an ambivalence that would come to be repeated in later, often explicitly post-socialist rhetorics of globalisation.

Bio

Simon Ferdinand is a PhD candidate at the Amsterdam School for Cultural Analysis and the Amsterdam Centre for Globalisation Studies, University of Amsterdam, the Netherlands.

Validating Segregated Observers: The Globalised Cartography of Israeli Settlements

Jess Bier

Abstract

In this paper, I argue that segregation aspects the process of collecting empirical data and therefore shapes the content of scientific knowledge. Through a comparison of maps made by two non-governmental organisations (NGOs), one Palestinian and one Israeli, I demonstrate how segregated landscapes reproduce disjunct observations, even among cartographers who map areas that ostensibly are the same. Such divergence is sometimes represented as the outcome of local political manipulation. However, I contend that it can only be understood in relation to globalised conceptions of territory and visual knowledge.

Since 1967, Israel has occupied the Palestinian Territories and hundreds of thousands of Israeli settlers have moved into the West Bank. The Israeli occupation makes it diffcult to provide reproducible statistics for either Israeli settlements or Palestinian communities. Doing so requires the ability to make repeated observations on the ground, a process that is often as segregated as the region that cartographers seek to map. As a result, it is a challenge for each group of to validate, or personally confirm, the other's observations. This makes it particularly diffcult for Palestinian cartographers to legitimate their work.

Although they have localised effects, global processes and

representations of science figure centrally in maps of the region. Both the Palestinian and the Israeli cartographers aim to provide empirical facts for use in international debates, and they are themselves fully, albeit differently, imbricated in globalising scientific networks. Furthermore, international cartographic standards are often used to decide which observations are deemed objective, and which should be defined as errors. The standards are intended to safeguard against disagreement among diverse observers. However, their very rigidity instead can lead to a stalemate of representation that has intricate effects on the resulting maps.

This paper contributes to research that analyses the role of international expertise in entrenching the Israeli occupation (Aouragh 2011; Weizman 2007; Zureik 2011). In addition, to the postcolonial, geographical, and Science and Technology Studies (STS) literatures, I provide a conception of the ways that empirical knowledge is geographically produced, as well as socially constructed. Overall, I aim for a better understanding of how the materialities of knowledge interact with imbalances of power, with the goal of enabling more diverse knowledge landscapes.

Bio

Jess Bier is a postdoctoral research fellow, Visualising Capital Project, at the Erasmus University Rotterdam, the Netherlands.

FRIDAY, OCTOBER 10, 11:30–13:00, IMMOBILITY AND THE REARTICULATION OF IDENTITY (2)

Aspirational Geographies of the Global South: A Digital and Creative Interplay by Marginalised Youth in India

Payal Arora
& Nimmi
Rangaswamy

Abstract
Photoshopping of newlyweds, downloading the latest movies, teens chatting on social network sites and virtual gaming may seem like typical behaviour in the West. Yet, in the context of a rur-town in Almora or a slum in Chennai, it is seen as unusual and perhaps an anomaly in digital practice among such marginalised users. This perspective is entrenched in the Development Studies domain that privileges the utilitarian in social mobility. However, recent ethnographic studies have revealed user behaviour in such settings that is far from instrumental. The authors, in their own fieldwork spanning a decade, have encountered leisure-driven computing when seeking to investigate the socio-economic mobility through ICTs for development. It is witnessed how cybercafés serve as new public spheres for socially-taboo activities such as dating. It has been observed how young Indian men enhance their "real" social capital through friending "foreign girls" through Facebook. Also, ingenious media productions of the youth have been captured as they carve out digital fantasies and circulate images of themselves photoshopped with Angelina Jolie and as Matrix movie stars.

This paper delves into digital leisure practice among youth in four marginalised contexts: two rur-towns (Kuppam, Almora) and two slums (Hyderabad, Chennai), demonstrating how such online engagements shape offline cultural spatiality. In doing so, it explores the hybridity between the social, digital and cultural geographies of marginalised and resource-constrained environments in India. This work builds on the idea of aspiration, explained by Appadurai (2004) as the capacity to aspire, as a tool to understand the relationship between culture, poverty and development. For the most part, Appadurai argues, it is in the realm of culture that ideas of the future, as much as those about the past, are embedded and nurtured, especially among the poor.

Hence, this paper argues that not only is social media familiarising these aspirations, but offering a new materiality to view and articulate a global aesthetic and life chances in unaccustomed, sometimes revolutionary ways. For instance, the everyday Facebook use in urban South Indian slums reveals reformulations of material and conceptual ideas about one's social location, the subversion of these in friending patterns, in the extending of

potential romantic opportunities and the experiencing of aspirational mobility. Through such actions, one is able to move and navigate beyond the confines of locality into global imaginaries and yet, have consequences to one's social context as the youth build their "real' status, reputation, and personhood through connecting and evoking global entities online.

Bios
Payal Arora is the author of *Dot Com Mantra: Social Computing in the Central Himalayas* (Ashgate 2010) on new media usage in rural India. Her upcoming second book, *The Leisure Commons: A Spatial History of Web 2.0* (Routledge 2014), a sociological analysis of the digital leisure sphere, won the EUR Fellowship Award in 2012. Her paper on digitisation of information won the Best Paper Award in Social Informatics in 2010 by the American Society for Information Science and Technology (ASIS&T). Her expertise lies in social computing, digital cultures, new media literacies and international development.

Nimmi Rangaswamy recently joined Xerox Research Centre India as a senior researcher. She is also an adjunct professor at the Indian Institute of Technology Hyderabad where she teaches on Technology, Society and Development. She was formerly an Associate Researcher with Microsoft Research Labs India from 2005 to 2013. Her primary research interests are the adoption and dissemination of information and communication technologies in low-resource and emerging market settings. Before joining MSR India in 2005, she lectured for several years at colleges in Delhi and Mumbai and was part of the editorial team for the journal Economic and Political Weekly.

Journeys Toward Globalised Identities: Resignifying Mobility in Contemporary Childhood War Memoirs

Irina Kyulanova

Abstract
Although sometimes seen as contrary to globalisation, contemporary warfare has also been analysed as part and parcel of global-ising economic and political practices. A typical characteristic of contemporary "new wars" is their intense impact on children, usually in the global South/East, often occasioning children's migration as child soldiers, displaced persons, or asylum seekers within and across countries and global power zones. The recent wave of memoirs depicting such journeys over the past ten years has both captivated and troubled the Western imagination with insider views of the inverse image of free mobility promoted as a benefit of globalisation.

I will discuss the use of images of mobility and immobility employed in the construction of identity in contemporary childhood war life-narratives, which characteristically depict a first-hand experience of war in a non-western country, and subsequent migration to the West, where the memoirs are published. I will argue that mobility and immobility in these texts exist in a liminal tension which reflects competing ideologies of children's war involvement, adolescent growth, immigrant integration and self-creation. I will focus on two works, *Farah Ahmedi's The Story of My Life* (2005) and *Mariatu Kamara's Bite of the Mango* (2008), to demonstrate how representations of immobility: physical debilitation, emotional trauma, and isolation, are used to impart a message about the devastating impact of war on children. Children's mobility itself is also resignified in these texts through the trope of the directionless, failed journey.

