London Conference in Critical Thought 2015

University College London, 26th & 27th June

Full Conference Program

UCL Anthropology
University College London
14 Taviton Street
London WC1H 0BW

Conference Streams

The Return of Actor-Network Theory

Stream Organisers: Christopher Haworth and Michael Haworth

Art and its Externalities

Stream Organisers: Tom Trevatt & Harry Weeks

Bad Language, Wrong Signification

Stream Organisers: Vicky Sparrow & Jonathan Stafford

Eating as Encounter

Stream Organisers: Sam Barton & Edwina Attlee

Legacies of the Immaterial in the Arts and Practice

Stream Organiser: Sam Wilson

Interruptions

Stream Organisers: Tom Gould & Joel White

The Politics and Practice of "Just Making Things"

Stream Organisers: Ali Eisa & Phil Thomas

Music And Sound At Work

Stream Organiser: Toby Bennett

Re-thinking Political Violence, Memory and Law

Stream organisers: Ozan Kamiloglu, Federica Rossi

Noölogy and Technics: Algorithmic Governmentality, Automation and Knowledge in the Age of the Digital Economy

Stream Organisers: Noötechnics Collective

'Questioning the Digital': Critical Approaches to Digital Worlds

Stream Organisers: Pip Thornton & Nat O'Grady

Theory Lessons: Theorizing the Classroom

Stream Organisers: Eric Daffron & Becky McLaughlin

Radical Transfeminism

Stream Organisers: Mijke van der Drift, Chryssy Hunter & Nat Raha

Truthful Politics?

Stream Organisers: Chris Henry, Hollie MacKenzie, Hannah Richter & Ben Turner

Friday 26th June

Registration - 9:00 - 9:30

Parallel Sessions 1 - 9:30 - 11:00

5 - DFSR - Interruptions I
6 - 128 - Radical Transfeminism I: The End Times of a Failed Political Myth
6 - 129 - Noölogy and Technics I: Big Data, Algorithms and Entropy
8 - 130 - Eating I: Eating Events
9 - 131 - Art and its Externalities I

Parallel Sessions 2 - 11:15 - 12:45

11 - DFSR - Questioning the Digital I: Security, Possibilities, Futures
12 - 128 - Bad Language I: 'Bad' Style
14 - 129 - Theory Lessons I: Psychoanalysis and the Classroom
14 - 130 - Legacies of the Immaterial in the Arts and Practice I: Representation: Creating and Questioning
16 - 131 - Political Violence I: Art as a Counter-narrative

Parallel Sessions 3 - 13:45 - 15:15

18 - DFSR - Interruptions II
19 - 128 - Questioning the Digital II: Big Data, Power, Governance
20 - 129 - Theory Lessons II: Marxism and the Classroom
22 - 130 - Radical Transfeminism II: Radical Transfeminist Activism
23 - 131 - Noölogy and Technics II: Noopolitics: between Accelerationism and Nihilism

Parallel Sessions 4 - 15:45 - 17:15

24 - DFSR - Art and its Externalities II
26 - 128 - Making I
27 - 129 - Noölogy and Technics III: Algorithmic and Machinic An-Aestheticism
29 - 130 - Truthful Politics I: The Ontology of Truth
30 - 131 - Political Violence II: Reconciliation, Judicialisation, Depoliticisation

Book Launch & Wine Reception 17:15

Saturday 27th June

Parallel Sessions 1 - 9:15 - 10:45

32 - DFSR - Theory Lessons III: Deleuze and the Classroom
33 - 128 - Legacies of the Immaterial in the Arts and Practice II: Language, Signifying, and the Immaterial
34 - 129 - Questioning the Digital III: Questioning the Virtual
36 - 130 - Political Violence III: On Violence: where Sovereign and Resistance Meet
38 - 131 - Interruptions III
39 - 132 - Bad Language II: The Politics of Meaning

Parallel Sessions 2 11:00 - 12:30

40 - DFSR - Legacies of the Immaterial in the Arts and Practice III: Labour, Critique, and Immateriality
41 - 128 - Truthful Politics II: Truth, Ethics, Politics
43 - 129 - The Return of Actor-Network Theory I
44 - 130 - Theory Lessons IV: Gender, Nation, and the Classroom
45 - 131 - Interruptions IV

Parallel Sessions 3 13:30 - 15:00

47 - DFSR - Questioning the Digital IV: Digital Subjectivities
48 - 128 - General Stream
49 - 129 - Music at Work I: The Audible Economy
50 - 130 - Truthful Politics III: Truth and History
51 - 131 - Eating II: Edible Flesh
52 - 132 - Radical Transfeminism III: Radical Transfeminism in Communities

Parallel Sessions 4 15:30 - 16:30

52 - DFSR - Noölogy and Technics IV: Negative Dialectics
53 - 128 - Political Violence IV: Dialectics of Warfare
54 - 129 - The Return of Actor-Network Theory II
54 - 130 - Interruptions V
56 - 131 - Radical Transfeminism IV: Theories of Radical Transfeminism
57 - 132 - Making II

Parallel Sessions 5 16:45 - 18:15

58 - DFSR - Noölogy and Technics V: The Construction of the Nous
60 - 128 - Music at Work II: Form, Function and Aesthetic
61 - 129 - Questioning the Digital V: Art and Narrative
62 - 130 - Political Violence V: Mapping, Memory, and Space
63 - 131 - Interruptions VI
64 - 132 - Eating III: Solid Sustenance

Post-Conference Drinks

66 - **Room Overview**

Friday 26th June

Registration
(from 9:00)

Parallel Sessions 1 - 9:30 - 11:00

DFSR - Interruptions I

Chairs: Tom Gould & Joel White

The radical interruption of the other who comes: Derrida's hospitality and the asylum seeker

Gabrielle Holly

As Emmanuel Levinas writes, the other, in presenting him or herself exceeds the idea of the other in me, at each moment destroying and overflowing the plastic image it leaves me, the idea existing to my own measure. It inspires me to obligation, its arrival putting me into question, obliging me.

The arrival of the asylum seeker is a radical interruptive act which forces engagement with the face of the other as it is understood in Levinasian ethics. The arrival of the face speaks to us and thereby invites us to a relation. In this way, the manifestation of the face is already discourse.

The paper will consider how Jacques Derrida's reading of Levinasian ethics informs writings on hospitality and the welcome and how the radical interruptive act of the arrival can be considered in the context of unauthorised boat arrivals. An encounter with the face of the other is at once ethical, and the interruptive arrival facilitates the realisation that we are always already responsible to the other.

Australia's shift in asylum seeker policy adopts a variety of strategies to prevent the arrival
from occurring by towing boats back to their point of origin or third country territory, or by quarantining arrivals and deporting them to remote offshore detention centres
If the radical interruptive act of the arrival cannot occur, there can be no mutual recognition. By excluding and separating ourselves from the other who comes, not only do we commit an act of ethical violence, but we are prevented from accessing the second stage of phenomenological experience in the creation of our own selfhood: the encounter with the other.

Researching (dis)placement: Migration, hierarchies of mobility, and anthropological inquiry

Chloe Faux

"The border" has been central to anthropology since its emergence as a discipline in the nineteenth century, where fieldwork entailed crossing geographic borders to a locale where the border between self and other—"civilized" and "primitive" was made manifest. Anthropology has since undergone a postmodern turn and contemporary anthropologists now conceptualize the border as socially constructed entity that serves ideological functions. Nonetheless, in the wake of globalization and neoliberalism, contemporary anthropology is undergoing what Arjun Appadurai calls a "crisis of locality" (1996). Despite

the scrutiny of anthropology's methodological and epistemological groundings by way of critical theory, the conception of the local has remained largely unchallenged, as have conceptions of the figure of the anthropologist, as a mobile European subject. My paper examines the increased interest in migration as a domain of contemporary anthropological inquiry, with attention to the way it has become fetishized under sign of globality. The "migratory subject", often the asylum seeker or the exile, is imbued with an ontological status, meant to index generalized loss and displacement, generally.   Drawing from my fieldwork experience conducted among Sierra Leonean asylum seekers in Normandy, I explore the way my position of as an anthropologist and as a diasporic subject of Sierra Leonean origin who continues to study human mobility, necessitated a confrontation of anthropology's implicit hierarchy of mobility where some subjects the ability to move freely at the expense of others. Displacement must be theorised as beyond that which we simply have in common, in order to interrupt and interrogate these hierarchies of mobility.

Jewish Cemetery in Sarajevo: Memory Rupture

Mirna Pedalo

The relationship between memory and history in the Balkans has always been a contested one and the two have been closely intertwined in nationalist and state-building narratives. For Eric Kluitenberg the location of memory in a living culture is ever-changing. Although in constant flux and motion, the only seemingly stable depository of cultural memory is the built environment.

By analysing the example of Jewish Cemetery in Sarajevo, Bosnia-Herzegovina, in the post 1992-1995 war period, I would like to investigate how violent events act as transforming agents that cause interruptions in creation of cultural and social constructs directly related to identity, in personal and collective memory alike. Dating back to 1545, the cemetery was, due to its unfortunate, yet perfect strategic position, seized by the Bosnian Serbs' forces at the very beginning of the 1992-1995 war and would remain in the frontline of fighting until the end of the war. The Serbian forces used the cemetery as an important artillery position and due to a clear view of the city's streets it was to become known as a notorious sniper's nest. This abrupt shift from a memorial ground to a place of extreme violence and aggression has caused a rupture, not only in the collective consciousness, but also in relation to the existing structures of power and specifically 'official histories' generated by such structures. In this paper I would like to explore the aftermath of these events and a gradual displacement of this highly complex and contested physical memorial space into a digital and cyber space.

128 - Radical Transfeminism I: The End Times of a Failed Political Myth

Roundtable: The End Times of a Failed Political Myth
Mijke van der Drift, Chryssy Hunter, Nat Raha

129 - Noölogy and Technics I: Big Data, Algorithms and Entropy

Algorithms and Hannah Arendt
Dan McQuillan

In this talk I will look at how the materiality of big data and machine learning contributes to an emerging framework of algorithmic prediction. I will develop the argument set out in an earlier paper that pervasive tracking and data-mining are leading to shifts in governmentality that can be characterised as algorithmic states of exception[1].

However, I will extend this argument by drawing on the work of Hannah Arendt[2], in particular her commentary on the trial of Eichmann. Central to Arendt's argument about the banality of evil was the proposition that Eichmann lacked intention in relation to genocide, heralding a new kind of historical subject in relation to totalising systems. I will compare this to existing debates on algorithms & ethics, and to the necessary opacity of algorithms with regard to pattern finding in big data.

As touched on in recent debates on algorithmic accountability[3], the machinics of big data are not a replacement for bureaucracy but form an assemblage with it. The talk will ask what this means for our social machines, both in general and in the context of a European rise of the far right. I will conclude by asking whether there are other ways in which algorithms can disturb regimes of truth production and whether, in practice, there can be an anti-fascist approach to algorithms.

[1] McQuillan, Daniel. 2015. Algorithmic States of Exception. European Journal of Cultural Studies, 18(4/5), ISSN 1367-5494 (Forthcoming)
[2] Arendt, Hannah. Eichmann in Jerusalem: A Report on the Banality of Evil. 1 edition. New York, N.Y Penguin Classics, 2006.
[3] Algorithms and Accountability Conference, Information Law Institute, New York University School of Law, February 28th, 2015.

Heat Death: Memory and Mind in the Age of Big Data

Alexander Wilson

The "end of history" to which our technologically mediated cultures have arrived can be considered in thermodynamic and information-theoretic terms. With the anthropocene, we have arrived at a phase boundary, the end of a process begun long ago, when our ancestors began investing inorganic substrates of mnemonic retention. McLuhan was right: there are media hot and media cold. According to Landauer's principle (1961), all communication has a thermodynamic signature. Hence, the extension of human existence into the non-living realm of technology is also registered within the thermodynamics of the universe. The progressive grammatization (Auroux 1994) and, more profoundly, the discretization (Stiegler 1998) of the lifeworld, long before its "digitalization" by computer technology, has always implied an increase in entropy. Technological progress has perhaps always been a "global warming". All memory, all understanding, requires a certain amount of cooling; for a bit of information to be retained, the substrate must be kept within a thermal range, it must be protected from the phase transition to maintain its degrees of freedom. When humans evolved larger, thermally expensive brains, they also lost their body hair and developed sweat glands to help dissipate the excess heat. And to help cool today's data centers, we increasingly build them in arctic climates, a fact demonstrated by Facebook's decision to build its European server-farms in Luleå. Memory and mind depend on a delicate thermodynamic balance. Life is a bootstrapping of thermodynamic forces against themselves; a battle against the universe's rush toward its ultimate heat death. If today the fabric of intelligibility seems to have worn thin, it is in part because our world is increasingly determined by vast banks of meaningless data. We are isolated within the limits of our access to information, and increasingly live our lives in the solitary confinement of our "filter bubbles" (Pariser 2012). As underlined by Antoinette Rouvroy (2014), though we may develop artificial means for sifting through the data banks and recognising patterns among their petaflops, the algorithmic eyes with which we see these patterns no longer route back to the human mind: conscious perception has been displaced from the process of grammatization, which now proceeds to automatically digitize and quantify the world without regard for subjective experience. Indeed, the algorithmic image reduces the individual to what Deleuze called "dividuals" (1992), severing individuation's ties to its preindividual potentials (Simodnon). From a thermodynamic perspective, these symptoms of the anthropocene describe a system in a critical state, no longer capable of dissipating heat and entropy to ensure the relative stability of memory. To employ a term by physicist Max Tegmark (2014), it seems to have gotten too hot for "perceptronium", that is, too hot for the exotic states of matter that correspond to mind. Given the

challenges we face today (looming ecological crisis, generalized proletarization, the evacuation of human subjectivity from decision making, algorithmic government and warfare), this evacuation of experience and subjectivity within the contemporary technosphere is perhaps the most significant issue of our time. I propose a provisional survey of the thermodynamics of media, memory and mind in the age of Big Data.

On Algorithmic Catastrophe and Contingence

Yuk Hui

This article introduces the question of algorithmic catastrophe, by firstly reinterpreting Paul Virilio's concept of the original accident, whereChai he finds that the conflation of the double meaning of accident as 1) predicate to substance and 2) contingent event in Aristotle is fully realized in the time of technological catastrophe. Differ from Virilio, this article goes further to distinguish contingence of the second nature (a natural-technological organic structure, illustrated in the Fukushima catastrophe) from the contingence of the laws of nature elaborated by Émile Boutroux. The second nature results from the constant exteriorisation of reason combatting against accident – which was already proposed in Plato's Protagoras, where reason was the measure for preventing the arrival of the contingence (τύχη, also luck) in his anti-tragic theatre. After Plato, Aristotle distinguishes τύχη from τὸ αὐτόματον as two forms of chances in Physics; however today we can observe that the automaton as automation today is creating a new form of tuché or contingence, leads to the algorithmic catastrophe. These catastrophes are demonstrated by the "flash crash" of the financial market, the design principle of Amazon cloud computing (everything fails), and indeed were already warned by Norbert Wiener in 1960 and recently by Stephen Hawking in his recent commentary against the AI.

130 - Eating 1: Eating Events

Chair: Ed Attlee

Practicing conviviality: Notes from the public spaces of 'pay-what-you-can' restaurants

Regan Koch

Conviviality is a word often associated with hospitable spaces of food and drink, but it can be used more generally to describe routines and atmospheres marked by sociability and the welcoming accommodation of difference. Convivial relations are those that exceed necessity or compulsion, making social interaction a pleasurable yet ordinary feature of everyday life. In this paper, I provide an ethnographic account of conviviality as it takes place in of 'community kitchens' or 'pay-what-you-can' restaurants in various cities around the U.S. These novel spaces have spread from a set of experiments in one kitchen in 2001 to a loose network more than 40 such restaurants across the country. In telling their story, the paper develops two key arguments about the nature of conviviality. First is the idea that conviviality is not a quality inherent to individuals or spaces, but rather is produced and sustained in practice. More precisely, it emerges through embodied, materially interwoven actions organised around shared understandings (Reckwitz 2002). Conviviality can thus become embedded as part of relatively unthinking, routinised patterns of 'doings and sayings' (Schatzki 1996) or it can result from more deliberate efforts to engender positive forms of sociality. Second, convivial practices and the material arrangements they are bound up with are mobile. They can be transferred, adopted and adapted as they circulate between public spaces and within various forms of public culture. Given that convivial relations can help to enhance the capacities and potentials of those living amongst one another (Gilroy 2004), a better understanding of how such relations are be nurtured could play an important role in improving all kinds of spaces where collective life takes place in cities.

Affecting Tastes: How affective atmospheres (re) shape the experience of taste and classed distinction during tourism and leisure encounters.

Emily Falconer

During my doctorate fieldwork with independent women travellers, I was interviewing a research participant in backpacking beach café over a cold, unappetising and slightly stale bowl of chips. Perhaps our dehydrated bodies were craving salt, or we were tired from our relentless search for 'authentic' experiences, but they tasted wonderful. Years later I was conducting ethnographic research into tourism consumption in Blackpool: Coastal regeneration, taste and affect. Shivering on the bracing North Pier in late October, bright illuminations flashing above our heads, wafts of vinegar in the wind and repetitive pings from the arcade slot machines, a visitor and I shared a bag of hot, deep-fried sugared donuts. My interviewee had never visited Blackpool before, and confessed she wouldn't dream of eating 'such junk' at home, but here, and right now, they 'tasted perfect'.

This paper explores taste and atmospheres: how design, light and dark, sound, weather and temperature intersect with embodied social histories to inform the experience of taste. Developing earlier insights into the affective turn and the role of food and emotion in tourist studies (Falconer 2013) and the atmospheric, sensual 'experience economies' of London's dining scenes (Edensor and Falconer 2014), this paper focuses on encounters where embodied experiences of taste and place are significantly shaped by complex combinations of material, sensual and symbolic affective atmospheres. Furthermore, it moves beyond psychoanalytical approaches to taste and memory to reveal how atmospheres are integral to the deeply classed, social and cultural aspect of 'taste' as a form of distinction.

Waiting

Sam Barton

Abstract TBC

131 - Art and its Externalities 1

The Bellagio Gallery of Fine Art: "Nicer here than in the real world"

Matthew Morgan

This paper will use the example of an art gallery in a Las Vegas casino to explore the relationship between art museums, experience tourism and luxury consumption. In 1998, the Bellagio Hotel Resort Casino opened in Las Vegas. Christened after the town of the same name on Lake Garda, supposedly one of the most beautiful places in Italy, the theme of the new resort was luxury and sophistication. An art gallery, the Bellagio Gallery of Fine Art (BGFA) also opened within the resort, exhibiting paintings by Monet, Van Gogh, Miro, Jasper Johns and Picasso, amongst others, bought specifically to be exhibited in the hotel-casino. Preconceptions about the status of art, that it is a luxury brand, were used at the BGFA to promote the Bellagio as a place of sophistication. The encounter with works of art at the BGFA was presented in terms of an aesthetic experience rather than as a socially improving one. The BGFA was unashamedly a tourist attraction, intended to draw people into the Bellagio. The BGFA offered an experience that combined the authority and authenticity of the museum with the experiential and luxury focus of the tourist destination. This paper will examine the ways in which the authority and authenticity of the museum can be used for experience tourism purposes.

Contesting the politics of representation and remembrance: Can art save Vancouver's Downtown Eastside?

Murray Mckenzie

The linkage between the arts and processes of urban change present a fertile terrain for urban scholarship. If the classic accounts of inner city artistic milieus and subsequent revalorization and displacement seem tired today, it is only because they have been reasserted and institutionalized by the popularity of public policy supporting public arts consumption. The social and political agency of artists, however, remains under- considered, and often circumscribed, in urban research. Despite a marked critical and theoretical turn in art toward social and political engagement, social scientists continue to routinely disregard the self-reflexivity of artists as well as the possibilities for art to serve as a counter-hegemonic instrument in the contest over the meaning and identity of place.

Returning to Vancouver, Canada, among the most extensively studied episodes of art-led gentrification, I consider the participation of artists in the contestation over the reimaging and regeneration of the Downtown Eastside, an embattled inner city district associated with deep poverty, social deprivation, and, yes, 'creative production'. How can artists effectively resist revalorization or displacement, I ask, when their very presence contributes to a rebranding exercise that includes bluntly territorial real estate marketing slogans proclaiming the area to be 'intellectual property' and 'creative space'? Drawing on a range of contributions from small- and large-scale, local and non-local artistic practitioners, I will survey a range of meaningful interventions in the politics of representation and remembrance that indicate not just a struggle over the area's present and future, but its past as well.

Sites, Subjectivities and Scales of Disruption in The Small Public

Sze Ying Goh

Cities of the 21st century represent a paradox in urban life: they are at once landscapes of opportunities and conflicts. Drawing on Minton's argument on the rising privatisation of public space and Foucault's surveillance of space, the perceived notion of a contracting public correlates with a progressive shrinking of individual agency. What does it mean to be political in the age of a smaller public? This paper explores the utility of disruption through artistic interventions in urban spaces as a means to contest regulatory and normative structures in the city. Using case studies of Malaysian artists and their works, I will focus on interventions that are located within urban spaces — from streets to shopping malls — examining how the presence of these works affect a complex interplay between artistic production, capitalist consumption and political expression. In addition, artists face the challenge of the state and corporations appropriating tactics of resistance into entrepreneurial strategies of commodification. As a reaction, artists attempt to represent the "uncommodified" in their works — the absurd, the temporal, the peripheral. Situating these site-specific works as informed interventions in urban environments, can this form of disruption represent a reimagination and new articulation of creativity as an agent of urban change? The possibility in the seemingly impossible task of dismantling the capitalist and state project rests upon sustaining small-scale ruptures within a hegemonic system. This multiplicity of sites, subjectivities and scales may not provide a solution to diversity, it offers opportunities for contestation — intentionally or otherwise.