However, these texts also construct a coexisting celebratory narrative of mobility, which ties together the overcoming of war experiences, personal growth and political agency, and the resolution of the identity clash between the culture of origin and the recipient culture. Factors which condition this interpretation of mobility include ideologies of adolescent development, popular-autobiography genre expectations of triumph in adversity, as well as the function of memoirs as personal narratives which play a role in their authors' search for a public identity. I will demonstrate that representations

of mobility thus revert from the "inverse" war-induced displacement to dominant models of progressive and culturally enriching migration, but they are nevertheless characterised by a degree of ambiguity which bears the inextricable marks of the underside of globalisation.

Bio

Irina Kyulanova completed her PhD on young adult war fiction and memoirs at the University of Leicester, UK, in February 2014. She has a BA in English (2006) from Sofia University, Bulgaria, and an MA in English Language and Culture (2008) from VU Amsterdam. She has published an article entitled " From Soldiers to Children" in Studies in the Novel. She is currently an editorial assistant for the journal *Contemporary Women's Writing.*

Globalisation, Neoliberalism and Identity in the Gulf

Kevin W. Gray

Abstract

I argue that there is a relationship between the expansion of neo-liberal modes of governance, the mobility of expats, and identity formation amongst citizens in the UAE. In the first instance, neo-liberalism emerges as a specific mode of governance which argues for liberating entrepreneurialism from government regulation, expanding the scope of the free market and establishing strong property rights (Harvey 2007:2). However, neoliberalism in the GCC is much more than that; instead, it involves the development of a specific mode of governance which reduces all forms of human relations to commodity purchasable on the market (Laval 2007).

It is the marketisation of everything which I will argue modifies national identity in the Gulf. The extreme neoliberalism of the GCC separates classical modes of governance from belonging. In the GCC, and in other low tax, high-mobility havens such as Hong Kong, the neo-liberal citizen has emerged (Ong 1999).

The neoliberal citizen, rather than being bound by his passport, can purchase, on the open-market, the attributes of citizenship in foreign states. Although it would nominally appear that only citizens in the GCC have access to the welfare state, the right to open businesses in the country, to sponsor workers, and of residence. However, I will argue that other than access to the welfare state, expatriate workers can purchase other rights nominally only available to individual citizens (Vora 2013).

The emergence of a transnational class of neoliberal citizens is that traditional forms of national identity are broken. Identity rearticulates itself in the neoliberal states in the Gulf through modes of control over individual behaviour in what is nominally the private sphere—dress, marriage and norms of personal behaviour. Those who are immobile under neoliberalism produce their identity under neoliberal governance.

Bio

Kevin W. Gray is Assistant Professor of philosophy and Acting Coordinator of the Gulf Studies Center at the American University of Sharjah, UAE. His recent work has focused on comparative political theory (critically engaging with Habermas and Rawls) and with questions of nationality and citizenship in the GCC (in a forthcoming volume edited by Karen Young).

Daelen, Mobile or Immobile?: Anchorings and Identities in the Circulatory Transnational Territories of Diamonds

Karen Akoka & Veerle Vanden

Abstract

Since last quarter of the nineteenth century and for nearly a hundred years, diamonds had the distinction of being an international product, of which the rough supply was regulated by one large firm (De Beers) and one ethnic group (Jews), along a geographic landline (the Johannesburg-London-Antwerp axis). These monopolies have are no longer valid today as the diamond sector displays a polycentric kind of globalisation nowadays.

The diamond business today is characterised by diversification in places of extraction (the mines), for treatment of the rough stones (from rough to polished diamonds) and for trade and marketing. The multiplicity of diamond hubs is accompanied by growing diversification in the ethnicity and background of groups active in the sector. Thus, while at the eve of the Second World War eighty to ninety percent of the management positions in the diamond sector in Antwerp were held by Jews originating predominantly from Eastern Europe, the Jain Indian from the Palanpur region in Gujarat are today taking the lead. Indeed, even though the diamond economy has always been a globalised one, the past two decades are characterised by the exacerbations and the reconfiguration of the forms of this globalisation. It therefore offers a heuristic case-study to question the novelty of today's forms of globalisation as well as its mutations.

However, despite the transformations in the sector, the professional group of diamond traders has maintained many of its specific characteristics, similar to some of the nineteenth century "closed" professional organisations. The main trading ethnic minorities, Jews and Jains, are also characterised by their strong and distinct group identity, seemingly unchanging over the years. Finally, the presence of a strong Jewish diaspora in most of the "hubs" of the globalised diamond market allows some of its members to lean on their intense transnational network not to move and not to "integrate" into local society. This steadiness, within such a globalised and volatile economy, provides an opportunity to explore tensions between durability and change and to grasp the role and place of immobility within a mobile, transnational sector. Overall, the globalised diamond market constitutes an interesting casework to understand not only how mobility produces and re-configure territories; but also how identities anchor in specific economic or geographical territories to maintain themselves.

Bios
Karen Akoka is an Associate Professor at the University Paris Ouest Nanterre. Her research focuses on asylum and migration systems in different geographical spaces.

Veerle Vanden Daelen is postdoctoral researcher at the Centre for Historical Research and Documentation on War and Contemporary Society (CEGESOMA), Brussels, where she is involved in the European Holocaust Research Infrastructure (EHRI). Her esearch focuses on Jewish history and migration history.

FRIDAY, OCTOBER 10, 11:30–13:00, UNSUSTAINABILITY, PRECARITY, ECOLOGY (1)
Music and Mobility among Ethiopian Labour Migrants

Ilana
Webster-Kogen

Abstract
As female participation in the workforce across the cosmopolitan urban centres of North America, Europe and the Middle East skyrockets, domestic work is increasingly outsourced to labour migrants from the developing world. One of the fastest-growing sources of labour is Ethiopia, whose female population travels to Europe and the Gulf to work for remittances to send back to food-insecure Ethiopia. Once these migrants settle in cities like London, Abu Dhabi, Rome, Tel Aviv or Toronto, they organise into cultural enclaves that collectively navigate their position-ality. While scholars are interested in the explicit security ramifications of absorbing these migrant workforces, they pay much less attention to the cultural forces propelling citizenship. This gap in knowledge is counter-productive, because scholars and policymakers struggle to assess the Ethiopian migrant population's perspective through interview material alone. The Ethiopian social taboo against explicit criticism of authority figures limits the efficacy of traditional ethnographic methods such as interviewing. Rather, Ethiopian music works as a coded language through which migrant musicians navigate the complex web of religious, ethnic, national and embodied identities in their new surroundings. In this paper, I present findings based on participant-observation in Ethiopian live music (folk dance, hip hop, and R&B) in North American and Middle Eastern diaspora cities, and demonstrate that the musical

style of labour migrants can be an effective method of navigating their perspective on citizenship and labour. Explaining how musicians mix musical styles to navigate nationality, citizenship, ethnicity and their bodies, I argue that Ethiopian migrants' music offers a stable, alternative form of political discussion to the more overt discussion of contested identities. By considering choice of language for lyrics, or the incorporation of Ethiopian or local dance style into music videos, I argue that scholars can map transnational migration networks effectively through interpreting transformations in musical style. The result is an in-depth snapshot of a transnational labour force's perspectives on marginality and citizenship.

Bio
Ilana Webster-Kogen is a visiting assistant professor of Ethnomusicology at NYU Abu Dhabi, and an incoming lecturer in Ethnomusicology at SOAS, University of London. Her work focuses on the musical networks of the Ethiopian diaspora, with emphasis on hip hop and the emerging transnational Ethiopian labour force. Her work has been published in the *Ethnomusicology Forum and the Journal of African Cultural Studies.*

Immortalising the Bedouin at the Qasr al Hosn Festival

Simon Webster

Abstract
Rapid urbanisation, nation-building and globalisation in the oil rich Emirates of the Persian Gulf have wrought momentous social and anthropological transformations to indigenous populations. Although the last decade has seen the emergence of high quality scholarship on inter-state relations and political economy of the Gulf and UAE by Christopher Davidson and Coates Ulrichsen, the processes of identity construction among Emirati citizens in Abu Dhabi and Dubai have received comparatively little attention. What scholarly focus has been directed at the impact of urbanisation on local residents, the second and third generations of sedentarised Bedouin, concerns large projects on purpose-built sites such as heritage villages and museum complexes. This paper proposes to offset this blind spot in the literature with thick description of the annual week-long "Qasr al Hosn festival" (White Fort festival) in downtown Abu Dhabi in February 2014. In contrast to much-vaunted satellite museum projects, but much like camel racing, camel beauty contests and falconry competitions, the festival belongs in the category of annual government-organised events whose structures are temporary ("monuments in time") and primarily orientated to a local and national audience. I analyse the means employed to evoke Bedouin life—various activities, shows (scenography, namely) and colloquia organised—as well as the behaviour and experience of festivalgoers. I argue that these governmental projects are inherently paradoxical in so far as they attempt to fix and showcase a form of life whose material conditions dictated transience and ephemerality. They do so in order to constitute a major *lieu de memoire* and to consolidate a local identity that is felt to be under upheaval. My analytical approach argues, perhaps provocatively, that a top-down initiative can fail in its stated ambition to reproduce a traditional umwelt, whilst succeeding in evoking something of its temporality precisely through its failure.

Bio
Simon Webster is a PhD candidate in Sociology at the London School of Economics and a research associate in Arab Crossroads Studies at NYU Abu Dhabi. He is currently completing his thesis, based on research across the Urban Persian Gulf cities of Abu Dhabi, Dubai and Doha.

Bodies of Planned Obsolescence: Digital Performance Arts and the Global Politics of Electronic Waste

Daniël Ploeger

Abstract
A large part of European and North-American electronic waste (e-waste) is exported to China, India, and West-African countries, where it is often recycled through environmentally harmful methods or dumped in unprotected areas. Although this global

stream of e-waste is only expected to grow further over the next decades, public debate on digital technologies in post-industrial societies has primarily focused on the economic and social benefits of technological innovation.

Digital performance arts practices have largely been complicit in this narrative. The field has long been dominated by work that explores and celebrates the technical and aesthetic possibilities of state of the art innovations (cf. Stelarc, Kevin Warwick, Troika Ranch). Although over the past decades an increasing number of artists have created work that seeks to critique the implications of the technologically determinist agenda of such work in terms of the politics of gender (cf. Tomie Hahn, Laetitia Sonami), social class and ethnicity (cf. Gómez-Peña), the scope of these critiques has mostly remained confined within the framework of western, post-industrial consumer culture: the work has not engaged with the global socio-material consequences of the economy of ever-increasing consumption of technological devices.

Bodies of Planned Obsolescence is an international research networking project based in the Royal Central School of Speech and Drama, University of London, in which performance artists, art curators, scientists and cultural theorists exchange and develop performance-based approaches to digital arts and the cultural and environmental aspects of the global economy of e-waste. The network develops collaborations with researchers from the UK as a country that exports a substantial part of its e-waste, and two countries that import e-waste: Nigeria and China.

I will present early work developed as part of this project. Building on anthropologist Mary Douglas' (2002 [1966]) writing on the ritual function of dirt in culture, I propose a strategy in digital performance that unbalances prevalent ideologies of technology as immaterial and always new and "clean." Conceptualising e-waste as "abject technology"—because of its position outside the symbolic order of post-industrial consumer culture—I seek to develop an "abject digital performance" practice where obsolete electronic devices are

connected to performers' bodies in an endeavour to juxtapose and explore notions of the abject (Kristeva 1982) in relation to both consumer technology and the human (consumer) body. I will discuss my work Recycled Coil (2014) as an early example of this approach.

Bio
Dr. Daniël Ploeger is an artist and theorist, working in Brighton and London. His performance installations involve consumer technologies and readily available medical devices, and explore themes around the technologised body, ecology, sexuality and vanity. His artwork has been featured in museums and galleries in Europe, the United States and China, and his writing has been published in academic journals in the field of cultural studies and digital arts. He lectures and researches at the Royal Central School of Speech and Drama, University of London, where he also leads the Performance Arts strand.

Arab Remembrance of Al-Andalus: The Clashing Memories of a TV Program and a Social Media Campaign

Omar Al-Ghazzi

Abstract
This paper interrogates the contentious Arab–Muslim collective memory of Al-Andalus, the name of Muslim-ruled Spain from the 8th to the 15th centuries. It analyses one social media campaign and one online television program that are framed as Islamic efforts of reviving the memory of the Muslim-ruled Al-Andalus—as an originary and inspiring point in time. The social media campaign on Facebook and Twitter, launched by a Palestinian woman, seeks to reclaim Al-Andalus from Arab secular hegemonic history and to articulate new positions vis-à-vis current events such as the Arab uprisings and the Palestinian question. The campaign becomes most active early January to commemorate the fall of Muslim Spain. The television program of thirty episodes, *The Story of Al-Andalus*, which starred Egyptian television Islamic preacher Amr Khaled and was broadcast via Arab satellite and online in Ramadan

2013, narrates the historyof Al-Andalus on site in Spain. Its themes seem to soften tensions between political conceptions of Islamic belonging and allegiances to the nation-state by highlighting national coexistence and pacifistic values within Islam. To the back-drop of Al-Andalus, each nostalgic presentation seeks to mobilise a particular formation of collective identity and action orientation.