Break 11:00 - 11:15

Parallel Sessions 2 - 11:15 - 12:45

DFSR - Questioning the Digital I: Security, Possibilities, Futures

Chair: Pip Thornton & Nat O'Grady

Taking Data Apart: Are Big/Meta-Data Docile Security Devices?
Gloria González Fuster and Rocco Bellanova

This contribution questions data by exploring their construction as docile security devices. The lives of data in security practices oscillate between two forces. On the one hand, data appear as a supreme given, echoing the term's Latin roots (datum). 'Data Tsunamis' and 'Big Data' surface as inescapable moves that security technologies must tackle: data are everywhere, and everything is data, and to be consumed as such. On the other hand, massive amounts of information are conceptualised and operationalized not as data, but as meta-data, or that data that do not give anything, albeit mere information about data. Suddenly, data seem to disappear, entering a distinct degree of existence and a different mode of government.

Our claim is that data are in the eyes of the beholder, and that they are not a given, but rather a continuous, and potentially contested, construction. Then, the political question of big/meta-data shifts from their capacity to 're-present' a reality, to the possible ways in which data are materialized, recognised as such and protected. This paper explores the diverse forms in which data become (more or less) data, and thus productive or recalcitrant in the making of security. It looks into the contested status of personal and communications data from a European legal perspective, and examines concrete security practices by describing the ways in which data come into existence and how they actively participate to security's performativity. Finally, we assess how both security and law partake the question of how to govern through data.

The Served and the Surveilled: Biometric Technologies as a Tool for Progress
Shyam Krishna

"AADHAR – A random number generated devoid of any classification based on caste, creed, religion and geography"

The above polemic is how the Indian Government's national identity project, aiming to register every one of its 1.2 billion citizens with a unique biometric identity, advertises itself, suggesting a possible leapfrogging in social progress and development by simply using a technological solution. This digital technology also aims to enable access to wider network of services. This, the project appears to believe, would free an individual's identity from its socio-cultural markers and digitise it as a number.

The prevalent and most evident discourse on biometric technologies as a notion of surveillance is a Foucauldian Panopticon and in essence it results in a discourse of a governmental dispositif state's power over its citizens. Complementing this is Aadhar's control over benefits and other services which attracts a post-panoptic Deleuzian view of control structures. Now given that Aadhar aims for a balance in 'privacy and purpose', the citizens play a unique role where they are both the served and the surveilled. This beckons the question how the citizens negotiate this duality – the answer to which is rarely presented.

In trying to address this, this paper proposes a reading of literature from surveillance, information systems and development, while critically exploring ontologies of power, modernity and technology as applied to Aadhar. As a result it will seek to understand the position of the biometrically identified individual.

Cybernetic Immanence and the Obsolescence of Critical Reflection: Scenes from Big Data Ideology

Ali Rahebi

At the heart of "big data ideology" lies its claim to an immanence (to the very lives of persons) of which human thought is incapable. It is with reference to the computational ability of real-time data processing that the proponents of big data advertise a sense of humanity and singularized individuality (personalized ads, precision medicine) without the inevitable bias of subjective human thought. It is in the name of this immanence, as Rouvroy noted, that reflective, critical thinking is short-circuited as transcendent and obsolete, if not "dangerous" or "reactionary". The elimination of reflection is far from limited to the sphere of government/governance: It is the same claim to immanence (a principle of the cybernetic organon of which big data and algorithmic governmentality are the most recent manifestation)that underlies the so-called "fourth paradigm" in the sciences, replacing causal and explanatory theorization with real-time predictive modeling where hypotheses are replaced with transfer functions and parameter setting. As more scientific objects are being replaced with black boxes of high "reliability," the question of truth as well as the questions of why and what are laid aside, and with them the human capacity of critical reflection.

Assisted (read assailed) by data-based decision algorithms of all kinds and bombarded with visual stimuli, the thinking subject is short-circuited as data is connected directly to her unconscious body, desublimating desires into drives. The dividual celebrated as the digital savior of neoliberalism gives new meaning to Guattari's concept of "machinic enslavement."

128 - Bad Language I: 'Bad' Style

Chair: Vicky Sparrow

"What is so Unthinkingly Labelled 'Obscene'" : The Literary Craft of Henry Miller

John Marshall

"Flowers with good roots in the mud and muck, as should be: and fearless blossoms in air" (D.H. Lawrence: Aaron's Rod)

Characterized by coarseness, opprobrium, jocular manners, by apparent artlessness and exuberance, by the speech of the buffoon, as by the various idioms of psychoanalysis, comparative morphology, metaphysics, the Jeremiad, etc., the novels and essays of Henry Miller comprise a literature of the full spectrum.

This presentation shall, after considering the range and variegations of Miller's literary diction and style, attempt to explain how his frequent obscenity is indispensable not only to the encouraging, vitalizing note uniquely Miller's, but also to the methods and techniques of his literary craft. Taking passages from Tropic of Cancer, Tropic of Capricorn, and Black Spring, the interdependence of the high and the low in his work, and the unity of the vulgar and the esoteric, will be demonstrated.

Often conceived to be a writer of caprices and harlequinades, Miller's studiousness has perhaps never been rightly understood. I hope in some way to redress this.

William Burroughs's Use and Misuse of Grammar

Lee Watkins

In a short essay about William Burroughs, Kathy Acker tells us how language is used in the media to create a false impression of continuity and truth: "simple declarative sentences, as little use of ambiguity as possible, no dwelling within verbal sensuousness."

Acker tells us that Burroughs uses "poetry" to fight the language of the media. He uses "images, dangling clauses, all that lingers on the edge of the unsaid, that leads to and through dreams."

In my paper I look at some of the ways Burroughs used and misused grammar in his work to satirise and break apart conventional ways of viewing the world. By comparing 3 different stages in Burroughs's work, and focusing on one technique that he used at each stage, I show in some detail how Burroughs combated the conservative language of the media:

Naked Lunch: I look at his use of the ellipsis (which creates the impression of uncertainty, instead of the certainty of simple declarative sentences)
The "cut up" novels: the cut up method (which creates ambiguity, leaving things open to interpretation)

Post cut up: film-like images (sensuousness, the most important thing is the image)

My hope it that by looking at these 3 techniques in this way—contrasting them with the ordinary use of language employed by the media—I will have shown a certain continuity through Burroughs's work that exists in spite of the many conflicts and interruptions that exist in the works themselves.

On Re-Fucking the Communist Manifesto: or, Marx and Shit

Jonathan Stafford

In a 1869 letter to Engels, Marx relates his grievances concerning the German social democrat Wilhelm Liebknecht, complaining of various tasks which Liebknecht had insisted that Marx '"must" do'. Among Liebknecht's demands was that Marx edit [bearbeiten] the Communist Manifesto, a process somewhat strikingly expressed by Marx with the verb 'umficken'. This word, which has been rendered in an English translation as 're-fuck', is one which cannot be found in German dictionaries. Why would Marx, a scrupulous user of the German language, choose to employ an obscure, possibly neological swearword to convey an aspect of the process of literary production? Marx's use of bad language is in fact widespread in his oeuvre, with the word 'shit' particularly appearing in scores of private correspondences, accompanying a more general preoccupation with dirt, excrement and the materiality of bodily functions. This paper explores the significance of Marx's use of bad language, suggesting that dwelling upon this preoccupation reveals that, far from irrelevant, it constitutes a mode of the critique of capital which is tied up with its material reality as inherently wasteful, dirty and unpleasant. Contrasting the proletariat who literally live in shit to the bourgeois fixation with remaining aloof in both word and deed from the filthy reality of capital, Marx's profane mode of literary production presents an inversion of bourgeois subjectivity which reveals that while faeces is simply natural, capital is in fact disgusting.

129 - Theory Lessons I: Psychoanalysis and the Classroom

Chair: Pat Cesarini

Epistemological Trauma and the Primal Pedagogical Scene

Becky McLaughlin

Abstract TBC

"The Accidental Plagiarist: The Unconscious and/in the College Classroom"

Eric Daffron

Abstract TBC

Structuring Absences: Zizek and Missing Ideology in the Classroom

Bruce Krajewski

*M*y aim is to think through this particular stream of the conference via Hans Blumenberg's The Laughter of the Thracian Woman: A Protohistory of Theory (Bloomsbury, 2015). Blumenberg describes the reception history and figurative function of the notorious anecdote found in Plato's Theaetetus: while focused on observing stars, the early astronomer and proto-philosopher Thales of Miletus fails to see a well directly in his path and falls into it. A Thracian servant girl laughs, amused that Thales sought to understand what was above him when he did not even know what was right in front of him. It is this common sense, utilitarian perspective that theory calls into question, and the laughter is the sign of discomfort that allows us to think theory and praxis together, even in a context that mocks theory by framing it as comic spectacle. Blumenberg mentions "Der Theoretiker zwischen Komik und Tragik." Theory is a third space in a dramatic spectrum.

Theory's power emerges from the opening sentence of Blumenberg's protohistory: "theory is what human beings do not see." Using this notion in the classroom through figures like Žižek, who directs our attention to Lacan's readings of anamorphosis, teachers can help students overcome common sensical notions that the real is simply what they can see with their own eyes. I have used the film The Pervert's Guide to Ideologyin classes, and the popular culture examples employed by Žižek persuade students that philosophers are not the only ones who might escape from Plato's cave.

130 - Legacies of the Immaterial in the Arts and Practice I: Representation: Creating and Questioning

Chair: Sam Wilson

Legibility and critical engagement. The choreography in Friction Atlas

Paolo Patelli & Giuditta Vendrame

The modern project aims at making the world – and ultimately its population – "legible". According to James C. Scott, institutions and organisations filter the type of data they need to know, in order to abstract, flatten and spread it out in a way that makes it readable; then, it is the world that is reformed in the image of that abstraction. Now we are getting accustomed to seeing the behaviour of citizens – users, customers,

consumers – represented through real-time maps and data visualisations, which in turn increasingly inform what people see and can do.

On the other hand, the term "legibility" is used by Kevin Lynch to signify the perceptual clarity of an urban environment, or "the ease with which its parts can be recognised by its inhabitants". When systems expose their structure and activity they are legible. The experience of the urban environment grants citizens a degree of agency when the resulting mental maps can be operationalised, to enable reprogramming, hacking, and deconstructing.

In our urban experience, law is invisible, but always implicitly present. Regulations on the use of public space – symbols, conventions – have the power of persuading human beings to act. They are sets of instructions that incorporate power, an invisible structural force that plays through into everyday life, in a synchronised routine of elaborate moves on public surfaces, a choreography. Friction Atlas is a critical intervention that reflects on this double entendre of the notion of "legibility": through graphical devices and performative practices, it reshapes local laws into fully visible agents, providing possible models for opening up to new forms of civic and aesthetic engagement with hidden or abstract layers of the city.

Remediating the Image: The Digital Materialities of Vernacular Photography
Adam Bales

This paper will explore the effect of digital materialities on vernacular photography. Despite the discourses of immateriality that surround digital cultures, touch-enabled devices are increasingly inviting us to prod, pinch and swipe at the image. These networks afford different modes of embodied interaction that have direct consequences on how the image is received and valued. Drawing on earlier work by Johanna Drucker (2001), this paper will understand the digital image as a series of cultural and material translations in which the meaning and function of the image is altered. Rather than considering its code as laying behind and before its visual appearance, the digital image will be framed here as moving through multiple hybrid materialities as it is mediated through different technological devices.

I will argue in this paper that the apparent immateriality of the image is a perceived affordance of digital photography, one that formalizes the asymmetries of agency between the viewer and the image. Whereas the inescapable materiality of the printed image lingers outside of our authoritative gaze, the digital image is brought back under control by masterful gestures which seemingly dematerialize the image at will. These processes prevent the image from making reciprocal agential moves; from touching us back and moving us physically and affectively. Through this analysis, I will argue that understanding the cultural dimensions of photographic materiality is essential to an examination of vernacular photography that aims to move beyond representationalism and towards a dynamic and hybrid epistemology of the image.

For the Snark was a Boojum, you see: nonsense, metaphysics and the apophatic in Carroll and Deleuze
Nina Lyon

This paper will treat Lewis Carroll's nonsense poem The Hunting of the Snark as an assertion of metaphysical non-realism in a similar fashion to the Zen koans of the Mumonkan. It will look at Carroll's use of nonsense and non-realist narrative as a form of apophatic expression of the Absolute and will situate this as a contribution to late Victorian developments in metaphysics in line with Carroll's own interests and philosophical position in symbolic logic.

Deleuze writes extensively about Carroll's fiction in The Logic of Sense, from the Alice books to Sylvie and Bruno. The Hunting of the Snark is surprisingly absent, despite illustrating much of Deleuze's thesis about

the interface of meaning and meaninglessness as much if not more effectively than Carroll's prose fiction. Deleuze alludes to some of the metaphysical implications of nonsense in The Logic of Sense, implications that identify him, in Badiou's famous dismissal, as a "philosopher of the One."

If The Logic of Sense uses paradox to indicate a philosophy of problematics whose solution is found ultimately in a tacit monism, this paper will speculate that the Snark, a parable in which the pursuit of fixity leads to a sublimating encounter with the One, might have illustrated Deleuze's unfashionable metaphysics a little too explicitly.

131 - Political Violence I: Art as a Counter-narrative

Chair: Connal Parsley

Reconstructing the Semiotics of the War on Terror

Andrea Liu

The New World Summit is a nomadic parliament-as-art-project founded by Dutch visual artist Jonas Staal, an attempt to destabilize and re-distribute the semiotics of the "War on Terror" (http://newworldsummit.eu/ about/). The congresses are comprised of representatives of groups that have been placed on "designated lists of terrorist organizations" by largely NATO countries. Deeply rooted in geneaology, New World Summit is an art project that rhetorically deconstructs the mythology of the terrorist, using law as a form of polemics to create a counter-knowledge and a counter-narrative to the extralegal "state of exception" rhetoric usurped by the "War on Terror," juxtaposing the positive state of exception of the artist with the negative state of exception of the terrorist.

The terrorist is the quintessential example of Agamben's figure of "homo sacer," a figure who is included in the legal order solely through their exclusion, someone who can be killed with impunity. Homer sacer is the mirror image (or dark obverse) of the sovereign who is both within the law and outside it. The terrorist problematizes the state-induced subjectivity regarding legitimate and illegitimate violence, embodying a mythical coagulation of "subjugated knowledges," unconscious and defeated desires, the fulcrum point around which unarticulated opposition to the nation-state within the public gravitates. Using Sylvia Federici's notion of the rebel body which must be destroyed, imprisoned and violently repressed to create the historical and ontological conditions for the establishment of capitalism in Caliban and the Witch, Judith Butler's notion of "hegemonic grammar" in which the word "terrorist" has an in-built performative enactment of delegitimization of the subject against which it is used in Precarious Life: The Powers of Mourning and Violence, and Frantz Fanon's advocation of political violence as a form of catharsis for the colonized in The Wretched of the Earth, we can conceptualize a terrorist as a cyborg or hybrid body of flesh, metal, impending death, and a counter-narrative to the nation-state and its laws. My paper looks at how the New World Summit uses the language of ceremony, of ritual, and the theater of the parliament to re-integrate those arbitrarily deemed terrorists (because of their opposition to hegemonic power structures) into a symbolic social rite of implicit discursive legitimacy.

Unsettling Australian Occupation of Indigenous Lands

Rachel Joy

Colonialism is not an event relegated to the past but a mind-set. When that mind-set justifies a land grab of continental scale (the creation of the nation state of Australia), ignoring Indigenous sovereignty and using legal institutions to hide the theft and enshrine it in law this is a monumental act of political violence.

In Australia the ontological position of the occupier has rendered the collective memory of invasion and occupation faulty or forgotten. Today it manifests in an inability by white settler Australians to engage with the devastating effects of our denial of Indigenous sovereignty upon Indigenous communities.   In re-thinking a way to be white in Australia that has integrity and rejects an occupier subject position unconditionally, questions of ontology must be addressed. We must ask ourselves about the very nature of our Being in relation to the land we claim as ours and we must wonder that we have no troubling thoughts or memories nor memorials to tweak our consciences.   What strategies can we employ to open up such questions?

As an artist of white settler origins I suggest that the sensory and emotional experience rendered through visual art can provide a way to honour the significance of land to Indigenous ontology and envisage new ways of thinking and of being in Australia. Critically engaged white artists have the opportunity to make a cultural space, through their art practices, for robust public discourse acknowledging Indigenous sovereignty and the promise it holds for all of us.

Inextinguishable Fires (a performance-lecture)

Nine Eglantine Yamamoto-Masson

Art, history and theory have long grappled with the ethics and politics of how to talk about collective and individual trauma caused by political violence. At the intersection of the quantifiable (statistics, verifiable facts, jurisprudence) and unquantifiable (grief, loss, pain, psychology, affect, biopolitics, philosophy), representation or discourse about political violence (as it is happening presently and as it exists in the contemporary through memory, whether institutionalised and memorialised or passed on informally) remains necessarily forever torn between the two.

Following the lead of (among others) Harun Farocki in Inextinguishable Fire (a cinematic meditation on the image-politics of the unrepresentability of napalm bombs), Marguerite Duras' protagonists' dilemma of seeing and invisibility in and of Hiroshima A-bomb aftermath, and Jalal Toufic's theory of the withdrawal of tradition after a surpassing disaster compared with the seemingly lose-lose gamble of the contemporary media attention economy IRL, i.e., outside of academia, my proposed performance-lecture self-reflexively addresses the politics and aesthetics of the absent image (or of the absent text) and its twin, the placeholder image (or text). I will retrace an epistemology of the absent image through the example of my own work on the topic of transnational and intergenerational solidarity and memory-work on the issue of "comfort women" (women forced into sexual slavery by the Japanese military during WW2) which I have been approaching from multiple angles: as an artist, as part of my PhD research, and as a half-Japanese woman. This contribution (not quite academic paper, no quite art performance) will engage with the terrains of discipline and conventions that that these questions and theses artists straddle. In doing so this presentation will also address a question central to LCCT, the limits of academia and the possibilities that open up at the margins.

Lunch - 12:45 - 13:45

Parallel Sessions 3 - 13:45 - 15:15

DFSR - Interruptions II

Chairs: Tom Gould & Joel White

Living in/a Continuous Interruption: ISIS' Dispositif

Gabriella Calchi Novatil

By re-working Foucault's theory of the dispositif, Giorgio Agamben claims that although a dispositif is 'an heterogeneous set that includes virtually anything, linguistic and non linguistic, under the same heading' and that the dispositif itself 'is the network that is established between these elements', a dispositif by default has always a strategic function for it 'is always located in a power relation' (Agamben 2009: 3). In this paper, I wish to analyse the ways in which ISIS can be read as dispositif, exactly because it has produced a conceptual, political and ideological interruption, and it is attempting to establish that interruption as being the new status quo. ISIS' unconditional exercise of Power, namely 'laws do not really bind me, I can do to you WHATEVER I WANT, I can treat you as guilty if I decide to do so, I can destroy you if I say so'1 is a paradigmatic performance that from interruptive attempts to become continuous, for such an 'obscene excess [is] a necessary constituent of the notion of sovereignty' (Žižek 2011: 117). On the other hand, ISIS' dispositif – the set of means arranged in conformity with a plan – such as their iconoclastic zeal against any artistic and historical site/work of art needs to be investigated in order to further decipher the ideological and political significance of living in/a "continuous interruption".

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Re-terror-torialising Radicalism: Understanding Islamic State Through The Interruptive War-Machine-Child In Deleuze & Guattari

Andrew Wilford

This paper argues for critical analysis of the self-declared Islamic State through tropes of Deleuze and Guattari's discourse. This paper will seek to identify the interruptive qualities within acts of de-/re-territorialisation that extend from the disenfranchised al-Qaeda affiliate's multiple rebranding through to the bulldozed striating of already porous international borders between Iraq and Syria. Positing Islamic State as a 'hybrid of insurgency and terrorism' (Stern & Berger, 2015: 6) to evoke the conceptual apparatus of nomadic war-machines from A Thousand Plateaus (1980/1988), this 'child of war' (Cockburn, 2015: 8) from the Levant will be considered via what Deleuze (1967: 97-103) termed the conditions of a 'larval subject' coupled with the figure of a Child in his work. Recognising unrestrained 'Wahhabism' as a radicalising factor during both conflicts in post-2011 Iraq/Syria (leading up to the ISIS declaration of the IS caliphate in 2014) and post-1999 Chechnya (leading to the declaration of the Caucasus Emirate in 2007), this paper will examine fitna (as time of upheaval) in terms of the interruptive consequences that issued from both proclamations and amongst the respective mujahideen-jihadists.

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128 - Questioning the Digital II: Big Data, Power, Governance

Chair: Claudia Aradau

After Causation: Big Data and the Promise of Post-Humanism

David Chandler

Advocates of Big Data assert that we are in the midst of an epistemological revolution, promising the displacement of the modernist methodological hegemony of causal analysis and theory generation. It is alleged that the growing 'deluge' of digitally generated data, and the development of computational algorithms to analyse them, has enabled new inductive ways of accessing everyday relational interactions through their 'datafication'. This paper critically engages with these discourses of Big Data and complexity, particularly as they operate in the discipline of International Relations, where it is alleged that Big Data approaches have the potential for developing self-governing societal capacities for resilience and adaptation through the real-time reflexive awareness and management of risks and problems as they arise. The epistemological and ontological assumptions underpinning Big Data are then analysed to suggest that critical and posthumanist approaches have come of age through these discourses, enabling process-based and relational understandings to be translated into policy and governance practices. The paper thus raises some questions for the development of critical approaches to new posthuman forms of governance and knowledge production.

Big Data as hydra: Blindspots between Rouvroy, Deleuze and Guattari, Heidegger

David Bremner

Antoinette Rouvroy focuses acutely on the phantasms of 'the Big Data mythology' (Rouvroy 2014). She emphasises the thinness of the illusion of the slick collapse of the real into the digital qua sub-representational plane of immanence. Any rhizomatic promise emanating from the self-enclosed loops of algorithmic automation is but a mirage. Indeed, how could formal calculation, traversing massive databases, by definition disjunct from any sentiendum or affective flux, possibly serve to fracture the false accord of the faculties (Deleuze 2004 [1968]) or carry out any deterritorialization (Deleuze and Guatarri 1972) for or of a subject? This impossibility would in fact amount to a 'psychosis of no subject' (Badiou 1969).

However, I would like to suggest that Rouvroy's subtle non-application of schizoanalysis may falter at the other end of the presupposed leash. Here the cheerleaders installing algorithmic governmentality are going to have their hopes of a totally efficient, all-subsuming 'data behaviourism' dashed. For if algorithmic rationality succeeds in 'silencing' human traits insofar as it excludes doubt and decision from the automated field, still 'a lot remains unaccounted for' (Rouvroy 2014). But I will claim that Rouvroy's own specifications of exactly what remains unaccounted for risk being too Heideggerian: 'limitation […] of lifespan'; 'selectivity and situated points of view'; an irreducible 'ignorance' (ibid.). For it is far from clear that a transcendentalisation of finitude as the incorrigible given of the human is the best definition to support a critique of the prodigiously burgeoning blind computational powers of the decapitated digital hydra (cf. Brassier 2014). Further, the machinic algorithm may exclude subjectivity, but is it necessarily fated to do so

only in the name of capital? The monster lacks heads, and no one has a particularly tight grip on its leash – doesn't this make it an 'organ machine' (Deleuze and Guattari 1972)?

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Stress Testing for Financial Contagion: A Deleuzian Reading of Eisenberg and Noe's Algorithm

John Morris

I am drawing on the work of Gilles Deleuze to research stress testing within the governance of financial stability by the Bank of England. Stress testing involves a digital and anticipatory exercise in which the impact of a hypothetical scenario of three 'low probability-high impact' events is measured on the balance sheets, exposures and reserve capital held across banks in a financial system. Stress testing digitally models each component of a bank's income, dependent on the composition of their balance sheets and projections for various macrofinancial variables.

Stress testing employs Eisenberg and Noe's algorithm which draws associational relationships and allows a distinction to be drawn between defaults that are directly related to adverse economic situations, and contagion defaults that are caused by the defaults of other banks. In this paper I offer a Deleuzian reading of algorithms and stress tests drawing on the short essay 'what is a dispositif?' (1991). Here then, algorithms are the 'curves of visibility' or 'machines which make one see' within an apparatus (1991:160). For Deleuze, machines are nothing more than the connections they make, and seemingly analogous to the associational maps of the algorithm. In such a way, machines are said to be made 'lines of light which form variable shapes inseparable from the apparatus themselves' (Deleuze 1991:161). Further, a Deleuzian reading is critical because it suggests an antagonistic struggle between curves of visibility, and the data on which the algorithm is performing a governmental operation.

129 - Theory Lessons II: Marxism and the Classroom

Chair: Becky McLaughlin

Reading, Ambiguity, and the Business Model of Higher Education

Pat Cesarini

In this essay I will use my experience adopting a new pedagogical strategy called Team-Based Learning (TBL) to analyze the strategy itself and to make that analysis a bridge to several matters that are too seldom addressed in the literature of pedagogy. The doubled genre (narration and exposition) seems called for by this kind of pedagogical event—when a pedagogical innovation is purchased by (or granted to) administrators and sold (or gifted) to teachers who in turn sell it (or deliver it) to their students. How can we theorize such pedagogical events within the lives and histories of students, teachers, institutions, and the

broader political economy? The narrative portion of the paper focuses on the implications of adapting TBL —which was 'invented' largely in departments of Business Management—to the English literature classroom, and the analysis then explores a set of ambiguities troubling the heart of this particular pedagogical endeavor: first, between two pragmatic models in education, of reading as 'extractive' and reading as 'reflexive'; second, between two 'business models' in education, of students as 'customers' and students as 'workers,' or workers-in-training; and third, between two theoretical models in economics, of (pedagogical) products as 'commodities' and as 'gifts.' I hope to demonstrate how TBL-as-product can be 'repurposed' for use by English teachers and students, both to resist its inbuilt tendency to reduce the reading of literature to the extraction of information, and to sharpen our sense of the value of textual ambiguity by recognizing and 'disambiguating' the rhetorics of business that would close ambiguity off.

The White Christian Shakespeare Complex, or Why Neoliberal Redemption Dramas are an Emotional Drain

Todd Barnes

This talk examines what Teju Cole named the "White Christian Savior Complex" and how this complex has been institutionalized in US schools. In the talk, I examine the "Shakespeare in American Communities" program, a private-public partnership between the National Endowment for the Arts, Boeing, the Department of Defense, PBS, and public schools. I survey a series of NEA-sponsored films, each of which addresses and depicts working class youth (often immigrants or students of color) who are "redeemed" by, and indebted to, a new Shakespearean paternity. While we often think of performance pedagogies as disruptive, my talk shows how these practices are recuperated though market-based performance pedagogies. The talk traces the rise of "the neoliberal arts" as curated and fostered by for-profit EMOs, Educational Management Organizations; these EMOs and their authors explicitly claim their mission to spread "the new paternalism" and prepare working-class youth of color for the service and care industries. While my project specifically focuses on the neoliberal performing arts curriculum and the for-profit privatization of public secondary education, its conclusions touch directly on the future of postsecondary arts and humanities education. Informed by feminist theories of emotional labor (Arlie Hochschild, Sianne Ngai), late Marxist theories of aesthetics (Jacques Rancière, Slavoj Žižek, Steven Shaviro), and theories of institutional performance (Judith Butler, Erving Goffman), my talk will illustrate how these neoliberal performance pedagogies drain emotional labor from students—by literally draining them of their tears— while interpellating them into the institutional and ideological drama of the White Christian Shakespeare Complex.

Classrooms: Neo-Liberal Learning Spaces and the Spectre of Unemployability

Russell Bentley

The instrumentalisation of higher education is an intentional outcome of the forces of marketisation, driven by the processes of capitalism and accelerated by targeted government policy. This paper explores the dynamics of certain forms of disempowerment specifically in the context of higher education, drawing on work about the built learning environment, the advance of technologies in education, and discourses of 'employability'. The aim is to draw together complementary narratives that are falsely promising the empowerment of students and which are, instead, entrenching the disempowerment of individualised consumers. Many have commented (rightly) about the consumerist narratives of contemporary higher education and, in the UK, the massive withdrawal of public funding from universities (which is misleadingly described as an increase in tuition fees). Far less is said about other changes that are profoundly affecting what are commonly labelled the 'content' and the 'delivery' of curricula. Here the discourses around employability become especially significant because they are the primary vehicle for intrumentalising education. My paper examines how the physical design of learning space in legacy estates and facilities in universities actively disempowers those who are said to gain autonomy through higher education. That

design, best characterised by the Allegory of the Cave in the Republic, prevents critical engagement with both education material and with the institutional structures through which access to it is made possible. So-called technology enhanced learning expands this beyond physical space to encompass cognitive space and, thus, allows technology to define the perceptual and intellectual spaces of learning. The already diminished emancipatory possibilities of education succumb to the fear of unemployability.

130 - Radical Transfeminism II: Radical Transfeminist Activism

I Have No Photo For You - liberal feminism, Germany's Next Topmodel and why it doesn't get better

Andy Misandry

The casting show Germany's Next Top Model is looking for a new supermodel and therefore sends a group of women through challenges of the fashion world. This year, trans contestant Pari made it into the show. She politicized her competing and told the jury about her trans status. The audience was able to witness an orgy of tolerance and transphobia, hidden inside a story of a girl who followed her dream. Becoming topmodel can get associated with the same quality as being trans. My paper will connect this to the femmephobic activism of groups such as Pinkstinks Germany, who target feminity in girls instead of girlhate in society. I will relate this analysis to my experiences as retail worker for Lush Cosmetics, where affective and emotional labour is both demanded and not paid for by the employer. I will argue how my femme position and queer eye enable me to make the costumers feel seen, accepted and appreciated in their needs. The observations of both worlds will be connected to a critique of the it-gets-better-narrative, where the trans body can succeed on neoliberal terms, if it erases the pain that lies in its present and in its future.

Trans as a fashion trend means that beautiful, cis passing trans people serve as exotified entertainers who automatically make their consumers into trans allies. The it-gets-better-story relieves companies and governments from responsibility for social change and justifies continued exploitation of the worker with a new focus on queer_trans_femininities.

Trans* generational sharing as a form of resistance to normalisation
Mylo Dylan

I seek to explore the possibilities of a history and future of the act of knowledge sharing as a form of resistance to normalisation. The rise of mainstream Trans* (mis)representations in western, capitalist, neo liberal societies, can perhaps be comparable to the gay liberation movement of the early 1990s when assimilation politics served to the ends of normalisation and inclusion of a homogenous gay population, derailing the radicalisation of gender and sexuality politics. It is my understanding that Society, media and gender clinics all function to breed a generation of liberal (or a-political) Trans*people, falling into the clutches of cis-centricity.

My intention, as an aspect of this study is to reach out across Trans* communities evidencing the growth of Trans* generational sharing concerning experiences and lived realities as a radical practice. Collecting these stories, insights, poems and experiences and sharing them is as integral to the nature of this topic, as it is crucial to be informed by lived experiences of other intersectional Trans* generations.

Within this context in regards to defining generations here I seek to explore how the word is mutated from its meaning in reference to time, age or fashion. Rather I propose to talk about Trans* generations, of a recognition of ones Trans*ness to a Trans*cendence of a liberal, binary concept of gender. A cyclical

radicalization existing through generations unconcerned with age, rather a collection of experiences to pass on, to create affective, ethical and politically sustainable communities.

Reclaiming Radical Transfeminism: Time-Travelling Trans* Politics In Neoliberal Times
Raju Rage

The paper mainly highlights the importance of a radical intersectional transfeminist critique of the limitations of liberal transgender politics that are being rapidly and unquestioningly taken up across the world, but focusing on London UK, as part of a wider culture and politic of neoliberal capitalism. The paper focuses on a contextual creative-activist perspective from lived experience rather than a theoretical discourse, but does relate and connect to them and to extending transfeminisms beyond rights discourses, to allow a conversation that could formulate critiques as evolving practices and theories.

131 - Noölogy and Technics II: Noopolitics: between Accelerationism and Nihilism

Symptoms of Digital nihilism. Toward a critique of Data behaviourism from Nietzsche to Stiegler and Rouvroy
Paolo Vignola

Antoinette Rouvroy's 'algorithmic governmentality' theory is both an useful tool to understand the risks of Digital Society and a powerful concept with which re-activate Nietzschean diagnosis of social decadence (with the notion of "data behaviourism") and of the leveling of Thought (by the ideology of "immediate real"). Considering these theoretical sides, and intertwining them with Stiegler's works, the paper aims to describe the main philosophical aspects of what one may call "digital nihilism", focusing on three of them and on their crisis: subjectivation/individuation, symptoms, critique.

According to Rouvroy, algorithmic government contrasts with the neoliberal one, which creates the subjects it needs for production and consumption, because it simply bypass the subjects focusing on temporary aggregates of infra-personal data which are exploitable at an industrial scale. As like as Nietzschean reactive forces, the 'force' of algorithmic government consists in separating subjects from their ability to live – separating them from their processes of subjectivation or individuation.

This first element should be connected with a double symptomatology, which may show us two problems: firstly, according to Rouvroy, the lack of subjectivity is coupled with the becoming impossible of any critique; secondly, with and maybe beyond Rouvroy, a symptomatological perspective can lead not only to recognize this weakness of critique, but also the risk of not recognize the very symptoms of it. This is the risk of "Big Data ideology", which is erasing every kind of narrative and "speakability" based on a critical point of view, which itself is disappearing.

Stalling Accelerationism: On the Fragility of Promethean Politics
Ben Turner

This paper will argue that Accelerationism and the work of Bernard Stiegler share theoretical perspectives on technological progress and the understanding that conceptual categories are contingent, and that connecting these two views requires a new political 'narrative'. These connections reveal two problems in the Accelerationist view, and a way of remedying these from a Stieglerian perspective. Distinctions between epistemological and political forms of abstraction, and between socially ratified and conceptual, and the 'representational' or neuronal basis forms of epistemology, render the Accelerationist position unable to

articulate that the contingency of the conceptual is rooted in the plasticity of the neuronal, precisely because this plasticity is itself modulated by the the dynamics of political & social reality.

By claiming that technics is at the root of these relationships, Stiegler provides a way of understanding the connection between technological progress, conceptual abstraction, and their politicization in the intertwinement of the technical, the social and the biological. Furthermore, that this technical constitution of rationality is pharmacological means that it is subject to an inherent fragility, rendering it political. This allows a stringent analysis of both how digital technologies exert power over our lives, and the potential for Acceleration to be stalled by the pharmacological constitution of new technological and conceptual escape routes. A pharmacological perspective on the relationship between epistemic and political forms of acceleration must be taken, so that the renewal of the enlightenment project that Accelerationism pursues avoids the pitfalls of the pharmakon.

Towards a Theory of Abstract Desire

Benoît Dillet

Abstract TBC

Break 15:15 - 15:45

Parallel Sessions 4 - 15:45 - 17:15

DFSR - Art and its Externalities II

From south London scrapyard to Glencore's annual general meeting in Switzerland
Tee Byford

The Social Mining Union (SMU), aims to reposition the role of the 'labour union' (and function of positive activism) within a globalized landscape of a hyper-consumer society, examining the industrial mining industry and peripheral territories it is associated with.

The Social Mining Union looks back at the industrial revolution when large-scale industries were centered on people and place. The paternalism of companies such as Cadbury and Unilever ensured that communities flourished around their places of work, sharing a common ground and an inherent sense of meaning. This affiliation between workers, industry and environment strengthened social and cultural values and cultivated prosperity at an individual level, which consequently had a positive effect on the commercial output.

The Social Mining Union proposes a new form of capital, cultural capital: to develop and facilitate the social connections between work and place and additionally to generate a positive environment for those people with some of the toughest jobs on the planet.

By working with people in Lewisham, London, to generate a hybrid design/mining discipline to venerate social infrastructures built upon the historical hinges of industrial Britain, whilst shifting the context assimilated to value within a global context

Mining discarded objects from all over New Cross (a district in the south London Borough of Lewisham), and 'mining' websites such as Gumtree and Freecycle for discarded computers (E-waste) I proceeded to sell this scrap back into local scrapyards.

Re-contextualizing the Rag and Bone man I wanted to encourage a new form of social activism within the local community of Lewisham.

Using the money earned from the scraped objects I proceeded to buy shares in Glencore (a multinational commodity trading and mining companyhttp://www.glencore.com).

As a shareholder, I gained direct access and was able to infiltrate the annual general meeting of Glencore in May 2014, designing myself as a major shareholder through the infrastructure of business cards and a union website in order to be taken seriously.

This project navigates new ways to engage with global superpowers, using alternative routes to access the centralised hubs and internal structures of these corporations by exploiting public company law (shares) and the by-product of big mining (scrap).

By questioning the role and accountability of shareholders, The Social Mining Union aims to initiate a dialogue between three groups: the miners, the shareholders/management and the unions.

Re-imagining Precarity: Feminist Art Practice as Militant Research
Sarah Charalambides

The term precarity has mostly been used in relation to the many varieties of unstable, insecure and flexible labour exploitation under neoliberal, post-Fordist capitalism. While recent debates on precarious labour address how exploitation has disproportionate consequences for women, there has been a striking absence of a feminist perspective. Beginning with an inquiry into the current de-politicised state of feminised labour, my paper will rethink and reactivate the political and cultural potential of precarity. I shall explore how the concept is negotiated and debated through Kamera Läuft! (2004) by the group Kleines postfordistisches Drama (KpD). This film project investigates the social context in which cultural producers have to position themselves as they are increasingly conventionalised into role models of economic privatisation. Drawing upon methods of militant research, KpD explores possibilities for (self-)organisation and resistance under precarious living and working conditions.

My paper investigates to what extent attempts to overcome the hierarchy between theory and praxis offer innovative avenues to re-politicise gendered labour relations. I propose the creation of new alliances between precarious subjectivities in fragmented, dispersed and individualising societies. In doing so, my paper will contribute to feminist political thought as well as to debates on precarity within contemporary culture and the arts. It will have implications for debates on labour, dissent and self-governance more broadly. The interdisciplinary nature of my project and its stress on knowledge production through discursive and creative artistic practices locates it firmly within current debates in visual cultures.

Abandon Hope? Art and Financialisation
Tom Trevatt

Under the prevailing conditions of neoliberal capitalism it is widely accepted as an incontrovertible fact that art exists in relation to, or at worst, complicity with, a capitalist mode of production. Not only are artists capitalists (as are, more obviously, dealers, gallerists and collectors), but that the very logic of art is inextricably tied to capital. Whether through its privileging of emancipation via individualism, or by the logic of heroism, art produces forms of subjectivity that just are capitalist. On the obverse of this is the dialectical positing of art as distanced from capital, that is, art as an escape, or autonomous zone distinct from the prevalence of the free market, or in an Adornian register, a social antithesis of the society from which it was

born. This distinction holds art in relation to its supposed opposite, thus reaffirming, in the negative, the all pervasiveness of the market. In contradistinction from this, I argue both, that this relation to capital has (falsely) been asserted as a necessity (in much the same way that contemporary forms of political economy assert financial neoliberalism as a necessity) and that far from trying to posit art as a space outside capital (as freedom from) we should aim to rearticulate art as a constructive force in the name of a postcapitalist invention, (as freedom to). Further, any claim to position art outside capital or to find local spaces of freedom from capital merely reasserts the latter's necessity and puts art (a) in the service of critique, which ironically validates – in a double move – that which it critiques and (b) in a logic of voluntarism

128 - Making I

Chair: Phil Thomas

Fight something, Refuse something, Break something, With friends. Or, "Ralph, the people were screaming and you filmed them."

Ralph Dorey

This lecture will outline these three areas, as well as counterpoints which resist the production of value, the reenforcement of hegemony and the denial of subjectivity beyond complicity. Drawing on The Situationist International, the individual and collaborative writing of Gilles Deleuze and Felix Guattari, George Bataille, Donna Haraway and Judith Butler the lecture will propose a concept of ludic nonproduction and collective mythmaking. In contrast to its labour conditioning pretender "sport", collective play (Adventure Play, the Edelweiss Pirates, resistance occupations, vandalism, sabotage, political illegalism, insurrection and a multiplicity of formless events beyond these) frequently privileges difference, instability and damage as its ephemeral form is brought into being moment by moment by the elements of its comprising assemblage.

Making as Learning: Rethinking Affordances of Cultural Artifacts

Zaza Kabayadondo

Let's examine a scene where six Zimbabwean medical professionals construct a low-fidelity prototype, a rough physical representation of an idea they have been exploring all morning. Their idea is a bottle-feeding prosthetic that could help an HIV-positive mother simulate breastfeeding her child when she is in conservative social company. Next to the team is a bin overflowing with scrap materials—egg cartons, chicken wire, old mesh ribbons, and polystyrene food containers—materials that take on a new life as the participants jointly make. The thing being made not only choreographs team member' activities; it makes different futures imaginable; and amplifies tensions in the team. I tease out three distinct layers of perceptual reasoning that are instilled in the prototype as it is constructed: 1) the computation of scenarios for using the bottle-feeding prosthetic ("mental"); 2) the tensions over breastfeeding that influence how the team approaches collaboration; and 3) the interweaving of material qualities with political perspectives that is unique to Zimbabwe as a setting for making. Gender and informal activity, kukiya-kiya, are useful analytical points for understanding how a thing becomes saturated with fluid sociocultural relations and contested perceptions of one's placement in global power structures. The analysis culminates in a set of provocations for the framework of "affordances" critical to the design of learning tools.

Making: Undergoing not Doing

Stuart Bennett

If we accept that art objects are not knowledge artefacts [Scrivener, S. The art object does not embody a form of knowledge. Working Papers in Art and Design 2 (2002)] then what types of knowledge are generated through making and how is this knowledge shared without the art object being rendered as a by-product of a knowledge generation process?

Addressing the problem from the standpoint of fine art education as a process of self-discovery, and as a practitioner currently on a research sabbatical, I propose to discuss the process of making as three distinct but entangled apprehensions.