Part of a larger project, the paper addresses the imagination and invocation of history in Arab discourse during and in the after-math of the 2011 uprisings. Through analysing two different and competing portrayals of the Arab-Muslim past in Al-Andalus, I ask what is the difference between collective memory and history in an Arab context? What configurations of community are construed as objects of imagination and analysis within temporal narratives? And what does the struggle over meaning of the past reveal about the search for collective identity and home-grown modernity in the Arab world?

These questions about historical consciousness, temporal re-structuring and strategic anachronisms, I argue, not only reflect the structure of feeling during times of uncertain and anxious politi-cal change, but also indicate how the presently remembered past becomes the battleground for the dialectic between a past-oriented sense of belonging and future-projected collective action.

Bio
Omar Al-Ghazzi is a doctoral candidate at the University of Penn-sylvania's Annenberg School for Communication. His research inter-ests include global communication, Arab journalism, and the intersection of politics and popular culture. His work has appeared in *Popular Communication, International Journal of Com-munication, and Media, Culture and Society*. A former Fulbright fellow, Omar holds a Master's degree in International Communication from the American University in Washington DC and a BA in Communication Arts from the Lebanese American University in Beirut, Lebanon. Omar comes from a journalism and media analysis professional background and has previously worked for the BBC and Al-Hayat Arabic daily.

Murat Aydemir

Abstract
In 2004, the billionaire brothers Raymond and Walter Kwok started work on a life-size and potentially sea-worthy replica of Noah's ark on Ma Wan Island, off the coast of Hong Kong. Meanwhile, Pieter Thiel, the founder of Pay Pal, is enthusiast-ically funding the so-called Seasteading Institute, which seeks to create perfectly libertarian societies on artificial islands that are located in international waters. Both examples demo-nstrate the continuing and perhaps currently renewing modernist habit of connecting what's new and better with delinked, open, and empty places—preferably, islands. It's a way of thinking that, in different ways, persists even in nominally postmodern authors, such as Jean Baudrillard and Gilles Deleuze. I want to show how Jeanette Winterson's sci-fi novel *Stone Gods* (2007) both lavishly indulges, criticises, and reimagines this modern island imaginary. As the book begins, the inhabitants of the polluted and exhausted planet Orbus discovera brand new, uninhabited, and habitable planet. From there, the book considers the island (or insular place) in a set of changing frames: as the beckoning of a new world, the endless repetition of a cliché, peculiar places that are somehow "off" in relation to a bigger worlds, and ultimately as the setting for different intersubjective relationships. Gradually, the feverish annunciation of the new world and its dystopian negation make way for what Fredric Jameson has described as a measured "anti-anti-utopianism": the scrutiny of relatively self-contained backwa-ters, places from which modernity has moved on, where alterna-tive life-worlds may yet take shape. Does the literary and political theme of the island, already spectacularly overdetermined within the contexts of the modern, the postmodern, and the postcolonial, also have a specifically globalist elaboration? And how can globali-sation and insularisation be thought together?

Bio
Murat Aydemir is Associate Professor in Comparative Literature

and Cultural Analysis at the University of Amsterdam. He is the author of *Images of Bliss: Ejaculation, Masculinity, Meaning* (2004) and the (co)editor of *Migratory Settings* (2008) and *Indiscretions: At the Intersection of Queer and Postcolonial Theory* (2011). His current book project, *Insular Futures*, is about islands and insular places in the context of globalisation.

Global Intimacies: Queer Identities and Digital Storytelling in Lebanese Public Culture

Sara Mourad

Abstract

This paper examines the representations of Lebanese non-normative sexualities online. Looking at the digital cultural production and circulation of personal stories about sexual difference, I explore how queer individuals and collectives weave "private" matters into the public cultural fabric, redrawing a more democratised and emancipating map of intimate life. I do so through a discourse analysis of English and Arabic queer blogs and e-zines that have proliferated in Lebanon since 2005, as well as personal interviews with bloggers and activists. The paper asks three related questions: What role did digital media play in the emergence of a local discourse on queer sexualities? How do queer subjects make themselves visible online? And how can the prevalence of English in online discourse inform our understanding of the ways in which globalisation shapes local cultural expression, particularly around sexuality?

The paper is organised around three central themes that characterise queer storytelling: digitality, anonymity, and hybridity. New media technologies have opened up spaces for socially-marginalised and stigmatised subjects to participate in public discourse on their own terms. In Lebanon, digital media played a galvanising role in the emergence and proliferation of an alternative discourse on sexual difference. One of the key affordances it provided was the ability to remain anonymous while going public. Anonymity, as an essential technique of stigma management, lowered the stakes for queer subjects and allowed them to publish personal and sexually-explicit stories that they would otherwise not share. Finally, the influence of global sexual discourses on local cultural production is manifested in the prevalent use of English in otherwise hyper-local expressions of sexual identities. Drawing on the work of others about the role of intimacy and sexuality in public life, the paper ends with a theoretical discussion that explores digital, anonymous, and culturally-hybrid storytelling as an alternative mode of citizenship that redraws the boundaries of the nation and its public sphere.

Bio

Sara Mourad is a doctoral candidate at the Annenberg School for Communication, University of Pennsylvania. Her current research explores the nexus of citizenship and intimacy in popular and public culture. Her work has appeared in the *International Journal of Communication, Critical Studies in Media Communication, the Journal of Communication Inquiry*, and the *Global Media Journal*, and Middle East e-zine *Jadaliyya*.

Unearthing the Past and Re-Imagining the Present: Indonesian Contemporary Art and Muslim Politics in a Post-9/11 World

Leonie Schmidt

Abstract

After 9/11 popular and academic discourses have often constructed a vision of Islamic communities as hostile to visual culture. Today in Indonesia both Muslim and non-Muslim artists, however, show how visual culture is a site of (Muslim) politics, creativity and contestation—a site where issues associated with Islam are mobilised to come to terms with the present state of the world. Through conducting a visual analysis of the mobile art performance Membuat Obama dan Perdamaian yang dibuat-buat (2009) by Wilman Syanur, this paper scrutinises the intertwinement of aesthetics and politics. Syanur created the work for the 10th editition of the Jogja Biennale, which was titled "Jogja Jamming." The curatorial concept of jamming stimulated 200 artists to "jam" the streets of Yogyakarta with their artworks. I suggest that while jamming the streets, Membuat Obama dan Perdamaian yang dibuat-buat displays a Benjaminian socio-

historical politics. The work evokes fragments from the past to question the construct of the present and to challenge global (dominant) narratives that are antithetical to Muslims. I propose that these aesthetic strategies form the base of a (Muslim) politics that give way to the imagining of a particular critical history.

Bio

Leonie Schmidt received a PhD in Media Studies from the University of Amsterdam. In her PhD project, she analysed how through practices of Indonesian visual culture (e.g., Islamic rock music, cinema, art, TV), Islamic modernities are imagined, negotiated and contested, while global modern urban Islamic futures in a post 9/11 world are projected.

FRIDAY, OCTOBER 10, 14:30 – 16:00, DIRTY AESTHETICS (2)
Think Locally, Act Globally: The Case of Portland Creative Workers

Jeremy Joseph Vachet

Abstract

Globalisation is often perceived as one of the consequences of capitalism causing the loss of local production and local culture in favour of an outsourced production and mainstream, industrialised culture (Beck 1999; Tomlinson 1999). In contrast to this, new form of creative production burgeoning in so-called creative cities, local, "independent," following a DIY ethos, promoting "authenticity," are often seen as an artist critic of the shiny, spineless, globally mass produced crafts. (Anderson 2012; Deuze 2007; Jenkins 2008). Proliferating "raw or dirty aesthetics," locally crafted, are easily and voluntary made to be distinguishable from the neat and industrial-perceived as a twisting of capitalist artist's critic, what some authors call the "new spirit of capitalism," in a post-Fordist era (Boltanski and Chiapello 1999).

Bio

Jeremy Joseph Vachet is a temporary lecturer at Paris III la Sorbonne Nouvelle, Paris VIII, Paris XIII where he teaches cultural and creative industries. He has been a visiting student researcher at UC Berkeley, California, and is currently a visiting scholar at UMass Amherst. His work is focused on the work and the life of creative workers. He has been doing ethnographic research among creative workers in Portland, Paris, Stockholm, London, Brighton, Reykjavik, San Francisco, New York, Los Angeles, San Francisco, Portland and London.

FRIDAY, OCTOBER 10, 14:30–16:00, DIRTY AESTHETICS (2)
Racing Ahead or Lagging Behind: How Chinese Art Market Actors Relate to the International Art Market

Svetlana Kharchenkova

Abstract

The Chinese art market is now the world's second largest despite having scarcely existed for two decades. Some of its elements seem globalised: Chinese contemporary art market actors take part in exhibitions, biennales, auctions, and art fairs in the art world capitals of New York, London, Basel, Venice. Chinese auction houses and galleries are setting up shop outside mainland China. However, some habits and practices common in the Chinese art market, such as the ways in which galleries cooperate with artists, diverge from the international ones. This paper focuses on the complex ways in which Chinese contemporary art market participants relate to the international art market model. To what extent do they take the international practices as a benchmark? Are there limitations to imitating the international model? How do practices need to be adjusted to the Chinese context? How do Chinese art market actors view the place of the Chinese art market in the international art market system? By focusing on cross-border institutional diffusion and isomorphism this paper contributes to an understanding of the globalisation of practices in a rapidly emerging cultural market. Empirically, it mainly relies on ten-month ethno-graphic research conducted primarily in the Beijing art market in 2012–13. In total, approximately 160 formal interviews with various market players and multiple observations were conducted. This paper argues that the Chinese art market is characterised by fragmentation: some parts are more integrated with and oriented towards the international art market (practices) than others. However, a homogenous

discourse emerges that opposes the local and international art markets. Despite recognizing the overall size of their market, the interviewees lament its "immature" and "chaotic" character compared to the perceived "healthy" markets in Europe and the US, which they idealize. Although models for Chinese art market organisations travelled from abroad, some institutions associated with them diverge from international practices.

Galleries do not represent artists exclusively and auction houses are active on the primary market. Full imitation is prevented by the embeddedness of the Chinese art market in the local context, whichlacks contemporary art museums, state support and collectors, as well as general interest in contemporary art in Chinese society. However, many view the Chinese contemporary art market as a work in progress, expressing certainty that it will stabilise and standardise in the future, becoming a hybrid of the international model and China-specific features suitable for the local environment.

Bio
Svetlana Kharchenkova is a PhD candidate at the Amsterdam Institute for Social Science Research, the University of Amsterdam. Her PhD project is devoted to the workings and development of the Chinese contemporary art market. Her research is grounded cultural and economic sociology, and is part of the large-scale project *The Globalisation of High Culture: How Markets for Contemporary Art Develop in Brazil, Russia, India and China (BRIC)* funded by the Netherlands Organization for Scientific Research. Svetlana studied at Peking University and holds a Research MA degree in Area Studies from Leiden University.

Get Lucky, Blurred Lines, and the Significance of Inauthenticity: The Limitations of Dirty Aesthetics in the Theorising of Globalisation

Jaap Kooijman

Abstract
In the summer of 2013, I incidentally encountered a white male musician singing, while playing acoustic guitar, a version of Daft Punk's summer hit "Get Lucky" on the streets of Cleveland, Ohio, home of the Rock and Roll Hall of Fame museum. The roughness of this stripped-down version stood in stark contrast to the glossiness of its original: the electronic dance beat supplied by the French male duo (dressed up like robots), the slick guitar by Chic's Nile Rodgers, and the smooth vocals by Pharrell Williams. In my presentation, I will suggest that this version is an example of what is defined in the conference's call for papers as "dirty aesthetics"—an example of "roughness and imperfection" that resists the "glossy surfaces of globalisation." Yet, I will do so to argue that the notion of "dirty aesthetics" presents a false and romanticised ideal of authenticity by reinforcing earlier dichotomies placing "artificiality" in juxtaposition to 'authenticity'.

"Get Lucky" became a global hit song at the same time as Robin Thicke's "Blurred Lines," which also features vocals by Pharrell Williams. Both songs hark back to 1970s disco, a genre that can be perceived as celebrating inauthenticity, particularly in contrast to the alleged authenticity of the rock music genre (Dyer 1979; Echols 2010). "Blurred Lines" is a tribute to – or rip-off of – Marvin Gaye's 1977 hit song "Got To Give It Up," whereas "Get Lucky" leans heavily on the sound Chic, the late 1970s-early 1980s disco group of guitarist Nile Rodgers, whose guitar riffs are dominantly present in the song. By perceiving these two global hit songs within context of the discussion of disco as embodying artificiality and inauthenticity, I will argue that these songs reveal that authenticity and inauthenticity are not mutually excluding characteristics, but rather work together to raise questions about how the "authentic" is constructed in contemporary (global) pop culture.

Subsequently, a shift to the theorisation of globalisation is made by linking the inauthenticity of disco versus the authenticity of rock debate in pop music studies to the "culture of nothing" versus the "culture of something" dichotomy as presented by George Ritzer in his McDonaldisation theory. As I will suggest, the notion of "dirty aesthetics" not only fits Ritzer's perspective, but also shows its limitations, arguing that we need to move beyond these dichotomies of "inauthentic" versus "authentic," "nothing" versus "something," and "glossy" versus "dirty," thereby recognising the "authenticity" of the artificial and commercial; in other words, the "authenticity" of the "inauthentic."