Form: Alertness. Being in the moment, attentive to the fabric and impression of the conditions and environment. Being human.

Transformation: Understanding material. Enabling the evolution of an idea through responding to matter.

Information: Acquiring experience from published knowledge. Finding a context.

Making involves learning from a variety of different materials. 'Just making things' is disingenuous and lacks methodological focus. Making should open up perceptions of what is going on in our world so we can respond to it not just describe or represent it. This requires an understanding of an intermingling of the three apprehensions which are crucial to polymorphous nature of the environment of production: a sense of who, how, where, when and why, of undergoing not just doing.

129 - Noölogy and Technics III: Algorithmic and Machinic An-Aestheticism

Algorithmic An-Aesthetisation: Computational Knowledge and the Defeat of Sensibility

Sara Baranzoni

With respect to the construction of reality, the age of computational turn seems to have celebrated the victory of a purely rational thought over the limits of a modern rationality still anchored in empirical experience and distorted by individual perception (Rouvroy). Contemporary data-gathering and storage technologies represent the definitive achievement of this rationality, describing a world where meaning is already there, waiting to be discovered by algorithmic operations that render correlations between data visible and immediately available, relieving human beings from the harsh tasks of interpreting and evaluating facts.

The aim is here to criticize this pretended universally valid way of processing the world: an "ideology of objectivity" that conceals highly operational attempts to structure the possibilities of actions of bodies, minimizing the uncertainty of human agency. If in the field of knowledge this consists in rendering any interpretative skill irrelevant, making thought automatic (Stiegler), such automation is redoubled by the reconfiguration of informational and physical environments, which "profile" users and level their attention on particular functions, producing reflex responses rather than deep emotional and cognitive processes. Moreover, the general anaesthetization of sensibility (Montani) performed by data and patterns of behaviour is also a way to render sensibility computable in its turn, creating a world where digital signals and things are indistinguishable, and data about sensibility are at the same time data of sensibility (Hansen).

The question is then about the possibility to separate theory and experience from their apriori formulations, that is, to re-capacitate sensibility to their contingency, unpredictability and singularity.

Negative Dialektik, pharmakon and cinematic operative model

Carlos Natálio

Over the years the medium of cinema has been a place for formatting through ideology but also expanding the sensible experience through trauma. This double way will lead us to confront two conceptual perspectives. On the one hand, Theodor Adorno's Negative Dialektik forged in 1966, especially in the importance of contradiction as the right condition for a concrete utopia that might lead to a reconciliation of human and nature (and we might had, technics). On the other hand, following Bernard Stiegler, following Jacques Derrida, a pharmacological approach for the use of technics, where its positive and toxic uses should be considered in a context of a founding "défaut" of existence. The conclusions of the proper positions of positive and negative "charges" will be seen through the perspective of cinema, namely the occupation in editing of these positive and negative spaces for the most effective use of them as hermeneutic paths used within the digital architecture. Moreover, what remains to be thought is what places will these positive and negative spaces held within a "cinematic operative model". After industrial cinema, its legacy bear the form of a model of composition that works through transductive operations of manipulation and creation of meanings from the iterative and progressive juxtaposition of images and sounds in a continuous temporal flux. This model abandoned the materiality of medium and serves today as one guiding line to a much vaster process of audiovisualcy. Therefore, negative dialectics and pharmacological approach will be taken as two ways for modelling perceptive economy, and with it, an "anthropo{mise-en-s}cène" played in biopolitical terms, in search for a better, wittier, quality film for our lives.

Asger Jorn's Bean Machine: An artistic critique of functionalism and its implications for today's 'Smart Cities'

Christopher Collier

The art historian T.J. Clark labelled Danish artist and philosopher Asger Jorn the greatest painter of the 1950s, yet Jorn's writings remain largely unknown. A onetime assistant to Le Corbusier, Jorn was passionately interested in architecture, but came to reject the functionalism of his former idol. In this paper, I set out how Jorn's somewhat obscure theoretical developments upon Surrealism might inform a contemporary critique of today's so-called 'Smart Cities'.

In 1958 Jorn used the illustration of a 'Galton Box' - a device developed by mathematician Sir Francis Galton to demonstrate probabilistic distribution - in order to show how industrial automation could result either in a tyranny of probabilistic governmentality, or a new creative society, freed from labour. My argument is that Jorn saw a governance by probability as a kind of totalitarian closure of possibility, and developed his epistemological method of triolectics, out of the Surrealist notion of 'objective chance', precisely to fight this danger.

In this paper I explain how Jorn uses the example of Galton's Box to develop his concept of chance in critical dialogue with Surrealist experiments in automatism. I explain how Jorn's critiques of the contemporaneous technocratic tendencies of the 1950s and 1960s can be seen to anticipate notions of governmentality found in the work of thinkers such as Michel Foucault, and later Antoinette Rouvroy. Finally, I propose that Jorn's warnings regarding a reductive functionalism hold renewed relevance today, as one basis for a critique of the so-called 'Smart Cities' agenda of the present.

131 - Truthful Politics I: The Ontology of Truth

Chair: Hannah Richter

The Truth of Undecidability: On Recent post-Lacanian Realisms

Guillame Collett

Both critically reacting to and newly invigorated by Meillassoux's work, recent post-Lacanian realisms have sought to question the latter's conflation of truth (radical contingency) with the One (its Necessity). In particular, Paul Livingston's meta-formal realism and Lorenzo Chiesa's meta-critical realism, convergent in many respects, have sought to locate truth at the level of the undecidability between the phallic One of totalisation and the contingent and singular not-One of feminine sexuality (Chiesa), or between inconsistent (paradoxical) completeness and incomplete consistency (Livingston). For these new realisms, the One must be subtracted from truth; however, unlike Badiou's enterprise, which makes this same claim, the aforementioned realisms posit truth within the very oscillation between inconsistent completeness/ consistent incompleteness, the One/not-One. For both these authors, the One(/not-One) undeniably undergirds our everyday lives – in the guise of (im/possible) love (Chiesa) or through language's syntactical need for a kind of (para/doxical) totality of langue or system (x is purely not-everything which can be substituted for it within the rules of a language) (Livingston) – and as such any political thought blindly following the only partial insight that the One is not is bound to run up against overwhelming practical evidence to the contrary. Rather than envisage a revolutionary society founded on the not-One (as does Badiou), but without hypostasising this One as a realist necessity (cf. Meillassoux), this new realism of logical undecidability offers a third way capable of better interrogating the politics and ontology of Oneness and truth.

"Real Circumcision is a Matter of the Heart": Badiou's Pauline Universalism and the Foreskin Question.

Jordan Osserman

My paper examines Badiou's embrace of universalist truth from a particular angle: that of St. Paul's stance on Jewish circumcision, namely Paul's claim that "a person is a Jew who is one inwardly, and real circumcision is a matter of the heart—it is spiritual and not literal." (Rom. 2:25-29) Badiou uses Paul as an exemplar of his theory of subtractive universalism; we might even say that, rather than reading Paul through Badiou, one could read Badiou's ouevre through Paul, so close are their political and philosophical commitments. Badiou unreservedly supports Paul's stance on circumcision, arguing that it constituted a rupture from within the Pagan-Jewish divide of Paul's time, making possible the emergence of a universal truth. However, for the Jewish studies scholar Daniel Boyarin, Paul's rejection of circumcision constitutes a Platonic vision of the universal — which continues to this day — that is premised on the violent erasure of difference and the particular, paving the way for anti-Semitism and other crimes of exclusion. I believe that these opposed positions on Paul and circumcision function as an interesting homology for the larger divide on the left over the question of "truth." My paper juxtaposes these positions in order to shed light on their respective theoretical impasses as well as possibilities for rapprochement.

The truth of the problem: towards a non-dogmatic political ethics

Chris Henry

This paper argues that constructivist philosophy contains within it an ethical prescription with which to address political practices. I start my paper with Badiou's description of contemporary politics as the realm of sophistry, where individuals juggling opinions take the place of truthful, or significant, political action.

Furthermore, as Badiou states in Ethics, contemporary ethics are opinions of the "other", where the '"other" is acceptable only if he is a good other–which is to say what, exactly, if not the same as us?'. Despite his lucid critique however, I argue that Badiou's ethics are based on the idealist instructions of mathematics and axiomatic prescriptions he cannot justify. As such, they are both dogmatic and homogenising.

Counterposed to Badiou's idealist instruction, I use Deleuze's work on the truth of an event in Difference and Repetition to show that his onto-epistemology avoids the traditional critique of truth that also plagues Badiou: that models of truth rely on authoritative assumptions they cannot account for. Rather than external conditions dictated by an authority, Deleuze's truth is ontological founded upon the internal conditions of a well stated problem because, as he says, 'a problem always gets the answer it deserves'. Accordingly, I show that Mill's ethical imperative to maximise the individual's rational development is the same imperative within Deleuze's immanent philosophy, though only when stripped of its correlationism. Founded on the posing of questions, the ethical decision is that which maximises what Massumi calls the 'autonomy of affect', or the potential to actualise a life.

131 - Political Violence II: Reconciliation, judicialisation, depoliticisation

Chair: Mayur Suresh

State of exception in 1970s Northern Ireland

Rosa Gilbert

I would like to present a paper on state of exception in Northern Ireland. In the 1970s, acts of violence perpetrated by republican armed groups were increasingly understood as terrorist, in line with the government's criminalisation (and therefore depoliticisation) policy. The use of repressive and discriminatory emergency legislation in Northern Ireland from the 1922 to the present day bears resemblance to the colonial emergencies of Kenya and Malaya, and to the special laws in Italy and emergency laws in West Germany during the 1970s. The concepts of sovereignty (Schmitt, Agamben) and legitimation of violence (Weber) here are key: the British state used collusion, torture and extra-juridical killing in Ireland, occupying the zone of indistinction beyond yet within lawful practice (Agamben). The Battle of the Bogside in 1969 led to the creation of Free Derry, a no-go zone for military and police, and reporters were surprised to note that despite it being 'lawless' it was the only part of the city free from bombings and shootings.

The criminalisation of political violence coincided with the increasing recourse, by Irish republicans, to international law and human rights during this period. Whilst this held a degree of success in embarrassing the British government for its record of torture and internment without trial, it somewhat depoliticised the discourse in its appeal to humanitarianism. Like many other struggles (including women's liberation), this allowed it to be co-opted for the rights of the individual rather than challenging the power structures that are themselves individualising (Foucault).

Revolutionary justice, historical truth and political subjectivity. Discourses of post-war retribution in Hungary

Máté Zombory

In Hungary, questions of political violence of the recent past were central in the historical period between the end of WW2 and the communist takeover. In the eyes of the contemporaries, one of the key preconditions of social-political reconstruction was political justice that should call to account all those who contributed to the national catastrophe.

Through the analysis of contemporary legislation and public debates, the paper will examine the social role attributed to the people's courts, focusing on 1945-47. The model of revolutionary justice was based on the refusal of reconciliation, and besides calling to account those responsible for the Hungarian national catastrophe, it had, according to the contemporary social imagination, an important role in uncovering what had really happened during the war years in Hungary, and even before. Thus the paper will analyse the principles of the construction of historical truth in the people's courts' practice, and the way political subjectivities are constructed in the discourses related to these tribunals.

Today, the perception of the people's courts is highly ambivalent. Instead of judging their role according to the present day regime of historicity (Hartog) and normative order (defined by the canonised memory of the Holocaust and the human rights paradigm), the paper aims at demonstrating how justice, transmitting the past and political emancipation were related in the contemporary discursive setting. The prospective (Lotman) case reconstuction allows to critically understand the present day discursive order (in the manner of Foucault's 'history of the present').

The Nuremberg Legacy as the result of a critical praxis: Argentina as a Case of Study
Alexis Alvarez Nakagawa

The legacy of Nuremberg has been re-signified today in such a way that its original radical meaning is no longer present in the institutional and academic fields. The emergence of the so-called transitional justice in the years 1980-90 represents the most successful attempt to discipline the legacy of Nuremberg. Arguably, on the one hand, the transitional discourse makes that human rights trials be a discretionary option –thus undermining the possibility of doing justice–, and on the other hand, drew a distinction between perpetrators and beneficiaries, subtracting these latter of any responsibility by depicting them as bystanders or even as victims. My intention in this paper is to show, with an exploratory aim, what the original legacy of Nuremberg was, and how it was re-signified by the transitional justice paradigm. My argument here is that Nuremberg, and its affirmation of the possibility of doing justice in the present time, could be seen, at least partially, as the product of the praxis of some critical scholars that belonged to the Frankfurt School; a legacy that was kept alive later on during the Cold War period by many leftist political activist first in the Russell Tribunals and then by the anti-colonial struggle movement. After that historical recount, I will argue that the process of memory in Argentina could be an interesting case of study in which we can see the tension between the transitional model and the original model of Nuremberg. Moreover, I will also point out that the most radical legacy of Nuremberg seems to be gaining momentum in the recent years of the Argentinean experience. Finally, to conclude, I will call attention about the temporality constructed by the transitional literature and how it affects the current discourse of human rights. It will be evident, then, that the need to rescue the radical legacy of Nuremberg –with its affirmation of the present time as a relevant time for justice–, is today an urgent task for any critical engagement with human rights discourse.

Book Launch & Reception - 17:15

Saturday 27th June

Parallel Sessions 1 9:15 - 10:45

DFSR - Theory Lessons III: Deleuze and the Classroom

Chair: Eric Daffron

Between the Devil and the Deep Blue Sea: Law, Mastery, Leadership and Collaboration in the classroom

Charlotte Knox-Williams

Is collaboration between a teacher and a class, in defiance of the fixed roles, behaviors and responsibilities that govern teaching and learning, ever really possible?

In addressing this question, the proposed presentation adopts a particular attitude towards theory, approaching practices and texts as unruly siblings or Siamese twins. It is not always clear to us who is in control, just as it is difficult to judge where one begins and the other ends or which of them is lying and which is honest. Interlinked, they collude with one another and whisper behind our backs.

Presenting classroom practices that explore issues of leadership openly with groups of learners, and drawing on conversations with experienced teaching professionals, the presentation will be informed by current teaching modes and models. The Rhizome is a concept lifted so often from Deleuze and Guattari's writing that it has been diluted almost to the point of uselessness. It will be reconsidered here, via the famous passage concerning the wasp and the orchid, interconnected with an expanded notion of the sign as pedagogic encounter and interlinked with the concepts of slave and master that Deleuze develops from Nietzsche. These theories will accompany, interrupt and augment accounts of pedagogical events, leading to conclusions that consider the contortions that might be necessary for a teacher to adopt the role of collaborator.

Rethinking the aim of higher education: towards an art of conscious self-finding

Gülru Gözaçan

In The University in Ruins, Bill Readings urges the intellectual to own responsibility to Thought at the end of the epoch of the university as ideological arm of the nation state and the beginning of the bureaucratic corporation. Teaching at a time when the university is practically run like a corporation and when students cannot but view the university as a business dispensing them with diplomas, and themselves as consumers with a claim to a product—namely, the degree—the problematic of Thought has to be recast in sight of the fact that corporatization of the University produce subjects who are actively resistant to any obligation to Thought. I take Thought not to be conceptual apparatuses that make it possible, but as encounter, in the way Deleuze suggested Thought to be not an object of recognition but a fundamental encounter. I address how classrooms might still function as sites where Thought happens rather than where knowledge is merely exchanged. I examine how the University participated in its instrumentalization by the marketplace and in what specific ways students—and often, most of us—display such resistance, particularly toward an unsettling of mental and affective habits, which is symptomatic of the degree to which students force us to return our responsibility to them and to Thought. Precisely by having to transform our training in speculative thought into an "art of conscious self-finding." The classroom may be a site where we practice this aspiration rather than insist on the mental ordering of knowledge.

Power and Discourse in Artistic/Educational Hybrid Institutions: the Case of 'Former West'

Angeliki Roussou

Since the mid-1990s the art world has witnessed an unprecedented emergence of discourse within its realms of production and distribution – generating prolific ongoing debates about a possible 'educational turn'. At the same time, traditionally non-academic, art-world practice and discourse have been integrated in art schools not only as peripheral activities but as core parts of academic courses. The convergence of the art world and art schools has produced institutional hybridizations which in turn often uphold bottom-up participation, open-ended processes and the potential for experimentation.

This paper examines the nature of this institutional hybridization and its potential to disrupt established power structures within the knowledge-based complex of art education and the art world. In order to do so, it focuses mainly on the 'Former West' project as an institutional product of this hybridization. Former West describes itself as 'a long-term international research, education, publishing, and exhibition project (2008–2016)' situated 'within the field of contemporary art and theory'. Its network of collaborators comprises some of the most influential contemporary art institutions in Europe (both art schools and art centres).
Former West is seen as a fluid platform that institutes differently in a process-based mode. Are experimental and open-ended formats enough to challenge the logic of the expert schoolmaster (or critic or curator)? How are issues of access still at play within this debate? In order to tackle the above questions, Michel Foucault's concept of 'parrhesia' as truth-telling and the ways it can condition democratic institutional formations is largely employed.

128 - Legacies of the Immaterial in the Arts and Practice II: Language, Signifying, and the Immaterial

Chair: Sam Wilson

Picture language and its critique in Adorno, Neurath and Brehmer

Sam McAuliffe

For Adorno the image character of "totally administered society" is not a secondary, accidental attribute of the latter but the expression of a determinate historical tendency, the driving force of which is the dialectic of enlightenment. The progressive rationalization of thinking is founded upon the image's negation, it renounces the image as an impediment to thought, as mythic remnant; and yet, inasmuch as this process is subject to a dialectic, negation here does not occur without at the same time paving the way for the image's return, the relapse of reason into myth once more. This thesis is considered in 'Picture-book without Pictures,' a key fragment found within Minima Moralia (1951). "The objective tendency of the Enlightenment, to wipe out the power of images over man, is not matched by any subjective progress on the part of enlightened thinking towards freedom from images." As such, the form of thought "unleashed" by the Enlightenment culminates in an epochal "second figurativeness" [zweite Bildlichkeit]", an image-world that spans "the little silhouettes of men or houses that pervade statistics like hieroglyphics… countless advertisements, newspaper stereotypes, [and] toys."

This paper seeks to examine the historic ground of this specific regime of images, its structure and substance, as it emerges in two distinct, yet theoretically related, configurations: firstly, Otto Neurath's Isotope system (1936), a positivist "picture language" (Bildersprache) that considers the image a transparent and universally intelligible means of pedagogical communication; secondly, the graphic practice of K.P. Brehmer (1971), whose critical interrogation of the visual forms of late capitalist production lays bare the tensions that punctuate this image-world.

Situated Deconstruction: Conceptual Writing and Signification from the Inside

John Nyman

In his unfinished manuscript The Prose of the World, Maurice Merleau-Ponty writes, "Everything I say about language presupposes it, but that does not invalidate what I say; it only shows that language is not an object, that it is capable of repetition, that it is accessible from the inside." I argue that Merleau-Ponty's philosophies of language and situated consciousness motivate a crucial inflection of the infamous deconstructionist slogan "there is nothing outside the text," specifically with reference to another of Jacques Derrida's methodological comments: "We must begin wherever we are [...]: in a text where we already believe ourselves to be." Not only the deconstruction but the deconstructionist herself, as the embodied locus of her scholarly activity, is situated within the text, and her practice is not so much an analysis as it is a description of her atmosphere or milieu. Moreover, such a situated deconstruction is urgently demanded by the contemporary conceptual writing and poetics of artists/thinkers such as Vanessa Place and Kenneth Goldsmith. If the production of texts wholly transposed from non-literary contexts and sources can be understood as literary, traditional theories that couple signification to "texts" themselves (i.e. uniquely generated collections of spoken or written symbols) must be abandoned. Instead, significatory efficacy (in its literary as well as political and epistemological senses) must be accessed from the inside, as dispersed across the networked situations of readers and editors as much as those of drafts and publications, along the contours of what Vicki Kirby calls a "general text."

Reversing the 'Odysseus Effect' in Barbara Köhler's *Niemands Frau*

Rebecca May Johnson

In Dialectic of Enlightenment Adorno and Horkheimer posit the effect of Odysseus' triumph over the Sirens as the crossing over of language into a position of designation, separated from the material flux and danger of the body (represented by the Sirens). The transformation that they assert takes place in language is reflected in the position of Odysseus at the mast of his ship — his operational advantage is achieved through the occupation of an external position, where all is seen (and thus rationalised, measured, described) — and nothing partaken of.

Barbara Köhler's critical engagement with Homer's Odyssey (and canonical Western culture at large) in Niemands Frau constructs a poetics where the reader may not 'dematerialise' their body to the position of an external observer. She constructs a Siren-like language which insists that the reader hazard her or his mind and body if they are to access and enjoy its web of signification. This paper demonstrates how, on the level of signification, of grammar and the book's own material construction, Köhler attempts to reverse the dematerialising, and thus deadening, 'Odysseus' effect on language — endeavouring to bring it back to life.

129 - Questioning the Digital III: Questioning the Virtual

Chair: David Berry

Exploring the virtual dimensions of real-world geographies: The case of location-based services and a sense of place

Mike Duggan

The convergence of the material and the digital, as mediated by mobile technologies, has been well documented across the social sciences in recent years (de Souza e Silva, 2006; Graham et al, 2012; Kinsley,

2014b; Leszczynski, 2014). Indeed, such a convergence has produced a growing body of work that is interested in exploring the spaces in between - the hybrid, augmented and mediated spaces - which has challenged the 'virtuality' of the digital often assumed. Whist this work remains notable for its empirically driven analysis, there is further scope to explore the philosophical and theoretical underpinnings of the space(s) produced, in part, by digital technologies.

With a focus on digital maps, which are increasingly permeating the activities of everyday practice, this paper will explore how the appropriation of critical thought in metaphysics, technics and socio- technical assemblages may be used to inform a culturally led analysis of digitally-mediated geographies. In doing so the paper will draw upon philosophical enquiries outlined by the likes of Aristotle, Bernard Stiegler, Gilles Deleuze, Manuel Delanda Slavoj Zizek and others, in order to highlight how the space(s) produced by engagements with the digital map are constituted by an unfolding assemblage of the affects, events and embodiments derived from an immersion and interaction with softwares, hardwares, interfaces, cultures, consumption practices and capitalist forces.

In essence the paper will examine the unfolding constitution of place in the so-called digital world and aims both to engage with and extend existing research and thought to highlight how interactions with the digital are coming to produce novel, and often philosophically challenging, forms of engagement with the material world.

Layered Community Space in the Digital Age

Ben Walker

The interrelationship between digital technology and social space was explored by Kitchen & Dodge in Code/Space (2011), using Massey's (2005) theorization of social space as relationally constructed. Kitchen and Dodge postulated that the prevalence of technology has brought about a situation where computer mediation forms an integral part of the space, so code contributes to the formation of social space. However, these perspectives have failed to address the growing hybrid (online/offline) context of community social relations, specifically the issues surrounding the simultaneity of process required by relational space. My paper addresses this issue of asynchronous relations through the internet and the construction of a sense of community social space. I use an ethnography of the Furry community to illustrate the viability of coupling notions of relational space with Gotved's (2002) Topology of Online Space to produce a layered space approach to online interaction. My argument is that, whilst Kitchen and Dodge's (2011) code/space provides a workaround for the synchronicity issues, code/space fails show why such a layered space is important nor does it provided an adequate understanding of the implications for human subjectivity. By closely examining the experiences of the Furry community, I am able to shed new light on the little-recognized issue of asynchronous hybrid community relations.

Football fans and algorithms: an anthropological attempt to salvage "the virtual"

John McManus

It has become progressively rare to see 'virtual' used to describe interaction with computing. Given the increasing ordinariness and permeability of computing technologies, many – including the conveners of this stream! – prefer broader-sounding monikers such as 'digital' as the heuristic to bind study of their effects.

Yet as Deleuze and his acolytes have shown, the term 'virtual' need not be linked to notions of simulation but can be considered a form of potentiality (Deleuze 2002; Massumi 2002). In the 'age of computing' we are operating in the half-life of a term that has referred to such disparate concepts as manliness, virility and virtue and has underscored 'longstanding oppositions of mind versus body, object versus essence, and structure versus agency' (Boellstorff 2008, 19).

Taking to heart the call for fresh approaches, I route this idea of virtual as potential back into the study of the digital. The result is what I term an 'anthropology of the gap'. The virtual can be said to exist whenever there is a perceived gap between experience and 'the actual'. The gap becomes the object of enquiry - where it emerges, how it emerges. Or, rather, the practices by which individuals interact with the gap: the attempts to elide it, to accentuate it, to use it fulfil potential or re-establish determinacy.

The argument proceeds through ethnographic engagement with Turkish diaspora football fans across Europe. Stripping away the exceptionality of 'the digital' or 'virtuality' allows us to better understand the politics of recognition for 21st century Turkish diasporans (perhaps communities more broadly), the skills need to make an incursion and the constraints on interaction.

130 - Political Violence III: On violence: Where Sovereign and Resistance Meet

Chair: Paddy McDaid

Kinds of Violence

Brendan Hogan

Gramsci's heroic efforts to provide a space for political action that is not reducible to mere labor power or technology is well noted. His rejection of crude methods of force as represented, as he saw it, by both certain Soviet Marxists contending for leadership of the revolution and Fascists in Italy is also well known. However, it is clear that Gramsci saw violence as a legitimate means at certain points in history. There is a time when a 'war of maneuver' is called for. The question then becomes at what point must one enlist violence against the forces of exploitation and domination. In this paper, I would like to examine the global systemic conditions relevant to such a question at our neoliberal juncture in order to illuminate the global problematic situation, with specific reference to violence stemming from the ideological function of neoclassical economics. Special attention will be paid to political economy, as legal regimes are intertwined with modes of reproduction. I will set forth positive measures for the reciprocal violation of certain 'negative rights' in the liberal tradition, in light of the technological means available. I will then turn to a theoretical justification for violence in this Gramscian register by bringing him into conversation several thinkers evinced by a recent philosophical treatment of the concept of violence, Richard J. Bernstein's, On Violence.

"We're getting closer": remembering the Angry Brigade and the problem of revolutionary violence

J.D. Taylor

This paper presents the emergence of politically-motivated acts of left-wing terrorism in Britain between 1967 and 1972. It introduces an amorphous and now popularly-'forgotten' grouping called the 'Angry Brigade', which carried out around 26 attacks against high-profile political targets over 1970 and 1971, and claimed responsibility using communiqués sent to the underground press. A large but clumsy police investigation led to police harassment of much of the British counterculture and culminated in the major trial of the 'Stoke Newington Eight' in 1972, in which the revolutionary socialism of the British New Left seemed itself charged and judged guilty. It draws on recent archival research to present contrary memories of its political violence, from Stuart Hall's hostility and John Barker's disavowal, to the Situationist romanticism of Tom Vague, and the wider 'silence' of other Angry Brigade members since.

The paper then reflects on the proximity and distance of left-wing political violence from this period. Angry Brigade members have publicly expressed regret over the bombings and drawn attention instead to their trial, but these frames of 'memory' and 'success' still remain undefined. Drawing on a Spinozan concept of 'collective desire' and Benjamin's "Critique of Violence", it theorises the law-making and law-destroying

aspects of the Angry Brigade's campaign and Stoke Newington Eight trial within its wider political context. Against popular memories of '68 as a watershed of utopian dreaming, this paper restores attention to a problematic emergence of revolutionary violence in an internationalist, future-facing milieu of student activism and countercultural experimentation.

Law and Violence: Benjamin's Critique of Violence in Dialogue with the Lacanian Real

Irem Taşçıoğlu

A certain fantasy of the legal space is at stake when the 'rule of law' is considered to be the fundamental framework to   address and resolve past injustices . This fantasy of the 'Justice of Law' is, in the psychoanalytic sense, an imaginary scene that represents the fulfilment of a wish which is structurally impossible. Today, one of the manifestations of this is   the 'liberal-democratic' reconstruction of the past atrocities which occurred as a consequence of state violence in terms of 'exception to the (legal) norm' that posits an unbridgeable gap between law and violence. This paper tries to figure out ways to traverse the fantasy at work in this model by reconceptualising violence as interior to law rather than exterior to it. As part of this quest, I read Walter Benjamin's work, Critique of Violence in dialogue with the Lacanian/Zizekian idea of the Real that offers us a way to go beyond the normality/exception paradigm. The crucial point in this quest is to scrutinize the Lacanian idea of the 'traumatic' identity of law and crime as the founding violent gesture that constitutes the legal-political order as such. This paper claims that Benjamin's theoretical understanding of the relation between law-making and law-preserving violence can be very helpful to enrich our comprehension of this foundational act and its relation to law. I argue that an exclusive emphasis on 'law-making violence' (the foundational act) has a certain tendency to reproduce the normality/ exception paradigm, this time through the fantasy of a 'sovereign decision' that would bring the psychoanalytic inquiry close to a Schmittian account. On the other hand, the revelation of the intimate link between law-making and law-preserving violence will help us to posit violence not just as part of the a priori founding exception, but also as part of the normal functioning of law as such. This mode of analysis gives us a better description of the Lacanian Real in such a way that it is not purely relegated to a register outside the Symbolic Order but also conceptualized as an inherent impasse and deadlock of the latter.

Medieval Memories, Advanced Warfare and the Death of Perpetual Peace—drones and the hermeneutic return to just war

Maxwell Fionn Byrne

This paper draws on my PhD work on drones and international law. It will consider how drones are eliciting an hermeneutic shift within the international community away from what might be termed the cosmopolitan ideals of the nascent United Nations in which force was anathema, towards a situation in which broader notions of war as legitimated by a causa justa prevail. I will first provide a brief sketch of just war theory from St Augustine's preservation of the moral order to Kant's cosmopolitanism in order to situate the paper within a dynamic theoretical context. Secondly, I will discuss the growth the jus ad bellum (the law on the use of force) and the hermeneutic uncertainty that has developed since the founding of the legal framework under article 2(4) of the UN Charter, between uses of force as the exception and as the norm. It will be contended that until around 2002, this hermeneutic uncertainty remained broadly academic and stable with neither side dominating. However, since the proliferation of the drone and its subsequent growth into near-ubiquity both inside and outside conflict zones, this tense balance has been destabilised and a permissive paradigm is coming to govern the interpretation of the jus ad bellum. Finally it will be shown that this shift in the dominant hermeneutic scheme represents a global recalling of medieval memory, a return to notions of the legitimation of war through the preservation of moral order and the death of peace as a perpetual project.

131 - Interruptions III

Chairs: Tom Gould & Joel White

Let's kill the audience: a manifesto for art music in the 21st century

John Hails

Separating musical performance aside from everyday life through ritualistic presentation (as Christopher Small attempts to illuminate in his book Musicking) effectively removes any possibility for the music to interact with or interrupt the community into which it is embedded. Despite much being written about the power of music to influence and inspire societal change, the classical music industry, including some of its avowedly experimental and avant-garde corners continue to insulate their audiences from what Benjamin describes as the transformative power of the shattering of tradition. In this way, the aura of the work, its authenticity and authority is maintained as a commodity against the democratic processes at work in the 'age of mechanical reproduction'. David Stubbs' 2009 book poses the question 'why [do] people get Rothko but don't get Stockhausen[?]' and this ritualised insulation of the 'concert work', and the prevention of the work from acting as an interruption to community can be viewed as contributing, if not causing, this disjuncture between the sense of ownership that the general public seem to feel towards contemporary visual art that they do not appear to feel towards contemporary sonic art. If we, like Bürger, view part of the role of contemporary art music being to function as an avant-garde ahead of the army of society, then as composers, performers, and programmers, this paper argues that it is our responsibility to create possibilities for interruption through dismantling the ritual of the concert hall and embracing the aesthetic of sound art and the installation.

Narcissist Ironic Nostalgia and Pseudo Meta Reflexivity. The Hipster Figure as a Post-Theoretic Projection in Late Capitalist Culture and Theory

Par Engholm

This paper addresses the fugitive character of the hipster as a symbol of both interruption and introspection of contemporary projects of identity; of narcissist post-irony in an era in which the ironic gesture itself as gone stale. The hipster exhibits a dialectic between subculture and high culture, between counterculture and commercialist culture, in which outwardly incompatible attitudes towards the popular, the past, tradition are merged in ways which seems to defy theorisation: as if even Geertz' concept of thick description fails to capture the post-post-modern transgression of game and seriousness; work and play; concealment and exhibition, back- and frontstage, practice and performance; and the normal preventive disposition towards cognitive and practical dissonance seems to have been suspended. Thus, the hipster stands as the epitome of the hyper-reflexive, but at the same time ironically embracing as well as seriously rejecting the labelling process in which (s)he is both the subject and object.

On the one hand I investigate the Hipster's nostalgic embracing, consciously ironic exploration, of the past, of usually denigrated forms of culture (the nerd, kitsch, camp, mass culture) as an openly stylised critique of Plebeian non-critical, non-reflexive imitation. On the other hand I explore and criticise the rise of ironic pragmatist-inspired (post)theory in which the cultural/theoretical idea of irony is expressed as the postmodern response to a fully Enlightened world in which structural and cultural determinants are exposed and therefore transgressed and even nullified; and I argue that it fails to capture the ideological nature of these post-social assertions.

132 - Bad Language II: The Politics of Meaning

Chair: Jonathan Stafford

Ignorance of the signification of words in Thomas Hobbes's Leviathan

Lev Marder

Thomas Hobbes was deeply concerned with what he refers to as "ignorance of the signification of words". Devoid of a single authority guaranteeing the signification of what people say, words like "traitor" could be used against anyone in society including the King himself. In the paper, I examine the political implications of the "ignorance of the signification of words" in Hobbes's Leviathan. The conventional interpretation is that this form of ignorance is a problem for Hobbes and requires an absolute sovereign power to produce and police indisputable signification. I challenge this interpretation that for Hobbes ignorance is the problem and knowledge is the solution. I show that for Hobbes, "ignorance of the signification of words" both facilitates and hinders formation of power relations and establishment of authority. Hobbes highlights the paradoxical operation of this ignorance and thus renders possible the rehabilitation of the meaning of the "ignorance of the signification of words" that supports political order regardless of its monarchic or democratic nature.

Bleeding In/Out: Menstrual Subversions in Philosophy and Visual Culture

Fumina Hamasaki

Sylvia Plath sings in her poem 'Kindness' (1963): 'The blood jet is poetry / There is no stopping it'. Alongside the debates on the female maternal body in the Second-wave Feminism in 1960s and 1970s, the feminist artists started to challenge the masculine notion of 'being', which is established through the rejection of the fertile female body. Especially, the critique of the phallogocentric ontology by the feminist artists, I would argue, was done with the focus on menstruation. By making what is supposed to be 'invisible' into 'visible', the female artists write otherwise in metaphorical or literal ink of milk and blood.

In this paper, I explore how representations of menstruation are deployed to question the phallogocentric concept of 'being' in certain philosophical texts by French Feminist Luce Irigaray, Helene Cixous and Julia Kristeva, as well as in visual performance texts, many of which pre-date those of the philosophers. These include: Shigeko Kubota's Vagina Painting (1965), Vera Chytilova's Daisies (1966), Barbara Hammer's Menses (1974), and Carolee Schneemann's Interior Scrool (1975 and 1977). In these texts, representations of menstruation emerge as a subversive discourse that threatens masculine models of subjectivity through its discursive link to breast milk. On account of the existence of a potential 'other' inside her in the form of an egg, these texts use menstrual blood as an ink to write otherwise; menstruation subverts phallogocentric models of subjectivity.

Closet and Class in Connemara: The Colours of Man

Seán Michael Cotter

Published in May 1986, the canonical Irish-language short story Féincheist – translated into English as The Colours of Man – by award-winning author Micheál Ó Conghaile (1962-) depicts economically disadvantaged, closeted, gay Irish-speakers' experiences. Set in the midst of the AIDS crisis, the Troubles, and effects of economic recession, the story supplies particular queer perspectives on class and the structures that support it. Ó Conghaile gives voice to the invisible sexual and social subaltern produced by the Irish socio-religious state's Gramscian notions of normality. These liminal characters struggle against a

hegemony that enforces compulsory heterosexuality and formulates strictures of linguistic and sexual respectability.   Ó Conghaile's fiction interrogates the social repression and economic stagnation experienced by closeted gay men in rural 1980s Ireland.

In this literary critique, Ó Conghaile corrupts his own vernacular, rebelling against de Valera's insistence on the innocuous and standardized Irish-language story, the "national narrative" that Brian Ó Conchubhair identifies as a trinity of "the land, the language, and the Catholic faith." This English-laden Irish subverts the medium's traditional conception as a pristine, unpolluted, uncorrupted language, just as Ó Conghaile's characters challenge notions of An Ghaeltacht's cultural and sexual purity.   Taking these intersectional iconoclasms, I explore Ó Conghaile's fiction as a site of gay male social struggle through its obscenities, impure Irish medium, and use of each as subliminal, intentional, and implicit rebellion against the norm.

Break 10:45 - 11:00

Parallel Sessions 2 11:00 - 12:30

DFSR - Legacies of the Immaterial in the Arts and Practice III: Labour, Bodies, and Immateriality

Chair: Sam Wilson

Standing on the Balcony: A Study of Immaterial Art and Material Bodies
Andrew Woods

The development of contemporary art has been framed by a transition from the construction of material objects to the exploration of immaterial forms, such as relational aesthetics and digital art. Antonio Negri has argued that this transition has taken place alongside the rise of immaterial labour in post-Fordist societies. Consequently, Negri explains, artists have had to adapt their methods to reflect a world that is shaped and constituted by cognitive, cooperative and electronic networks. However, Franco Berardi has warned that the prevalence of digital communication indicates that the material body will be neglected and erased.

Using examples from two works by the digital artist Dries Verhoeven (Life Streaming – 2010 & Wanna Play? – 2014), this paper will illustrate that artists can use immaterial forms to highlight how one's body can switch between the physical and the digital without risk of erasure. Verhoeven engages with the immaterial artistic practice of digital communication as well as expressing a concern for the loss (and potential renewal) of material experience. These works will be compared to Roy Ascott's notions of 'double consciousness' and 'interspace', where the participants of a digital artwork simultaneously exist and negotiate between material and immaterial spaces. It will be argued that Verhoeven's work points out that our digital communication devices operate as a type of balcony, connecting and transfiguring the borders of material/ immaterial, physical/virtual. The architectural figure of the balcony will be shown to be emblematic of the digital age, representing our duality as material bodies and digital beings.

Dashboard interfaces: the workers' self-management we never wanted?
Craig Gent

From personal fitness to academia to government, dashboard interfaces are becoming prevalent across a variety of social spheres. The more dynamic they become, dashboard interfaces are fast becoming an

apparently empowering digital tool: placing the user into their very own 'control room' and enabling them to keep on top of multiple activities or variables, managing and navigating an otherwise-bewildering multiplicity of real-time data streams. The uptake of dashboard interfaces within the realm of work has varied across sectors, but their deployment by TaskRabbit and Amazon's Mechanical Turk are perhaps indicative of things to come as work becomes more precarious. Short-lived as it was, Huntsy offered a glimpsed into the role dashboard interfaces might play in encouraging jobseekers to 'manage' their own unemployment in the near future.

In this paper I will explore some of the implications of dashboard interfaces for workers through situating this contemporary innovation in relation to historical attempts to rationalize the productive process. When the dashboard becomes our personal control room, how do we reconcile our newly-found ability to self-manage with an overarching sense that work is intensifying beyond our control? I maintain that such innovations cannot be taken as merely benign technical developments, and that instead there is a critical examination to be done around what power relations are being mediated by dashboards and whose interests they serve.

Representing Experience: approximate strategies

Carolyn Deby

Drawing on my own site-based performance practice, Blackman's writing on Immaterial Bodies, and Dewey's articulation of Art as Experience, I will shed doubt on the possibility of representing Experience. The paper will itself be framed as an experience or container for possible meanings in relation to the specific context within which it is presented. Meaning will emerge via an experiential, verbal and nonverbal collage. I would propose that this is the territory within which site-based urban performance work can operate: traversing the unreliability of our human experience of the everyday; noticing potential meaning and disruption while moving through the disregarded currents and voids of urban space; deconstructing accepted patterns of societal interaction; highlighting the insignificant, the unruly, and the poetic.

128 - Truthful Politics II: Truth, Ethics, Politics

Chair: Ben Turner

Towards a Sublime Politics. Arendt's and Lyotard's Readings of Kant's Aesthetics
Javier Burdman

In recent years, philosophers and political theorists have turned their attention to Kant's aesthetics as a model for political judgment and action. Influenced mostly by Arendt's Lectures on Kant's Political Philosophy, scholars have seen in Kant's judgment of taste a way out of the alternative between absolute truth, which precludes political contestation, and absolute relativism, which rejects universalist claims altogether. Less attention has been paid, by contrast, to the importance of Kant's sublime for overcoming this dichotomy, which is the focus of Lyotard's Lessons on the Analytic of the Sublime. In my paper, I reconstruct both Arendt's and Lyotard's readings of Kant's aesthetics, and I argue that the judgment of the sublime constitutes a more suited model for a post-metaphysical form of politics than the judgment of taste. I develop this argument in two steps. First, I rely on a series of foundational interventions in contemporary democratic theory (such as Laclau, Mouffe, Lefort, and Butler), in order to show that the main challenge of democratic politics consists in articulating the universality of political claims with the irreducible plurality of democratic societies. Second, I read Kant's aesthetics in the Critique of the Power of Judgment through the interpretations of Arendt and Lyotard, so as to assess to what extent the beautiful and the sublime constitute successful responses to this problem. The sublime, I conclude, institutes a universal

without a positive principle of truth, which enables an open-ended series of contestations that is essential to democratic politics.

Title TBC

Behrad Rahmani

The relation between truth and politics is prevailed and informed by logocentricism. Truthful politics is usually linked to freedom of speech, honesty and telling the truth and thus it becomes synonymous with truthful politicians or transparent and rational political systems. Foucault's later lectures at the College de France, I will argue, can be read as the critique of this logocenteric notion of politics, which has culminated in the neoliberal art of government. Not only he historically shows that ascesis (care of the self) has been more fundamental, and to some extent basis, for logos but through a genealogical study of ethics he provides us with new insights about the relation between politics and truth, in which three elements of the Self, the Other and Truth are interlinked. To illustrate Foucault's specific contribution to the idea of the truthful politics, I will compare his criticism of logocenterism with that of Derrida's. This will at the same time provide a ground for a better understanding of Foucault's aversion to deconstruction. Then I will elaborate on the distinction that Foucault has made between politeia and dunasteia to propose a new conception of politics which, in contrast to post-foundationalism, is based on ethos.