Bio

Jaap Kooijman is Associate Professor in Media Studies at the University of Amsterdam. His latest book is *Fabricating the Absolute Fake: America in Contemporary Pop Culture* (AUP, revised and extended edition, 2013). Kooijman is associate Editor of the *European Journal of Cultural Studies* and co-founding editor of *NECSUS: European Journal of Media Studies.*

Blogging in Style: Negotiating Authenticity, Labour and Community in the Professionalisation of Style Blogging

Alexandra Sastre

Abstract

In 2010, Forbes magazine declared "the rise of the style blogger" (Bourne 2010). Since then, style bloggers have been invited to sit in the front row at New York Fashion Week (Tavi Gevinson of Stylerookie), serves as judges on reality-television hits like America's Next Top Model, (Bryan Grey Yambao of bryanboy) (Stewart, 2012), and penned books put out by publication giant Random House (Jessica Quirk of whatIwore) (Boog 2010). Not only are style bloggers becoming a more visible presence in mainstream media, but also the practice of style blogging is itself rapidly gaining recognition as a potential avenue towards material success. The style blogger's growing success is credited largely to his or her ability to provide access to an intimacy and informality the fashion industry has historically lacked. Given its innovation in an industry that has long been inaccessible, style blogging is an increasingly meaningful case study through which to understand how the professionalisation of online activity brings forth new questions about what it means to be a producer, professional and brand.

While recent work has explored style blogging in light of constructing gendered and raced identities online, this work deals with identity questions of a different sort through specifically addressing the narratives surrounding the professionalisation of this practice. The relatively uncharted territory of this new blogging landscape has brought forth emergent anxieties around cultivating an "authentic voice," balancing local and global community ties and accessing what continues to be the legitimating space of the traditional fashion industry. Through interviews with a community of Canadian style bloggers and a textual analysis of content from two dozen style blogs, this project explores how these discourses of community, authenticity and labour are shaping the turn from passion project to job, and chronicling how its practitioners are actively grappling with the potentialities of the new economy of creativity.

Bio

Alexandra Sastre is a PhD candidate at the University of Pennsylvania's Annenberg School for Communication. Her research involves examining the body as a critical communicative tool, looking specifically at the performance of race and gender online and in realty television. Her work has previously been published in the journals *Celebrity Studies, Feminist Media Studies*, and is forth-coming in *Communication, Culture and Critique*. She has a BA in Art History from Swarthmore College and an MA in Communication from the University of Pennsylvania.

FRIDAY, OCTOBER 10, 14:30–16:00, UNSUSTAINABILITY, PRECARITY, ECOLOGY (2)

Global Media, Local Movements: The Role of Local Context in Social Media Mobilisation

Simon Lindgren & Johan Örestig

Abstract

Many previous studies of social media as employed in political

activism, tend to conflate political action and social movements with a particular scale (large) and geography (urban).

To counterbalance that bias, this article presents a case study of a locally rooted Swedish environmental campaign. The aim of the study is to analyse how the double—and partly contradictory—goals of speaking to both the global and the local comes into expression in the social media activities that relate to this movement. A dataset consisting of Facebook and Twitter posts was analysed with a focus on the interaction between activists and critics as well as the resources linked to in tweets and Facebook posts. The social media platforms gave the movement a potentially global reach and the activists used this to put pressure on companies, and on local and national governments. Furthermore, social media was used to reveal

inconsistencies or conflicts between different levels in the political system (between the EU and the Swedish government, between political parties and between academic and political expertise). In general, social media provided techniques for building legitimacy and credibility that could help activists prevent or resist framings and associations of the movement that would have demobilising effects.

Bio

Simon Lindgren is a professor of Sociology at Umeå University, Sweden. He researches digital culture with a focus on social connections, social organisation and social movements. He works with developing theoretical as well as methodological tools for analysing discursive and social network aspects of the evolving new media landscape. His publications cover themes like hacktivism, digital piracy, citizen journalism, subcultural creativity and learning, popular culture and visual politics. Simon is the author of *New Noise: A Cultural Sociology of Digital Disruption* (2013) and the editor of *Hybrid Media Culture: Sensing Place in a World of Flows* (2013).

Sustainable Orientalism: The Ecology of Neo-colonialism

Ernesto Valero
Thomas

Abstract
The verb sustain is a word that means to keep in existence, to maintain; other definitions are: to supply with nourishment, to support from below and to keep from falling or sinking. The vast spectrum of the concept "sustainability" is not only related to ecology or environmental sciences but it reaches human, social and economic spheres.

The term *Sustainable Orientalism* proposed here is inspired by the classic Edward Said's book Orientalism. This publication is an eclectic study of how the Western colonial powers of Britain and France (among other European societies) represented and ruled North African and Middle Eastern lands from the 18th century. The term Orientalism refers to the sum of the West's representations of the Orient, a cultural and political vision of reality whose structure promoted the difference between the familiar (Europe, the West, "us") and the strange (the Orient, the East, "them"). This book is also a theorisation of how colonial discourses might operate, specific to particular historical and colonial contexts. For Said, despite the formal decolonisation of many countries the persistence of Orientalist representations reinforces the point that the imaginative machinery of colonialism does not quickly disappear as soon as once-colonised lands achieve independence and can indeed endure in refreshed forms.

The role of sustainability in the 21st century has an intrinsic relationship with human, social and economic authority over the land and water bodies; therefore, over the command of the artificial and biological world. The concepts of power and authority are key elements in understanding the human mandate of a territory. Edward Said wrote: "There is nothing mysterious or natural about authority. It is formed, irradiated, disseminated; it is instrumental, it is persuasive; it has status, it establishes canons of taste and value; it is it is virtually indistinguishable from certain ideas it dignifies as true, and from traditions, perceptions, and judgments it forms, transmits, reproduces. Above

all, authority can, indeed must, be analysed."

The correlation between sustainability and power is constructed by representations, attitudes and values that regard the exploitation and management of raw materials, food and energy throughout specific habitats. The purpose of this work is to explore the human values-practices as a method of control and possession that embodies contemporary colonial presence.

The idea of a *Sustainable Orientalism* helps to examine the following dilemma for many territories around the world: whether to follow or interrogate the representations, visions, discourses, practices and values towards a sustainable development originated on the countries with very high standards of human development indicators, most of them in Europe and in Anglo America.

Bio
Ernesto Valero Thomas is a licensed architect from the National University of Mexico (UNAM). He holds an MSc in Advanced Sustainable Design from the University of Edinburgh and is a PhD candidate at the University of Edinburgh. His professional background is linked to the exploration of urban mobility and its relationship with public space. His current research interest is the application of alternative methods of cartography and representation in order to depict the dynamics of Emerging Cities.

The Dark Side of Globalisation: Precarity and the Journalism of Commitment

Todd Schack

Abstract
Perhaps one of the most significant unintended consequences of neoliberal policy has been the global proliferation of illicit markets—pure expressions of unfettered capitalism, "black markets" of all sorts, in weapons, drugs, humans, "blood" minerals, money laundering and etc.—have become the sole recourse for upward mobility for the freshly minted precariat. As austerity measures are one of the three pillars in the neoliberal policy trinity (privatisation, deregulation and social spending cuts), the lack of a social "safety net" has forced, as a matter of economic necessity rather than moral turpitude, entire classes of people into underground, illicit economies,

so much so that journalist Roberto Saviano, writing with no sense of hyperbole nor irony, notes how: "Bootlegging is the . . . welfare system for those the government ignored."