The Truthful Politics: Revisiting Gandhian Thought

Mini Mishra

Mohan das karamchand Gandhi, a prominent figure in the world Diaspora not only as a social reformist but also as an influential moral, political, economic and of course spiritual or religious leader of his time and in the modern world.

According to Gandhi, the perception of the 'ahimsa' or 'non-violence' goes hand in hand in adopting 'truth' or 'satya'. In India, Gandhi is considered as the 'father of the nation', firstly called by Netaji Subhash Chandra Bose, another prominent figure in the pre-independence era. Later on, it had an extensive acceptance due to Gandhi's participation in the freedom struggle movement.
'Sarvodaya' became the impressively high quality standards for 'Truth' and 'Non-Violence', which was Mahatma Gandhi's fundamental foundation for 'community's well being. There are various interpretations and connotations of the term 'Truth' by Gandhi and its application in various aspects of private or public life like politics, family, marriage to name a few.

The world and especially in India, political situation has changed dramatically since the inception of the moral values by Gandhi in the pre-independence era. He hoped of ending capitalism and achieving decentralised democracy where every member of the society gets an equal opportunity and free from exploitation from any class to any other class through the means of 'Truth' and 'Non- violence'. Keeping this in backdrop, it is vital to understand 'What is the meaning and significance of Politics' and 'Truth' as a tool, to achieve 'Truthful Politics'?

The aim of this paper would be to revisit historically and analytically the moral issues addressed by Gandhi and its implication on the social, economic, cultural and political scenarios of the contemporary India. Certainly, Gandhi's life and work has been widely read and analysed in different forums not only in India but also by scholars worldwide. But it is still not a stale subject and could be revisited time and again for its relevance in India and in other parts of the world.

129 - The Return of Actor-Network Theory I

Chair: Chris Haworth

ANT and 'posthumanism', or the critique of anthropocentrism: is there room for the subject in ANT?

Arianne Conty

If human identity is no immutable and a-priori thing-in-itself, and the human and the non-human can no longer be differentiated according to the humanist criteria of modernity, we have come to realize that we are, and perhaps have always been, cyborgs, if by this term we understand techno-organic hybrids, melded into what has Donna Haraway calls our "carbon-silicon-fused flesh of technoscientific bodies" (1988: 182). Because our identity has come to be understood as inextricably intertwined with our tools, science studies has ceased reducing techno-scientific domains to objects of cognition projected forth as stable essences, instead understanding hybrid entities as what Bruno Latour calls actants, equal citizens of an enlarged democracy where technological subjects are understood as integral and active threads of an intersecting scientific, social and discursive world.

Yet in the unabated postmodern celebration of the end of the humanist subject and its meta-discourses, we must be careful not to ignore that such an ambiguous human identity leaves us with an ethical aporia, unable to think an anthropodicy for the 21st century. Without such an anthropodicy to help us shape our future identity, the subject is itself becoming a prosthetic agent by means of which techno-scientific projects can be uniformly and mechanically carried out. In this paper I will look at the arguments of Actor-Network theorists Peter-Paul Verbeek and Levi Bryant, who are calling for an enlarged democracy that includes technological artefacts, in order to underscore a misdirection of Latour's theory, away from mediations and toward the reification of object-oriented ontology.

Route to a Posthumanist Politics? Problematising Latour's account of Dingpolitik

Sara Raimondi

There is disagreement about the space left to the human subject in Latour's ANT and even more in his later object-oriented philosophy. Some readers (Harman) argue that Latour's metaphysics allows for a reality fully independent of human access to it and thus paves the way to a viable posthumanism. In contrast, realist critics claim that the author still assigns an irreducible role to the human. In their point, his account of "real" objects absorbs the whole of reality into the subject. Moreover, in defining assemblages, he always seems to involve some degree of anthropomorphic agency that makes it impossible to conceive of relations exclusively among inanimate entities.

The paper engages with the ambiguous subject-object dualism in Latour and explores its impact on author's political thought in specific. It intimates that the non-hierarchical account of relationships in ANT becomes problematic particularly in his Dingpolitik and in the attempt to move beyond human-centrism simultaneously developed in Reassembling the Social (2005). By equating political agency with any "things" able to engender new forms of gatherings of beings and entities, Latour's politics remains blind to intrinsic elements of power carried along with social relations. His idea of a "democracy of things" which promotes a flat and egalitarian ontology of actants comes therefore with a cost in outlining a non-modern posthumanist project. Therein, matters of power, domination and inequality are not challenged, but just eluded by the call for "the composition of a common world" (Latour) overcoming the human/non-human divide.

130 - Theory Lessons IV: Gender, Nation, and the Classroom

Chair: Becky McLaughlin

Faceless, Voiceless class interaction: Distant Learning in Saudi Arabia
Gamil Alamrani

As the country is experimenting with online college programs for the last four years, and soon to create a unified nationwide online university, educators in Saudi Arabia are still in a dilemma of how to bridge modern educational theories of virtual classroom interaction, with the rigid social and cultural rules of gender and sex-segregation. Teachers, who conduct online classes, or take online courses, are prohibited from using cams, posting personal pictures, or listening to students' voices, especially female students. Emails and chats are extremely monitored and supervised. The following research is a qualitative study of the social and cultural challenges that face students and teachers at the Dept. of English Language and Literature at Jazan College of Distant Learning. Researchers collect and analyze students' and teachers' stories and responses to the study questionnaire and conduct follow-up interviews. The study shows that this faceless, voiceless, interaction between educators and learners has created an atmosphere of mistrust, anxiety, and disappointment. In addition, behaviors such as cheating, copying assignments, and other forms of plagiarism have become the norm, deteriorating students' educational levels and killing their motivations. The study concludes with some pedagogical recommendations that facilitate some of these educational troubles for both students and teachers.

Gender Mainstreaming in Education for Developing Democracy in Ukraine: Challenges and Opportunities
Tetiana Matusevych

The new Vinkeburg's (2014) study on actual women's career pathways noting that some are like a walk, a waltz, a fox trot, slow waltz, or a tango. But from Ukrainian perspective it's rather acrobatic rock'n'roll with cool twists and turns. It is obvious, that reforming of the Ukrainian educational system on democratic principles, given the current process of European integration, requires the inclusion of gender component in all levels of the educational system as a factor of the society of equal opportunities formation. But implementation strategies of overcoming gender disparity in Ukrainian higher education faced by a number of difficulties and limitations of both objective and subjective character. The main are the following: a) formality, inconsistency and fragmentation on the praxeological level; B) the absence of a national strategy for overcoming gender disparity in education, formal inclusion of gender issues in policies and programs; C) eclectic conceptualization of gender mainstreaming in education; D) functioning of the traditional patriarchal gender stereotypes in Ukrainian society; E) methodical problems related to the choice of effective teaching strategies, techniques and methods; F) associating of gender mainstreaming in education with LGBT- movement propaganda and development on this basis "anti - gender" movement, based on the contradictions between traditional sex-role imagination of Ukrainian society and perceptions of sex and gender as a continuum; G) unwillingness of teachers to innovative activity and self-reflection. In this article, I analyze what properties of gender education contribute to the development of democracy (interdisciplinary, transculturality, the rejection of any "centrism" transversality, transgression) and how we can overcome the limitations and difficulties on this way.

Classroom education, values and social reconstruction in Africa

Obioha Precious

It is now more than certain to say that Africa is in dire need for social reconstruction given her numerous problems. One of the definitions of the 'African problematic' is leadership. In fact, leadership problem is the bane of development in Africa. Leadership problem is an elitist problem, that is, it is created by African elites who occupy leadership positions either in the private or public sectors. Most of these leaders schooled in some of the best institutions of learning across the globe and therefore are expected to translate their education to the well-being of their citizenry. However, most of them have consistently and successfully failed in this. This appears to corroborate Jean Jacque Rousseau's claim that the progression of the sciences and arts has caused the corruption of the society. Though, not accepting Rousseau's thought entirely, it however shows that classroom or formal education and acquisition of professional skills are not synonymous to the development of a nation, though essential.

The paper, using the philosophical methods of analysis and criticisms, argues that something more fundamental is needed for social reconstruction in Africa. The paper claims that family or communal values of honesty, contentment, respect to authority, hospitality, brotherhoodness and the African concept of 'the educated' must therefore be an integral part of the 'classroom education', at least in Africa. As this will help create the needed culture and environment for social reconstruction as against the present culture of violence, dishonesty, bad governance, corruption and general leadership failure in Africa.

131 - Interruptions IV

Chairs: Tom Gould & Joel White

Renouncing the Present to Save the Future: Revolutionary Politics, Creative Destruction, and the Horror of the Present

Aggie Hirst & Tom Houseman

This paper explores the ethico-political consequences of the tendency prevalent across many traditions of radical thought and praxis to begin from a wholesale condemnation of current social and political conditions. The notion that things in the contemporary period are 'as bad as they can get' has provoked a range of responses, but what this claim ultimately licences is a form of destruction framed in terms of creativity. Such destruction, it is argued, reclaims the future by interrupting and bursting through the stranglehold of contemporary neoliberal capitalism; if there is nothing worth preserving in the current order, there is nothing to lose via, and no (risk of) violence associated with, such destructive processes. Varieties of this ethos can be discerned in renewed interest in the work of Walter Benjamin, emergent debates surrounding Accelerationism, and across eschatological and apocalyptic traditions of many dominations. The paper suggests that while the all-pervasive sense of horror undergirding such responses has potentially galvanising properties, and works as a powerful and necessary prohibition against romanticising dimensions of the present as sites from which the violence of modernity can be unproblematically recognised and resisted, a series of concerning consequences nevertheless emerges from such an all-encompassing and totalised censure. Consequently, the paper challenges this tendency; appealing to a dialectical/ deconstructive approach, the paper mobilises the interventions of Adorno and Derrida to sketch the parameters of a radical interruption that would neither rehearse the total denunciation of the present, nor construct privileged moments within the present that are held to be immune from the status quo or to somehow transcend it.

Fragmentary Interruptions: The Unworking of the Literary Absolute

Jacob Bittner

My paper concerns the romantic conditions for Jean-Luc Nancy's thought of 'fragmentary writing'. In The Literary Absolute (1978), Nancy together with Philippe Lacoue-Labarthe display how romantic fragmentation (as the locus of the literary absolute) emerges in the journal of the early German Romantics, the Athenaeum (1798-1800). The question for Nancy and Lacoue-Labarthe is how romanticism arises within German idealism ('speculative thought') and, that is to say, in what way precisely literature emerges as absolute in opposition to the speculative absolute. In short, they conceive that, contrary to the idealist system, romantic fragmentation interrupts actuality as it constitutes this actuality, and this interruption they, in an ambiguous way, construe as at once a speculative quasi-dialectics and the very interruption of the dialectical Subject. In "Art, A Fragment" (from The Sense of the World, 1993), Nancy emphasizes the proximity of romantic fragmentation to the speculative absolute at the expense of interruption; but, this emphasis only provides the condition for Nancy's valuation of an altogether different 'fragmentation' which is not simply in opposition to romantic fragmentation, but 'comes toward us' across the history of fragmentation. However, even if this novel fragmentation opposes romantic fragmentation so as to interrupt the modern concept of 'literature as absolute,' it also has its conditions in precisely this concept and, as I will investigate, the question remains to what extent it is possible to think an altogether different 'art' within this history of fragmentation.

Pauline Interruptions: The In-Breaking of the New through Critique

Taylor Weaver

Several Pauline interruptions have occurred in recent decades, breaking the apostle from the often exclusionary boundaries of biblical studies and ecclesial circles, and opening up for new streams of thought, particularly through viewing Paul as a political philosopher who has something to contribute beyond the usual disciplinary borders. What this essay focuses on are several moments in the Pauline story wherein social/cultural/theological barriers are broken, allowing for the interruption of the new onto the scene, and focusing on, specifically, how both the work of Badiou and Esposito help bring these interruptions to the forefront of present political philosophical thought. Primary among these interruptions are variances of Empire critique that subvert those forces that seem nearly ubiquitous, handing instead power to local communities through the re-orientation of reciprocal models and inter-communal relations. Beyond socio-cultural re-orientation, a Pauline counter-narrative is explicated that reveals subtle critiques of both triumphalisms that were contemporary to Paul, and the sorts of triumphalisms that are nearly universal in contemporary political discourse. These narratives and subversions, these interruptions, are be shown to be possible avenues for the present in breaking with regimes of power, both economic and political.

Lunch 12:30 - 13:30

Parallel Sessions 3 13:30 - 15:00

DFSR - Questioning the Digital IV: Digital Subjectivities

Chair: Susan Schuppli

The sexual web: Reappraising digital sexual practices through posthuman ontologies
Ian Thomas

In this presentation I re-examine the digital sexual practices of men who have sex with men (MSM) through the posthumanist ontologies of Deleuze and Guattari (2004), and Latour et al. (2012). Digital sexual practices are defined as the use of digital media and technologies in the production of sexual capacities (Fox and Allred 2013), for example sex seeking online. The existent literature into digital sexual practices adopts what Deleuze and Guattari refer to as a 'Royal Sciences' approach, being the simplification of socio-sexual events into a series of statements – extracting constants from variation. Royal science leads to the study of digital sexual practices in relative isolation from other technologies and media. Deleuze and Guattari suggest that moving within and through the Royal sciences are what they term 'minor sciences', where the process of scientific exploration becomes one of following flows – of complexify systems rather than their simplification. This presentation draws on empirical data from my PhD thesis, using the concepts of assemblages and networks in order to complexify digital sexual practices. I follow the flows of sexuality, using hyperlink network analysis to map out the connections which MSM make as they do sexuality with digital technologies and media. The aim of this presentation is not to suggest that a minor science approach is better than the Royal sciences at understanding digital sexuality, but that adopting a different perspective creates different research outcomes, which may have implications for policy and discourses around online sex and sexuality.

The Skin as Interface: On the Digitalization of the Body in Affect Theory
Jasper Verlinden

When theorists such as Brian Massumi and Eve Sedgwick initiated a turn to affect in the mid-1990s, they did so in order to address what they perceived as post-structuralism's overinvestment in language and discourse, and contemporary theory's inability to adequately take into account the materiality of the body and the role that this materiality plays in how we inhabit the world and in the constitution of the social realm. What is striking in affect theory's conceptualization of this materiality, however, is the consistent use of language borrowed from various forms of information technology. Concepts such as the virtual (Massumi), the layering of the digital with the analog (Sedgwick and Frank), or biomedia (Clough) and cybernetics play central roles in these respective theories. And affect is routinely described as information that can be transmitted and circulated through and between various media, and which enters the body through the skin—"at the surface of the body, at its interface with things" (Massumi).

Questions I will ask in this paper are: What conception of the body is implicit in these accounts? Are these invocations of the digital simply conceptual metaphors? Or does this language do something more fundamental? And how can the idea of affect-as-information help us to understand the relation between embodiment and the social as well as the circulation of power in an increasingly technologically mediated, post-ideological age?

Surveillance, Preemption and the Production of Character in the Age of Big Data
Emily Rosamond

From Orwell to Foucault, by-now classic analyses of surveillance tend to focus on disciplinary subjective effects: the subject's self-modification of his/her behaviour due to the pressures of potentially being watched. These Orwellian emphases often frame discussions of more recent surveillance apparatuses, such as the NSA's PRISM program. Yet, given what Deleuze (1992) described as a shift from disciplinary societies to "control societies" (in which power operates not so much through prohibition as through debt, on the one hand, and computer monitoring, on the other), are disciplinary narratives of surveillance adequate? I analyse two American artworks from the 2000s, which speak to a shift beyond disciplinary conceptions of surveillance in post-9/11 America: the art collective SWAMP's McService (2003), in which the artists videotape themselves going through a McDonald's drive-thru fifty-seven consecutive times, ordering food in the usual way, until they are prevented from continuing by police; and Hasan Elahi's Tracking Transience (2005-), a website on which the artist communicates his whereabouts and daily activities in obsessive detail, in response to having been targeted as a terrorist threat by the FBI. By rendering surveillance in the first person, these pieces aim to upset the dichotomies of activity and passivity often associated with surveillance apparatuses, which ascribe more power to the watchers than to the watched. Yet they also presciently speak to the increasingly preemptive and future-oriented representations of subjects' "character" in the age of big data, when surveillance blends with online self-presentation, corporate algorithmic identification (Cheney-Lippold 2011), and financial pressures that one be "creditworthy" (as in the burgeoning "fintech" industry). In what Nigel Thrift (2009) has termed a "political economy of propensity," both governments and corporations blend discipline with the softer, preemptive power of reputation as a form of currency.

128 - General Stream

"How does it feel to be a problem?": Reading Race through Affect
Christine Goding

Scholars of race have traditionally approached W.E.B. Du Bois's iconic question, "How does it feel to be a problem?" as if its primary charge were to counter representations of the Negro that depict it as a problem. Indeed, Du Bois's sociological studies attempted to exonerate the Negro from the charge of "problem," demonstrating that larger prejudices, not biological deficiencies, caused social and economic inequality. However, this paper reads Du Bois's question for its suggestive emphasis on the role of feeling or affect as a central tool of modern race governance. I assert that the mechanization of affect, or the regulation of one's capacity to feel and be felt in relation to another body, is the locus for the doing of race. Recuperating Du Bois's often ignored interest in theorizing "The White World," I analyze how a body may be constituted as white through its performative and affective investments. My paper rereads The Souls of Black Folk (1903), Darkwater (1920), and Dusk of Dawn (1940) as complex examples and critiques of this affective constitution. Here, I build upon Barnor Hesse's work on the concept of race governance as well as Denise Ferreira da Silva's notion of the affecting white and affectable other to think race beyond the limits of visuality. Working through the overlooked role affect plays in the critical work of Du Bois, I argue that accounts based in representation and ideology instead of feeling or affect have broadly misidentified the problem of race.

Conversations about indigenous languages, knowledge practices and epistemic silences in Colombia

Sandra Camelo

This paper explores the different understandings and conceptions of indigeneity and indigenous languages circulating in the current programs of revitalisation of indigenous languages in Colombia. I am particularly interested in the role grammars and alphabets play in these programs. I trace the emergence and development of alphabetisation and grammaticalisation as colonial technologies that permitted the definition and production of indigenous languages as "illiterate languages" or incomplete languages. Under this perspective, indigenous languages were supposed to be shaped according to what was believed was the universal and desirable model of Latin grammar and alphabet. This understanding defined and colonised indigenous languages simultaneously, and it justified the intervention of the coloniser-missionary as validated expert.

In this paper, I consider today's clashes and asymmetries regarding the validation of the expert knowledge of the linguists and the practical knowledge and cosmologies of indigenous speakers. I explore and attempt to expand the understandings of indigenous languages, writing and orality as practices embedded in indigenous cosmologies and daily life practices. I argue that language ecologies incorporate various elements including spoken-words, knowledges, ethics, affects, family and communal affiliations, and traditions which connect in complex assemblages. Therefore, the theorisations of language developed and maintained by both colonialism and coloniality need to be questioned. This implies determining the violences and silences of conceptions of indigenous languages at the core of the current programs of revitalization of indigenous languages. I articulate this conversation about indigenous languages and knowledge-power relations with broader discussions developed in postcolonial, de-colonial, critical and cultural theories.

129 - Music at Work I: The Audible Economy

Children's Story: Rap Music and the Decline of an Ideal

Paul Rekret

As a bourgeois ideal of innocence and as protracted time of social segregation, childhood seems to be in the process of disintegrating due to the collapse of the social wage, the de-standardisation of the wage contract, and related structural factors. If the ideal of childhood is indeed in a state of crisis today, perhaps nowhere is this more apparent in musical terms than in hiphop. Indeed, while children's literature, as Jacqueline Rose and others argue, seduces children to reproduce adult ideals of childhood all the while permitting adults to re-write an unjust world, rap music's ironic play with themes of childhood innocence and fairy tales signals this crisis. Masterfully mobilised by Slick Rick in 'Children's Story' in 1988, wherein the motif of the bedtime reading acts as the setting for a tale of criminal adventure, the trope is repeated by Ice Cube and Ghostface Killah among others. Ten years later in 1998 Jay Z's 'Hard Knock Life ' inaugurated a trend of pushing this trope further by having children sing choruses to hip hop tracks, often themselves drawn from nursery rhymes and children's songs. 1 This essay argues that the mobilisation of the child's voice in rap music alliterates, often through satire, the class and racial biases of the ideal of childhood and its current disintegration.

The idea of a "consuming mindframe" as understood by advertising and background music makers

Kilpiö Kaarina

In this paper, I discuss the results from my previous research on advertising film music and commercial background music in 1950s to 1970s Finland. The analysis will focus on texts and interview statements by advertising professionals and background music salesmen.

At the time studied here, Muzak and other background music solutions were imported into a small country with a rapidly growing market economy and a cold war balancing act to perform. The 1960s saw big changes in both the political atmosphere and the listening conventions of the Finnish music culture.

I am interested in the images of the listening consumer in a society on its way to affluence. How have the makers of commercial soundscapes expressed their principles and what have they considered essential in setting the listeners' mind frame to the "consuming mode"? How do their views reflect the evolving concepts of "consumer citizens", subjectivity and privacy?