Beginning with the premise that neoliberalism has ushered in a new era of opportunity for illicit markets of all kinds, that, according to Moises Naim, ". . . the 'illicit' economy is a logical—even necessary—response to globalisation," this paper will interrogate the role of the precariat class and their logical—even necessary—turn to illicit markets as a welfare system of last resort, and the notion of "affective resistance" among journalists who demonstrate what will be termed the "journalism of commitment."

While most mainstream journalism remains stuck in an unsustainable 20th century frame of reference regarding illicit markets and those who participate in them, a reductio ad absurdum that rarely evolves past moral denunciations of what are purely economic motivations, there are a few voices within journalism, such as Roberto Saviano, Lydia Cacho, Charles Bowden, Annabel Hernandez and others, who seek to undermine those unexamined assumptions, penetrate the mythologies of our time, and expose the unintended consequences of the neoliberal plan. These writers embody what Raymond Williams envisioned as that: ". . . unmistakeable . . . sound of that voice which, in speaking as itself, is speaking, necessarily, for more than itself." In doing so, they demonstrate both the notion of affective resistance and the "journalism of commitment" that is a logical—even necessary—response to neoliberal creation of the precariat class.

Bio
Todd Schack is Assistant Professor, Department of Journalism, at Ithaca College. His research specialties include media history, literary/narrative journalism, music journalism, graphic nonfiction/comics journalism, and media representations of the wars on terror and drugs. He has lived and worked as a journalist in Australia, New Zealand, France and the Netherlands.

The Secular-religious Paradigm and Its Role in Inverting Globalisation

Yolande Jansen

Abstract

My paper will address the interaction between, as it is formulated in the introduction to this conference, the "ever more fluid processes of cultural production and exchange," and the global emergence of "hard" political, often political-religious, identities. I will consider the ways in which several distinctions from the secular-religious vocabulary play a role in establishing politicised identities that are themselves increasingly going global precisely by being religious rather than ethnic or national.

In recent studies such as *Poverty and Morality. Religious and Secular Perspectives* (Cambridge University 2012) and *Globalisation Ethics. Religious and Secular Perspectives* (2007), it is suggested that globalisation in moral/ethical/philosophical debates will necessitate a dialogue between secular and religious perspectives. This assumption rests on the idea that there exist more or less intact religious and secular traditions of thought, with specific views on topics of global concern, that can be exchanged, perhaps interact, but that fundamentally differ as well. I will argue that the conception of intellectual and practical traditions in terms of either secular or religious plays a role in the emergence of hard political-religious identities under conditions of globalisation.

In my paper, I will problematise the use of both categories, religion and secularity, even as the secular-religious paradigm's role in shaping globalisation. I will problematise the notion of religion as belief; and of secularity as either one more belief or a way for states and/or publics to be neutral about beliefs. I will then combine the critique of the secular-religious paradigm from within its founding categories itself, with a discussion about the nature of globalisation, in which globalisation as exchange, time-space compression, is contrasted with world, Earth, kosmos and globe as images / concepts of a global whole (as in the debates among Jean-Luc Nancy, Benjamin Lazier, Giacomo Marramao, Pheng Cheah and Bruno Latour).

Bio

Yolande Jansen is a senior researcher and lecturer at the Department of Philosophy and the Amsterdam Centre for Globalisation Studies of the University of Amsterdam. She is also a Special Professor for the Dutch Socrates Foundation, where she holds the chair for "humanism in relation to religion and secularity" at the VU University Amsterdam. She is the author of Secularism, Assimilation and the *Crisis of Multi-culturalism: French Modernist Legacies* (AUP 2013) and other works about multiculturalism, the secular–religious divide and globalisation.

FRIDAY, OCTOBER 10, 14:30–16:00, PANEL (4)
Still Woking? Reconceptualising Precarity Today

The panel will be moderated by **Frans–Willem Korsten**, Associate Professor at the Department of Film and Literary Studies, Leiden University, and Full Professor of Literary Studies at the Erasmus University Rotterdam, the Netherlands.

Summary

In their article text "Precarity as a Political Concept" Brett Neilson and Ned Rossiter's coin a provocative question: "what was precarity"? (49). According to Neilson and Rossiter the concept that is seen by many as one of the defining symptoms of global economic crisis has itself entered into crisis. They draw the following conclusion: "the emergence of precarity as an object of academic analysis corresponds with its decline as a political concept motivating political activity." In this panel, we will investigate what the causes and ramifications are of the claim made by Neilson and Rossiter. Central to this panel is the notion that the moment of academisation of precarity referred to by Neilson and Rossiter has now been followed by a moment of aesthetisation. Today, rather than being a concept that is politically operative, precarity is now represented as the mark of a generation (in particular in Southern Europe, such as the Italian "1000 euro generation"), or, hyperbolically, even as the mark of our supposed human condition: precarity as the central notion of a new existentialism. This tendency is particularly problematic in the context of post-2007 austerity politics that foremost target the arts, and now even the formerly spearheaded "creative industries" ("the creative city is in ruins," as Mute Magazine headlined several years ago). It appears to immobilize "precarity" even further as a potentially politically operative notion. This

panel will ask whether these developments necessitate a critical re-reading of current theorisations of "precarity." It will host a series of papers that will critically re-evaluate "precarity" as a politically operative concept, in particular regarding its potential for synthesising political concerns within the domain of cultural production and the broader social field (e.g., exclusion, sustainability, social and psychological vulnerability). In particular this panel focuses on case studies that, by their local situatedness within neoliberal globalisation, question now dominant conceptualisations of precarity: precarity as a means of governmental re-organising of public space in Athens; narratives of self-precarisation in contemporary Japan; the affective ambiguities of performative online "free labour" in relation to contemporary human capital accumulation in the Western metropolis; the concept of "coping" in the context of post-2008 austerity politics in Europe; the inherent (social as well as affective) vulnerability of subjects within global "Post-Peak" capitalism.

Individual Paper Presentations:

Sustaining the Unsustainable by Using Precarity as a Tool: State Interventions in Public Space in Athens Since 2008

Eva Fotiadi

Abstract

Promoting in public discourse the idea of being in a temporary state of emergency due to an exceptional situation is an easy way for a state to allow itself to take more freedoms, introducing measures that should be unthinkable under "normal" circumstances in a democratic state. European states have too long a tradition of democracy to justify extremes such as Mohamed Morsi's act of granting himself unlimited powers.