130 - Truthful Politics III: Truth and History

Chair: Chris Henry

The history of the power of truth

Colin Gordon

In Wrong-Doing, Truth-Telling, Foucault quotes Dumézil: "as far back as one goes in the history of our species, the power of truth is one which few other powers can resist". Foucault once said that a book he was planning to write entitled The power of truth would be his last. His recently translated lectures from 1980 on The Government of the Living confirm that his project was a history of the power or force of truth, although he doubted his ability to complete more than some fragments of the task" assuming, no doubt, the rest of a normal working lifespan. It has taken time for us to piece together how far Foucault got with this, and how his unfinished task could be continued, if one wants to try. In this talk I will draw together what we currently know, and show how, as I have argued elsewhere, this project was - and is - allied to an agenda of rethinking the genealogy and ethics of political life, allied in turn to a continuing critique of governmental reason. I will look at how the politics of truth-telling, the staging of manifestations of truth and the ideal of the true life structure the reorganization of society by neoliberalism, the neoliberal assault on politics and the analyses which attempt to diagnose and resist it.

A Theology of Politics as Public Truth-Telling

Tim Jones

This paper seeks to construct a theological case for truth-telling in political practice. Setting the scene by way of Stanley Hauerwas' outline of the origins and development of the idea of political theology, recourse is then made to Ricoeurian assessment of truthfulness in historiography. An examination is made of the etymology and usage of 'truth' in Scripture which is further developed by way of the discussion between Derrida and Marion on the phenomenology of 'the gift'. This is formulated into a comment on revelation and the possibility of transcending the metaphysical problem of truth in contrast to speculative realism. Implications for practice in light of this system are considered with reference to the meaning of truth-telling as an action and the factors modulating its deployment.

"What if there were no universals": How Foucault Radicalized Kant's Notion of Critique in The Birth of Biopolitics

Mariska Versantvoort

Within recent Foucault scholarship there is an ongoing debate about Foucault's so-called "turn towards the subject" or "ethical turn" in his later work. The two main streams of interpretation focus, on the one hand, on Foucault's longstanding engagement with Kant's critical project and, on the other hand, on his encounter with neoliberal theory in the late '70s. Although these two interpretations are not mutually exclusive to one another, they are often used successively instead of concurrently. The general thought is that Foucault eventually arrived at a depoliticized critique of subjectivity through a short-lived detour via neoliberalism. The stakes of this debate therewith centre around the question of how we could conceive of a notion of ethics in relation to concepts of the political.

This paper will deliver a re-reading of Foucault's notion of ethics that combines the two predominant perspectives on his later work. It will do so by drawing a genealogy of Foucault's notion of "governmentality" in The Birth of Biopolitics (1979) in order to map out the relation between neoliberal theory and critique. The central thesis of this paper is that Foucault, in this lecture course, attempted to radicalize the premises of Kant's critique of judgement as found in the essay 'Idea for a Universal History from a Cosmopolitan Perspective' (1784). The goal of this paper is, first of all, to elaborate upon how and to what extent Foucault re-interpreted Kant's notion of critique and, secondly, to argue on how he subsequently came to a political concept of ethics, hence: to a "politics of truth".

131 - Eating II: Edible Flesh

Chair: Sam Barton

Take Away Monad Mollusc: Presentation and Discussion

Chloe Cooper & Charlotte Knox Williams

What separates us from other things and beings outside of ourselves, and how are we altered as our borders are shifted or circumnavigated?

The menu is taped to the window inside a shiny laminate that reflects the streetlights and the passing traffic. Lit yellow in patches of strip light glow, the top of someone's head is just visible behind the counter.

Each individual, Leibniz tells us, is a monad. Each monad is divided into three parts or rooms. The front room has windows onto the outside. The back room has no openings of any kind, and remains completely hidden. An intermediary space connects these two and it's here that we set our scene...

Abalone is a type of mollusc, enjoyed by many people but particularly prominent in Chinese cuisine as bao yu a dried seafood product made from the abalone's adductor muscle. Use a scourer to remove all of the black slime to avoid having to cut away and waste tasty flesh.

Drawing on Italo Calvino's short story The Spiral, in which the beginning of love and individuality is recounted from the perspective of a mollusc, and building through recalled, recounted and reconstructed versions of an incident at a Chinese takeaway, this presentation proposes a development to the expansion of the Monad as proposed by Deleuze in his book The Fold.

Through film, performance and presentation we propose an investigation into the tiny pin pricks of sensation, tasted as they swirl around us. If these perceptions were simultaneously openings or pores, how might individuality be redefined in relation to the 'other'?

132 - Radical Transfeminism III: Radical Transfeminism in Communities

Roundtable: Radical Transfeminism in Communities
Ellis Suzanna Slack, Pum Kommattam, Audrey de Virion, Frankie Hall

Break 15:00 - 15:30

Parallel Sessions 4 15:30 - 16:30

DFSR - Noölogy and Technics IV: Negative Dialectics

"The Speed Of Enlightenment"

Anaïs Nony

This talks aims to question the notion of speed in the age of algorithm through an analogy between autonomy of concept and automatization of thought found in Adorno's critical theory. Autonomy appears in Adorno's Negative Dialectics as a consequence of positivist procedures and is linked to the abstraction of concepts. I interrogate automatization as being intrinsically linked to an autonomization of concepts from their contradictory durational processes of formation. I purposefully focus on Adorno's negative dialectics as engaging with the mathematization of thought per se in order to question the extent to which our newly engendered society's economical system, which is based on an automatization of knowledge production through algorithmic structures, reshapes the notion of autonomy of concept from the point of view of the inner structure of thought. This inner structure is defined by Adorno as a state of contradiction in which the mind itself is predisposed by antagonistic elements.

First, I analyze the concept of enlightenment as developed by Adorno and Horkheimer. For the authors, enlightenment is a system that produces automatism, and in which the modern consequences of instrumental reason are grounded. I then evaluate such critic from the point of view of the objectification of thoughts and their reification within our digital economical system. Finally, I undertake an analysis of Adorno's idea of essay as form where the rhythm of improvisation is presented as a tool to resist the fetishization of thought, which is grounded in a system based on the identity between concepts and things. Distinct from the scientific mode of communication, the essay as form offers a method of critical writing based on improvisation that finds its pace within a transductive mode of intellectual process.

A Monstrous Schematics?

Joel Evans

This paper will begin by outlining three instances in which we can locate a migration, or externalization of the Kantian schema, from its original domain within the subject, to the outside of that subject. The first comes from the cinema (and in particular David Lynch's Lost Highway), the second from contemporary philosophy of technics (in particular the work of Bernard Steigler), and the third from Marxist/Psychoanalytic theory (particularly, here, the work of Slavoj Žižek). All three of these examples, I will suggest, are linked to a more general image of thought, which is in turn connected to theories of affective labour, the figure of the network and digital/real-time technologies, and societies of control. This is explicitly the case with Stiegler's

work, in which all these issues are of a consistent concern. What is at stake throughout all these examples, I will suggest, is an intrusion of the non-human, in the guise of media and digital technologies, into the human realm. Media (and art), then, by this logic, are no longer conceptualised as an expression of (false) human consciousness in its outered form, as has been the case from Hegel, to Marshall McLuhan, to the various forms of ideological critique. Rather, what is at issue here is a non-human element which structures human consciousness, which invades it from the outside, and appears as what Stiegler dismissively terms a 'monstrous schematics'. I will end, then, by addressing and questioning the notion of such a schematics, in an attempt to flesh out some of its overtly political implications.

128 - Political Violence IV: Dialectics of Warfare

Chair: Ozan Kamiloglu

Logic of Civilian Massacre: Security, Intention, and Autoimmunity

Hye-Yun Kang

The purpose of this paper is to understand autoimmune security logic that is revealed through civilian massacres during the Korean War (1950-1953). Particularly, I focus on the sign "security" and its mode of operation in relation to the notion of intentions that cannot be totally mastered by agents. Civilian massacre is different from an issue of collateral damage or a mistake at the level of implementation. Also, it is neither a problem of misperception nor of evil intention in the cognitive level. Rather, I argue, it stems from an immanent problem in securitized thinking or in logic of security. The security logic, seemingly ordinary and normal, often goes in tandem with unintentionality that often characterizes tragic consequences of security measures. To some extent, "thoughtlessness," in Hannah Arendt's word, reveals a deeper layer of security logic.

Hence, I attempt to unpack the logic of security that frames intentions and consequences into a form of unexpected intentions. In responding to the previous intentions, unintended intentions may lead us to the realm of possibility in making policies, actions, and decisions that we would have not imagined in the first place. In this sense, paradoxical consequences in security occur in response to our intentions. And yet, this reaction to achieve the goal of previous intentions entails multiple, sometimes conflicting, interpretations that are always accompanied by uncertainty. Within which, the system of language, or "symbolic order" in Lisa Wedeen's term, plays an important role to create unintended intentions, framing certain paths for practice. My aim is to show that conflicting, dialectical, and untamed meanings of security provide the context of actions, dealing with "security problems" on the ground.

Urbicide: War and the Dialectic

Matt Lewis

Conventional Strategy, though increasingly affected by the human grotesque at Aleppo and Kobane, as yet offers no coherent explanation for the sheer scale of Twenty-First Century urbicide. Whilst a number of compelling narratives account for the increasing likelihood of 'wars amongst the people' and the subsequent escalation of urban violence, the emergent 'Systems Theories' are anything but systematic: distilling down to crass comparisons of relative 'ferality'. This paper will make a short case for the relevance of Critical Urban Theory, and early Frankfurt School scholarship (Adorno) to the effective interpretation of modern urban violence. Referencing the recursive patterns of violence in Algiers from French occupation to the current day: it's representation, reproduction and reflection in the architectural syntax of Paris, urban violence will instead be presented as an explicitly dialectical phenomenon.
Bound to a broadly optimistic historiography that presents a linear vision of technical progress, conventional Strategy clings to culminative (Hegelian) visions of change; historic episodes are thus presented as

'Revolutions in Military Affairs' apparently contributing as much to the democratisation of the conflict zone, as to the emergence of 'Post Heroic' warfare. In contrast to the rigour of dialectical thought, Strategy remains framed by moribund classifications that evoke Clausewitz and the nature/character binary. Seemingly content to cram the vast complexities of modern conflict into useless categories, progress is typically conceived in terms of four 'megatrends', whose irony instead speaks more to Adorno's 'Enlightenment as domination over nature': rapid population growth, accelerated urbanisation, littoralisation and increasing connectedness.

129 - The Return of Actor-Network Theory II

Chair: Mike Haworth

Media, religion, and the actor network

Deborah Grayson

Despite common interests in technological change, actor network theory is not popular within media studies. In fact, many media scholars distance themselves from ANT, even when using similar approaches. This paper explores this resistance in relation to debates about the agency of media technologies. What does the ANT being rejected look like, and how does it relate to the recent work of, for example, Law, Mol and Singleton?

Central to the media studies critique of ANT is that it has an inadequate account of power. This paper links this to my own Ph.D. research, which is examining the role of media technologies in how we develop knowledge and beliefs about the world, being conducted as an ESRC collaborative studentship with an interfaith charity. My work has involved grappling with two dimensions of power which often make media scholars uncomfortable.

The first is how to approach religion in a way that is non-secularising; here I argue that without an account of nonhuman agency, research on media and religion can reproduce highly problematic ethnocentric divisions between Western 'knowledge' and non-Western 'belief'. The second is the active role I have to play, as a condition of my funding, in changing the organisation I am studying. Here, ANT's insistence that knowledge production is a creative act demanding ethical consideration does lend itself to interventionist collaborative research. However, both ANT and mainstream media studies often fail to address the power of the Academy itself, and need more explicit engagement with participatory and feminist research practices.

Participation Over Belonging: Actor Network Theory and Genre in Digital Music and Sound Art

Christopher Haworth

Abstract TBC

130 - Interruptions V

Chairs: Tom Gould & Joel White

The Life in Language: 'Uncriticizability' and Potentiality from Goethe to Benjamin

Christopher Law

Walter Benjamin's final academic success, his doctoral dissertation 'On the Concept of Criticism in German Romanticism,' is bookended by references to Goethe. Goethe supplies the epigraph for the dissertation, as he would do for the 'Epistemo-Critical Prologue' to Benjamin's failed Habilitationsschrift. More significantly, Goethe is the primary subject of what Benjamin termed the dissertation's 'esoteric afterword'. Far from simply elaborating what has gone before, this supplement diagnoses a 'critical stage' at which the 'pure problem of the criticism of art' comes to light. Benjamin identifies this problem as the relation between the early romantic concept of art's 'criticizability' and the Goethean idea of its 'uncriticizability.'

Whilst the majority of Benjamin's readers have recognised only an historical Goethe who valorizes art imitative of nature and thus resistant to (philosophically significant) criticism, Benjamin identifies the potentiality within Goethe's theory of the artwork, against its historical actualization. Indeed, insofar as Goethe's theory of ideal artistic content interrupts the progressive infinitude of romantic, formal reflection, it can be said to constitute a potentiality's necessary, latent impotentiality (dunamis adunamiai). This paper will trace the problem Benjamin identifies in the Goethean ideal of art and the corresponding idea of the Urphänomen, and will suggest the unabated relevance of the 'paradoxical resolution' Benjamin proposes: that nature or 'life' finds its proper place only in the literary work of art. Gesturing towards an alternative genealogy of the relation between critique, potentiality and 'life,' I will argue that this interruption constitutes a paradigm for contemporary thinkers and interlocutors of Benjamin, such as Werner Hamacher and Giorgio Agamben.

"At any moment". Interruptions of the present and potential politics
Giovanni Tusa

My paper will focus on a reading of messianic temporality and potential politics in Benjamin seen one of the key figures of Benjamin's entire thought, and will the explore the critical readings of this figure made by Derrida, Agamben, Negri.

Benjamin's messianic Marxism tried to sketch a different concept of historical temporality, which he called Jetztzeit or "now-time." In Benjamin the possibility of an ethical future lies in refusing reconciliation and insisting on a hope for redemption that can appear only in brief interruptions. I will argue that Benjamin allows us to recuperate a "weak futurity" in which the past disrupts the present and thus infuses the present with an urgency to act.

As Derrida and Agamben pointed out in their work, the revolutionary power of Benjamin's messianic thought is derived from a weakness that 'performs' an unworking of the dominant historiography. Both Agamben and Derrida has attempted to bring the concept of the messianic into the heart of contemporary cultural and political philosophy.

Besides the well-known Agamben writings on messianism and political potentia, I will explore also Antonio Negri's investigation on terms alluding to Christian theology and messianism. Foremost among these is the concept of kairos, the "arrow-like" instant of time experienced and lived in the fullness of a moment. Kairos for Negri is the temporal structure of revolutionary collectivity, and the "Kairos is the Christ that empties itself so as to produce new being, it is temporality augmented by expression, it is praxis of the common name."

131 - Radical Transfeminism IV: Theories of Radical Transfeminism

Reproducing 'states of injury' on trans* bodies: How does Wendy Brown's concept help to think through the idea of a 'wounded attachment' to the female body in feminism?

Charlotte Gage

This paper explores the paradoxes in the reconstruction of 'woman' through a feminist lens. These may reproduce the heteronormative understanding of 'woman' that they are trying to critique through re-establishing the naturalisation of female bodies and their link to reproduction as a unifying identity. Therefore they continue to be exclusionary and reproduce power structures as only certain types of 'women' are allowed membership and these borders are strictly policed.

Using Wendy Brown's (1995) reading I argue that the female body is reconstructed as 'damaged' by patriarchy, particularly through violence against women, and this produces what she describes as 'wounded attachments' to this body generating a particular idea of 'femaleness' which excludes other bodies. If we accept this 'wounded attachment' as necessary and that the concept of historical 'pain' has become the foundation for feminist identity, we cannot transform the structures of domination or challenge exclusions. 'Injuries' of marginalisation are also reproduced against other bodies which I explore by looking at trans*/feminist tensions from Brown's perspective. I argue that the transphobia demonstrated by many feminists is based on this 'wounded attachment' which reconfirms, rather than transgresses, the relationship between sex and sexuality.

Trans* identities and subjectivities may hold the possibility of resignifying the idea of 'woman' and exploring the many ways that this identity could be enacted within feminism. However, trans* politics may also be based on 'injuries', therefore is it possible to transcend these structures through a rights-based approach to politics or must another way to make claims be found?

Critical Theory, Poststructuralism and the Intersection of Gender and Disability

Barbara Neukirchinger

My aim is to discuss possible commonalities and interruptions of an analysis of the interlocking of gender and disability within a framework that draws together Critical Theory, Poststructuralism, and Intersectionality.

In this context I also would like to investigate the social fractures that are made visible by gendered disability in a neoliberal society. Whereas feminist disability studies focuses on identity and body politics, my idea is to introduce an examination of structural socio-economic conditions in rationalistic capitalist societies by using the Critical Theory of Adorno and Horkheimer.

I want to discuss, if the approaches mentioned above can be combined to build a comprehensive analysis of social inequality. Whereas Critical Theory is characterised by a distinctive socio-critical and economic-based analysis of underlying social structures, poststructural theories, for example as developed by Michel Foucault or Donna Haraway, provide a finer picture of social differences and the consequential inequalities and power relations.

However, whereas poststructural and related intersectional influenced ideas are often accused of lacking a profound analysis of capitalist characteristics and related structural categories on inequality and power relations, Critical Theory is often evaluated as overly generalising in its understanding of contemporary societies. Simultaneously, the intersection of gender and disability exemplarily proves to be "non-identical" with functionalist capitalist societies and disrupts the reification of social relations.

In conclusion, the research project strives to explore these oppositions and if the association of the theoretical approaches can advance the understanding of an intricate matter like the interlocking of gender and disability in neoliberal society.

The politics of gender variance: a queer materialist critique of identity

Andi Sidwell

The dominant ideas legitimising trans people's continued existence today (e.g. the 'born in the wrong body' metaphor, or 'having a female/male brain') do so by posing gender identity and thus trans-ness or trans identity purely as a matter of biology or neurology. Claims of this kind obscure the material and ideological forces that go into the making of the category of 'trans' and trans subjectivities and while this strategic essentialism has gained some trans people some ground, it stands in marked opposition to a central claim of radical feminism that "one is not born, but rather becomes a woman". If I am not born but become a (historically and culturally specific) trans woman, what are the implications for feminism?

I would like to propose 'gender variance' as a theoretical perspective to help navigate the rocky shores of gender and sexuality in a way which resists essentialisation while also queering the fixity of the identity categories operative in much feminism today. I use 'gender variance' to mean noncompliance to gendered norms across space and time, in opposition to trans identity which is a historically modern, mostly Western, phenomenon. To various extents, trans women, effeminate or gay men, and butch cis straight women (amongst many others) are punished for their deviance from established gendered norms, and in proposing this idea I hope to centre shared/similar experiences of oppression as the basis for alliances between people regardless of identity.

132 - Making II: The Politics & Practice of Making

Chair & Respondent: Ali Eisa, Shama Khanna

Presentation of Works & Roundtable Discussion Streamed from Rupert, Vilnius

Augustus Serapinas
Elena Narbutaite
Viktorija Rybokova
Vytenis Burokas

This event will bring together a group of contemporary artists who will present and discuss their work in the context of exploring, expanding, complicating and re-imagining the practice and boundaries of 'making'. Their works provide challenging notions of what and who 'making' might involve as well as its experience, performance and reception by publics. They explore diverse processes and materials including: the making of hidden spaces, intimacy and contemplation (Serapinas); light, technoscientific invention and perception (Narbutaite); the architecture of books and archives (Rybokova); microbes, social histories of brewing and the generative state of inebriation (Burokas). There will also be a live response to the works and discussion unfolding through the curation of images, further exploring the relationship between making and the potentials of digital and technical mediation (Khanna).

In recent years there has been an increasing and renewed significance of "making" as a valued, contemporary, socio-cultural practice. This is evident in the proliferation and resurgence of popular material practices such as craft and artisanship, digital and personal fabrication, amateurism, DIY and prosumption.

'Making' has also developed significant traction and critical attention within academic fields such as the social sciences, expanding on the primacy of text to engage notions of the visual, sensory, live and inventive as crucial in the making of research.

However, the logic behind naming such practices 'making' invites numerous questions and concerns. Broadly speaking, given such a breadth and heterogeneity of 'making' practices, to what does this often colloquial yet conspicuous term really designate or refer?

Does it capture a shared, human sensibility of the hand in its continued exploration of materiality or a more complex, oblique constellation of skills and techniques? What is specific about the relationship between 'maker' and 'material', what kinds of actions, processes and labours must be performed? How might this assume or challenge normative, humanist and essentialist understandings of subjectivity and agency? Given the primacy of capitalist production that has so comprehensively furnished the contemporary world, how does 'making' intersect, intertwine, intervene or diverge from these wider socio-technical conditions? If 'making' foregrounds the production of and experimentation with physical media, how does this constitute a mode of knowledge production? Is this in excess, refusal or opposition to the conventionality of linguistic forms? Does this raise issues of the constitution and negation of material as necessarily physical as opposed to the immaterial, speculative or other?

Break 16:30 - 16:45

Parallel Sessions 5 16:45 - 18:15

DFSR - Noölogy and Technics V: The Construction of the Nous

On some non-hierarchical networks of thought

Angelos Triantafyllou

To limit media's influence, Umberto Eco was calling for a "door-to-door" semiological guerrilla. What about Internet impact on the Thought?

Using machines, Internet is a communication machine itself, a tool to prolong images/texts not belonging to the machine. Internet is-it (in Deleuze's terms) an abstract machine (image of thought, apparatus of capture), or could-it be a war machine?

Internet isn't an event-thought, a nomadic thought grappling with exterior forces (Deleuze). No doubt, for its inventors/partisans, Internet – Facebook, Twitter– represents the nonconformist thought of May 68 – a counter-power permitting to reconstruct communities, to democratize information, to aid instant action (during Arab Spring). Some people, as Noam Chomsky, think that Internet is "a fine thing" in itself, and that it "can be used for liberatory ends".

Internet's defaults aren't censure or abuses of state control, (US or China). Censure is inborn in its very structure/model as image of thought, as State apparatus (not only because the Pentagon had funded Web's development). Internet is based on many Kantian categories : All-Universal/Subject (Google-Earth/Twitter). As capitalist machine, Internet is structured of a double tendency : to decode information fluxes in order to axiomatize them.

Internet conveys a hierarchical thought : a public thought and speech turning millions of users to "public thinkers" (Deleuze), to "relayers" of a non-original thought.

In contrast, it's important to develop, even through Internet, some non-hierarchical networks of thought, a nomadic thought of fluxes. Three proposals : 1) Externet : a non-hierarchical, rhizomatic, interactive network of free individuals/intellectuals, initiated in '80s by Deleuze. 2) Occupy Wall Street movement,

born in Twitter, embodied in NYC's thousand "bodies in alliance" (Judith Butler), grown worldwide again through Internet, reembodied in new communities in resistance. 3) MANET by David Robinson Bild, (2014), non-hierarchical networks for smart-phones. It's enough to relate Deleuze's concepts to networks – " based on numerous but independent lightweight cells" having a minimum of central power and "hierarchical relaying", – so that to conceive a computer-to-computer guerrilla, calling for a "people to come".

On nootechnical folding: noourgy as the production of (noetic) tools for making (noetic) tools.

Riccardo Baldissone

In their magnum opus A Thousand Plateaus, Deleuze and Guattari recovered the term 'noology' as a definition of the historical study of thought through its images. Though their model of smooth and striated spaces had a particular theo-noological declination, it showed the concern of noology with the form, manner and function of thought, rather than with thought contents, as investigated by ideology. Moreover, Deleuze and Guattari's appeal to historicity set apart their notion of noology from those of previous thinkers, from Kant to Bentham, and from Ampère to Morin. And yet, the suffix '–logy' still betrayed noology's previous aim to represent the sphere of thought. As instead Deleuze and Guattari conceived of their theories as tools, their understanding of noology as a thought of thought rather resonated with Bergson's definition of intelligence as the faculty of manufacturing tools to make tools. Such an understanding turned the previous noological construction of thought falling back upon itself as a reflection, into the folding of thought upon itself as a nootechnical production of new images of thought. The practical nature of nootechnics requires then a more adequate expression, inasmuch as the very verbal expressions are means of production of images of thought. In line with Plato's extension of the vocabulary of human production to the divine demiourgos, Foucault applied the lexicon of material production to the production of truth as alethurgy. In a similar vein, I suggest to replace the term 'noology' with 'noourgy,' which better expresses the notion of production of noetic tools for making noetic tools.

Marxism and the Idea of Progress: A Re-evaluation

Ishay Landa

The prospects of radical politics in our times (continue to) depend to a large extent on the way progress is appreciated. Different understandings of progress entail different strategic resolutions: a fatalistic belief in progress as an unstoppable development – a belief which is today largely extinct – entails a reformist politics, leading to post-capitalism; historical pessimism and disillusion, on the other hand, bring forth either resignation or a desperate, sometimes messianic search for loopholes that will allow an escape from a nearly inevitable doom. A third approach, which I deem more properly dialectical and in tune with Marxist thought, vigorously defendsprogress but only as a possibility. Here, progress is seen as both immanent to capitalist history and at the same time as only potential, facing enormous obstacles and powerful enemies. If progress is to be enacted, revolution will be essential but not as some voluntaristic gesture. Rather, revolutionary political action is called upon to activate and fulfill the real contradictions and potentialities which capitalist history itself both harbors and frustrates. These ideas will be discussed with reference to key questions associated with the idea of progress – material civilization, technological advance, or the historical significance of fascism – and to several seminal interpretations of history and progress, as propounded by such authors as Karl Marx, Friedrich Nietzsche, Bertolt Brecht, Walter Benjamin and Alain Badiou.

128 - Music at Work II: Form, Function and Aesthetic

The Sound of Arche-Cinema

John Mowitt

In his lecture from 2012, "The Organology of Dreams and Arche-Cinema," Bernard Stiegler restates and extends conclusions drawn in Time and Technics 3. Modeled as it is on Derrida's "arche-writing," arche-cinema designates a process presupposed by the distinction between cinema and reality from or out of which this distinction arises. The difference between cinema and reality is the deferral of this process. In Stiegler's lecture this process is juxtaposed conceptually with the dream-work understood by Freud to precede and thus organize the formal relation between the manifest and latent content of the dream. The goal is to establish, as it was in Time and Technics 3, the theoretical insight that the distinction between primary and secondary retentions (recognition versus recall) differs from and defers tertiary retention, that is, retention that exhibits any number of cinematic processes which must themselves belong to consciousness, as opposed to epiphylogenetic practices that merely affect consciousness from "the outside."

At a crucial moment in Stiegler's discussion he makes reference to Marc Azéma's work on the Paleolithic art, showing in what way the formal techniques of cave painting exhibit and thus anticipate the oneiric space of the space of the cinema. His point is not primarily the one made decades ago by Jean-Louis Baudry who recognized in Plato's "allegory of the cave" a cinematic projection space, but rather that in the depiction of movement and in the segmentation of narrative cave painting was already tracing the logic of the dream work, a logic to be found in film form.

What invites further consideration here is the important distinction drawn by Freud between fantasy and dream, a distinction that places special emphasis on the link between fantasy and hearing, thereby complicating Stiegler's casual evocations of music or sound in his thinking about the organology of the dream. Does the dream have ears? Drawing on Steven Waller's work on acoustic archaeology and "listening" to Werner Herzog's The Cave of Forgotten Dreams I pressure Stiegler's account of the photologically oneiric character of arche-cinema.

Genre Hybridisation in Electroacoustic Music Composition

Robert Bentall

In this paper, I will attempt to explore issues of how electroacoustic music discourse can be hybridized with the language of other musical genres in order to find a new sound world that develops the language of electroacoustic composition.

Electroacoustic music now possesses clearly developed language, based around the exploration of recorded sound materials through experimental techniques such as granular synthesis and time-stretching. It is these facets of composition that lead me to describe acousmatic music as a genre: it has a set of traits that seem to be paradigmatic as the basis for how to compose. These traits have effectively become contracts, obliging the composer to undertake a set of musical decisions to validate the work as an electroacoustic composition. However, the genre is initially based on the idea of a medium; that is, music written for loudspeakers only. This medium is the basis for all genres of electronic music; more popular styles are also regimented by contracts, far more strictly than acousmatic works.

It would seem that electroacoustic music has, for a significant period of time, lived in a vacuum in which it has offered limited musical reference to other genres of music, particularly electronic music styles. This may be due to the high art perception of electroacoustic music, which is not held by other forms of computer-based composition. Through the acknowledgement that many composers who compose within the genre

have broad musical interests, genre hybridization may facilitate more varied and distinctly personal contributions to the electroacoustic domain.

129 - Questioning the Digital V: Art and Narrative

Chair: Matthew Fuller

The Writing That Writes Itself

Maria Dada

In Technics and Time Bernard Stiegler introduces us to 'the question of technics', which is 'what is the relationship between technics and time?' Stiegler points out that the 'question of technics' can be examined with the help of Derrida's différance, the trace or writing. Technologies of inscription, printing and reproduction owe their existence to the structure of the grammē, which for Derrida is the movement of the history of life.

Writing is life continually supplementing itself through prosthesis and the inscription into the nonliving. However, at some point in the movement of the grammē there is a rupture and the human emerges as that which has a will, anticipates its death and is free. So there is a différance that occurs after the rupture, which can be identified as the emergence of the creative life of the human that produces technics.

My paper will look at the possibility of another rupture that occurs in the 17th century with the advent of the first digital calculator invented by Blaise Pascal. The beginning of what Foucault called the classical episteme gave rise to another form of writing, a form of writing that writes itself. This writing adheres to the structure of the grammē but perhaps does not anticipate its own death like the anthropocentric writing before it. How are we to understand this new form of inscription and the technics that it brings forth?

Contemporary dialogues on art and the digital

Ambika Subramaniam

In the process of natural selection, favorable traits only stay the fittest and most desirable so long as the environment stays the same; if the environment changes drastically, then other organisms will become the fittest and dominate. Vectoralism and the digital information age have spawned a new environment for artistic practices and its audience, one in which we gain and process information at high speeds with extreme efficiency. Unlike previous artistic movements, contemporary art exists in an era of rapid consumption and overstimulation that has lead to the heterogeneous deterritorialization of art production, comparable only to Deleuze and Guattari's notions of a body without organs. Art markets have become "a Tinder" for aesthetics and concepts, art audiences are driven to continuously consume without periods of collective reflection and understanding, and contemporary art making has been driven into a heterogeneous, free-floating post-ideological fatigue of post-postmodernism. Unsustainable and bound to combust, the proposed lecture will discuss alternate ontologies for artistic practice that operate alongside the new vectoral audience, particularly in the participation rather than avoidance of contemporary art's deterritorialization. With an unconventional approach, the lecture will utilize performance, critical theory, and a fictional narrative – one in which the artist is equated with Super Mario from the Super Mario Bros., on a quest for a new contemporary in a digital world of goombas and koopa troopas – to illustrate the new types of players involved in digital audiences as well as the necessity for alternate artistic ontologies in contemporary art practice.

Language in the Age of Algorithmic Reproduction

Pip Thornton

Using Walter Benjamin's essay The Work of Art in the Age of Mechanical Reproduction (1936) as a theoretical springboard, this paper seeks to examine what happens to writing, language and meaning when processed by algorithm, and in particular, when reproduced through search engines such as Google. Reflecting both the political and economic frame through which Benjamin examined the work of art, as mechanical reproduction abstracted it further and further away from its original 'aura', the processing of language through the search engine is similarly based on the distancing and decontextualization of 'natural' language from its source. While all algorithms are necessarily tainted with the residue of their creators, the data on which search algorithms can work is also not necessarily geographically or socially representative and can be 'disciplined' (Kitchin & Dodge, 2011) by encoding and categorisation. Added to this is the underlying and pervasive power of commerce and advertising. When a search engine is fundamentally linked to the market, the words on and through which it acts become commodities, stripped of material meaning, and moulded by the potentially corrupting and linguistically irreverent laws of 'semantic capitalism' (Feuz, Fuller & Stalder, 2011). This paper therefore begins to question what is gained and what is lost when we entrust language to search engines, and will suggest that the algorithmic processing of data based on contingent input, commercial bias and unregulated black-boxed technologies is not only reducing and recoding natural language, but that this 'reconstruction' of language has far reaching societal and political consequences, re-introducing underlying binaries of power to both people and places. Just as mechanical reproduction 'emancipated' art from its purely ritualistic function, the algorithmic reproduction of language is an overtly political process.

130 - Political Violence V: Mapping, Memory, and Space

Chair: Federica Rossi

Modernity and the Mu'taqal

Hannah al-Hassan

Recent analyses of the Arab Spring have highlighted, if barely interrogating, the deeply rooted culture of police brutality and confinement that underlines Egypt's modern history. This paper begins by outlining the contours of a cultural economy of the Mu'taqal (political prison) along three primary axes: bureaucratic inertia, permanent exception and 'spectral spectacles' of violence. The first part relies on 'prison poetics' in post-colonial Egypt; that is prisoners' narratives of imprisonment (oral testimony and memoir); cultural production pertaining to the Mu'taqal; and prison legislation (both civil and military). It seeks to show how political imprisonment operated from within three sites of sociality between 1949 and 1979: the Mu'taqal itself; historical/institutional articulations of state-sovereignty and citizenship; and ideologies of carcerality embedded in culture or the public imaginary. Against the teleology of 'modernity' and the decidedly new forms of discipline it purportedly heralded, the second part problematises the historiographical relegation of the Mu'taqal to mere atavism. Reading against the grain, I aver that American, French and Algerian prison writings which illustrate these very same sites of carcerality; indicate that mass political imprisonment is not peculiar to the Egyptian or African context, but rather a hallmark of post-colonial governance East and West. Indeed, 'prison poetics' constitute a global narrative genre, which always-already reveals modernity and its attendants, 'justice' and 'freedom', as inevitably contested. In telling herself, the political prisoner is perforce deconstructing a reified Europe, laying bare the violence with which the Mu'taqal of 'the Rest' was ideationally separated from the ghetto-prisons of 'the West', even as her bruises tell the story of torturers in common.

Kashmir Crisis: A Political v. A Social Memory

Parathi Menon

This paper adopts a socio-political approach to a rebellion that lasted decades without redress in the law. Merely remembered as the ghost of the India-Pakistan partition and a dereliction of the principle of State sovereignty, what always gets forgotten is the suffering in the region of Kashmir. Between India's (valid) claims of territorial sovereignty disallowing Kashmir to secede, and the Kashmiri people's (valid) right to self-determination, the past has been objectified as an analytical battle. Such objectification has been of little benefit in healing the subjective traumas of the people.

The principal platform upon which individual trauma has been granted a regulated voice is through legal process, yet it is impossible to deal with numerous individual traumas without some degree of collective clustering. The question this paper discusses is as to what juridical approaches, if any, are best equipped to address such latent and confined anxieties, especially when a legal system cannot be deemed independent of political objective. Are top-down or institutionally driven political and cultural memories of political violence fundamentally different from social memories that are passed down through generations? Is what gets remembered ultimately an inevitable reaffirmation of the nation state or do possibilities for alternative interpretations exist?

131 - Interruptions VI

The Patience of Film. Cavell, Nancy and a thought for the world

Daniele Rugo

Despite considerable differences Stanley Cavell and Jean-Luc Nancy share the demand for a renewal of thinking produced through and with the concept of the world. Their articulation of the legacy bequeathed by Heidegger and Wittgenstein begins with an understanding of the world in excess of knowledge and insists on this impossible mastery as the most productive incentive for thinking. Inasmuch as philosophy has understood itself as producer of worldviews, systems and principle, philosophy has constantly suppressed the thinking of the world, for any worldview absorbs and dissolves the world in its vision.

For both Cavell and Nancy an insistence on this suppression leads to an emphasis on film. Two gestures can be said to intertwine in their thinking of film: to recapture our relation to the world as one that is not based on knowing as certainty, but on the reception of the singular; to recapture thinking as that which is attracted and called for by the insurgence of the singular, by the seam(s) in experience. Nancy and Cavell then reverse the idea of cinema as completing the regime of representation stressing how cinema produces a step away from thinking as representation in view of what the article names thinking as patience. The article concludes by asking: what does it mean for philosophy to understand itself as patience? How does patience interrupt the 'violence' of thinking?

Screen Interruptions & Interventions

The Bad Vibes Club

In 1971, David Hall broadcast 10 interruptions on Scottish TV. Unannounced but with full cooperation from the broadcaster, these selfconscious, selfreflexive works were defined by an impulse to break the viewer's passive relationship with the screen and produce an active form of attention.

Alongside similar forms of artistic interruption, our screens have been interrupted in other ways. Through advertising, TV invasions, or Jarvis Cocker at the Brits, interruptions have attempted to grab the attention of an audience away from that with which they have chosen to engage in order to convey a different message.

In this filmed lecture with green screen, video and sound, we will bring together these two recent histories of interruption. Beginning with Hall's TV Interruptions and television advertising, the lecture will bring us up to date with contemporary interruptive practices such as internet art projects *Field Broadcast* and *Bubblebyte*, as well as trolling, and digital political activism.

By introducing the concept of a 'metaphysics of attention', we will reassess what has up to now been considered as two distinct histories   that of artists' film, video and new media work, and the work of advertisers, political activists and pranksters. We will argue that both histories can be connected through their reliance on an already existing attention on the part of the viewer. This will lead us to a critical appraisal of interruptions as revelatory or emancipatory moments, and a conclusion that attempts to outline a possible future for interruptive practices as immanently, rather than transcendentally, revolutionary.

Interruptions and Extensions

Astrid Korporaal

The question of embodiment has been widely debated in the fields of philosophy, new materialism and feminism, with theorists such as Rosi Briadotti and Anne Fausto-Sterling repudiating its connection to a nature-culture dichotomy and increasingly recognizing the agency of biology and matter in cultural, social and political behaviours. However, in the field of art criticism and theory, embodiment is still largely discussed in terms of mind/body and artificial/natural binaries. My paper addresses the issue of agency and embodiment by discussing how certain artistic strategies of bodily extension and simulation can be understood as interrupting bodily authenticity and singular identification.

By tracing a genealogy from Lygia Clark's production of sensorial masks and Rebecca Horn's feathered cages, to recent paintings by Juliette Bonneviot that use xenohormornes and works by Andrea Crespo that proliferate from a multiplicity of standardised tests for intelligence and personality, and placing these case studies in parallel with Jean-Luc Nancy's writing on the body and thought, I aim to explore the transformative relation between embodment and simulation.   I argue that these works reflect a critical engagement with the technological imagination. While rooted in the body and its extensions into the world, these practices do not call for a return to the natural and authentic body, but rather explore how the world interrupts our identity and how we can enter into new relations of agency with the 'sea of eternal unconciousness', of organs, cells and other biological life-forms surrounding us that make up the support system for consciousness.

132 - Eating III

Chair: Jane Levi

Gastric Criticism: Digesting Naked Lunch

Rona Cran

Critical responses to William Burroughs's work, when it emerged in the 1960s, uniformly evoked strong nausea and physical disgust, as well as allegories of consumption, perpetuated by the title of his best-known work, Naked Lunch. Reviews repeatedly indicated the powerfully anacathartic effect of Burroughs's writing. Raymond Walters of the New York Times highlighted the book's 'spicy content'; 'Glug, glug', wrote John Willett of the TLS, likening Burroughs's writing to 'grey porridge' and envisioning vomiting jurors at the anticipated obscenity trial. Anthony Burgess likened Naked Lunch to 'a ghastly meat', and various TLS correspondents chimed in, remarking that 'no one has yet claimed one good dinner to be worth half a dozen naked lunches', that Burroughs's writing 'certainly smells very poisonous', and that perhaps 'American stomachs [are] stronger than ours'.

Burroughs's seminal novel was originally entitled Naked Lust, but a misreading by Jack Kerouac resulted in the title becoming Naked Lunch. Taking this error as its departure point, this paper will interrogate the 'gastric criticism' inspired by Burroughs's work, arguing that if we insist on approaching Naked Lunch as a meal, we are bound to be disgusted. Suggesting that nauseated responses to Naked Lunch are based on a misconception, and that the title of the novel is fundamentally distracting in this regard, I will explore the nature of squeamishness and sensory disgust in relation to our ability to make literary judgements, asking whether readers might have responded differently had the title more explicitly indicated an encounter with sex rather than food.

Are You Finished With That? Reading Whilst Eating in the Greasy Spoon

Ed Attlee

Abstract TBC

Coffee, Biscuits and Fruit Pie: Hierarchies of Food in *The Nigger of the Narcissus*

Kim Salmons

Abstract TBC

Post Conference Drinks

Room Overviews

Friday 26th June

	DFSR	128	129	130	131	Room 6	Room 7
9:00-9:30	Registration						Stalls
PS1 9:30-11:00	Interruptions 1	Transfeminism 1	Noology 1	Eating 1	Externalities 1		
11:00-11:15	Break (15 mins)						
PS2 11:15-12:45	Questioning Digital 1	Bad Language 1	Theory Lessons 1	Immateriality 1	Political Violence 1		
12:45-13:45	Lunch (1 hour)						
PS3 13:45-15:15	Interruptions 2	Questioning Digital 2	Theory Lessons 2	Transfeminism 2	Noology 2		
15:15-15:45	Break (30 mins)						
PS4 15:45-17:15	Externalities 2	Making 1	Noology 3	Truthful Politics 1	Political Violence 2		
17:15	Book Launch & Wine Reception						

Saturday 27th June

	DFSR	128	129	130	131	132	Room 7
9:00-9:15	Registration						Stalls
PS1 9:15-10:45	Theory Lessons 3	Immateriality 2	Questioning Digital 3	Political Violence 3	Interruptions 3	Bad Language 2	
10:45-11:00	Break (15 mins)						
PS2 11:00-12:30	Immateriality 3	Truthful Politics 2	ANT 1	Theory Lessons 4	Interruptions 4		
12:30-13:30	Lunch (1 hour)						
PS3 13:30-15:30	Questioning Digital 4	General Stream	Music at Work 1	Truthful Politics 3	Eating 2	Transfeminism 3	
15:30-16:00	Break (30 mins)						
PS4 15:30-16:30	Noology 4	Political Violence 4	ANT 2	Interruptions 5	Transfeminism 4	Making 2	
16:30-16:45	Break (15 mins)						
PS5 16:45-18:15	Noology 5	Music at Work 2	Questioning Digital 5	Political Violence 5	Interruptions 6	Eating 3	