After six years of "Greek Crisis" it seems obvious to economists as much as to many citizens that the measures imposed by the troika in agreement with the Greek governments since 2008 do not offer a sustainable solutions, especially after the last package of support will have been delivered but without much investment in forms of economic development. The current government has been precarious from the start—a coalition of yesterday's opponents with a low majority—a large part of the population lives under precarious conditions, but somehow governmental interventions and measures seem to diffuse and disperse certain understandings of precarity.

In this paper I will refer specifically to measures concerning public spaces. For instance, the targeting of certain groups of the population, such as sex workers found to be HIV positive and characterised in public as "hygiene bomb"; or regularly taken temporary measures such as temporary closing metro stations and roads in the centre, reducing lights in public spaces etcetera on occasions of sensitive political, especially international meetings.

The promotion of a certain understanding of causes of precarity in public space operates as tool for a locally rather weak government to sustain itself, while not addressing in sustainable ways actual causes of precarity that have transformed areas of the city centre into unwelcoming, sometimes also dangerous zones.

Bio

Eva Fotiadi is a Dahlem Research School postdoc fellow in Theatre Studies at the Free University of Berlin. She is currently a Stanley Seeger fellow in Hellenic Studies at Princeton University.

Disconnect: Self-Precarisation, Ex-Communication, and the Quest of the Angry Yogi

Pepita Hesselberth

Abstract

This paper asks to what extend the self-precarisation of Japanese kamikaze pilots, a suicidal cyber-bullied school girl, a 104-year old feminist anarchist Buddhist monk, and a programmer with a conscience in Ruth Ozeki's Tale for the Time Being (2013), and the yogi cultists explored by Haruki Murakami in his account of the 1995 Tokyo sarin attacks by the Aum Shinrikyo cult in The Place that was Promised (1998) problematises eurocentric notions of precarity. More generally, it addresses the gist of disconnectivity, a moment of crisis in a culture obsessed with mediality and connectivity, i.e. the overwhelming sense of the unbearable or unendurable intrinsic to mediated connectivity, which traverses into a desire to disconnect, to snap off the grid, to renounce the world, of which the renunciant, the suicide and the fundamentalist are amongst the most radical figures.

Bio

Pepita Hesselberth is Assistant Professor at the departments of Film and Literary Studies and Media Studies, Leiden University, the Netherlands.

Coping with Crisis: Conceptualising "Precarity" in Post-austerity Europe

Joost de Bloois

Abstract

This presentation argues that current theorisations of precarity are predominantly characterised by a European bias that is heavily indebted to the euro-leftist heritage of the 60/70's and embedded within the struggle over the European welfare state. Not only does this problematise the validity of the current uses of "precarity" in a non-European context: this paper claims that a fruitful analysis of the cultural and affective imaginary of pre-carity in contemporary Europe has much to gain from the problematisation of these dominant conceptualisations of precarity. As this presentation asserts, the analysis of the cultural and affective imaginary of precarity within the context of post-2008 "austerity" politics is in need of a conceptual vocabulary that does not exclusively proceed from the assertion of precarity as a site of struggle, as is most prominently with (neo-)Marxist accounts of precarity. This paper conceptualises the notion of 'coping' as a different bias from which to address the cultural and affective imaginary of precarity in contemporary Europe. It shows how, beyond the "ambivalence of disenchantment" (Virno), the manico-depressed "precariat" (Berardi) and neoliberal "cruel optimism" (Berlant), "coping" allows in particular to address differently the affective dimension of precarity in a context of the growing casualisation of labour, the privatisation of care and the consolidation of the post-bourgeois state. It will analyse several case-studies pertaining to literature, documentary and film.

Bio

Joost de Bloois is Assistant Professor at the departments of Comparative Literature and Cultural Analysis, University of Amsterdam, the Netherlands.

Inverting Futures: Envisioning the Present in Post-Peak Globalisation Narratives

Selçuk Balamir

Abstract

Stock markets, coral ecosystems, energy and food supplies, methane deposits: a converging, mutually reinforcing vortex of climate vulnerability propels us into radical uncertainty. Theories of peak oil, peak growth and peak capital are developed as possible challenges awaiting the global civilisation in the coming decades. Facts are extrapolated to advance various predictions about what will follow: apocalyptic collapse by inaction, soft landing to ecotopia, downfall of industrialism by violence, dematerialised and frictionless techno-capitalism, combined and uneven post-capitalist transition, and many other (non-fictional) scenarios are all part of this constellation.

Taken as a whole, these speculations constitute our contemporary political imaginary about how (not) to survive on a precarious planet. In fact, more than revealing the future, they inform us about inherited attitudes, assumptions and affinities that are present in our political and cultural landscape. They are distributed along the spectra of various binaries, such as crash/rebirth, reform/revolution, civilisation/barbarism, optimism/pessimism, humanism/naturalism.

How to navigate through these narratives of Post-Peak globalisation? The assessment of their accuracy (or absurdity) is not the concern of this paper. Instead of looking into the proverbial crystal ball to prophesy the way ahead, this study intends to invert the perspective and study the present from the vantage point of these forecasts. The purpose of this analysis will be to dissect the collective political and emotional states (denial, apathy, anger, motivation, etc.) that are, in all probability, the sole factors that will determine how the future unfolds.

Bio

Selçuk Balamir is a PhD Candidate at the Amsterdam School for Cultural Analysis, University of Amsterdam, the Netherlands.

Neoliberal Subjects of Value: Or, the Unsustainability of Human Capital

Niels van Doorn

Abstract

In this paper, I explore the affective ambiguities of what Tiziana Terranova (2000) has termed "free labour," or the "voluntarily given and unwaged, enjoyed and exploited" activities that generate the digital data, content, and networks central to informational capitalism. If, as Terranova argued, free labour is characterised by exhaustion—due to the lack of means by which this labour can sustain itself—why are millions of people still sustaining a commitment to these pervasive modes of unremunerated work? To formulate an answer to this question I first turn to the neo-liberal theory of human capital, which effectively eviscerates the concept of labour by positing an entrepreneurial subject for whom work is a form of rational economic conduct. For this "neo-liberal subject of value," such conduct consists of ongoing speculative investments in one's human capital, whose value depends on the judgments and estimations of others. Second, I argue that, in the context of an emerging digital reputation economy, these investments increasingly take on a performative dimension, to the extent that the neoliberal subject is expected to style herself into a digital *virtuoso* who publicly performs her value for a networked audience, eliciting their attention, affection, and approval in order to appreciate her human capital and thereby improve her employability. Third, I show how such self-appreciating performances depend on an ecology of evaluative devices that create environments of equivalence and hierarchical difference, in which their comparative value can be calculated and assessed. I then discuss a case study of Klout, a digital device that scores and ranks users according to their perceived "influence," which has become an important—if contentious—measure of human capital in information econ-omies. Finally, I return to the affective ambiguities of this performative "free labour," which index both the aspirations and precarity at the heart of human capital accumulation.

Bio
Niels van Doorn is Assistant Professor at the Department of Media Studies, University of Amsterdam, the Netherlands.