

Terror on Tour 2018 presents

# Anthroposcreams, Desert(ed) Destinations & Wilding Weather...

...Wish You Were Here

— **HEAD**  
**Genève**

**8-10 Nov**  
Haute école d'art  
et de design — Genève







## **Terror on Tour 2018 presents:**

***Anthroposcreams, Desert(ed) Destinations & Wilding Weather... Wish You Were Here.***

Welcome to HEAD – Genève.

*Terror On Tour* is an international network of interdisciplinary academics and artists whose research practices engage with intersections of terror and travel. After three successful interventions - at the University of Roehampton, UK (2015), the University of Chichester, UK (2016) and the University of Innsbruck, Austria (2017) - *Terror on Tour 2018* seeks to further cross physical, conceptual, and disciplinary borders in an event convened at HEAD-Genève/Geneva School of Art and Design and co-organized with The Anthropocene Atlas of Geneva.

At each of the events, keynote speakers and curated panels for the presentation of papers were programmed with theatre performances, film screenings, dance, installations, exhibitions and workshops. As the project travelled to different locations, the directions of the critical paths have been influenced by the 'nomadicism' central to the project.

The *Terror on Tour* project was initiated in 2014 by Dr Andrew Wilford (University Of Chichester), Dr Jonathan Skinner & Paul Antick (University Of Roehampton) seeking to develop a unique critical/'cre-active' discourse through a series of interdisciplinary colloquia led by Arts & Humanities research.

**Terror on Tour 2018** is co-organized by the University of Chichester Theatre Department and The Anthropocene Atlas of Geneva (TAAG), a project developed from the CCC Research Master Programme and PhD Forum of the Visual Arts Department at HEAD – Genève, Haute école d'art et de design, with support from the Swiss National Science Foundation (SNSF) and the Italian Cultural Institute – Zurich.

### **Terror on Tour 2018 Organising Committee:**

Andrew Wilford (University Of Chichester)

Gabriella Calchi Novati (Zurich)

Gene Ray (HEAD – Genève)

Paul Antick (University Of Roehampton)

— **HEAD**  
**Genève**

Haute école d'art  
et de design – Genève

**Hes·SO**

Haute Ecole Spécialisée  
de Suisse occidentale

Fachhochschule Westschweiz

University of Applied Sciences and Arts  
Western Switzerland

**C Research Master  
C and PhD-Forum  
C Master de Recherche  
et Forum-Doctorat**

**FNSNF**

FONDS NATIONAL SUISSE  
SCHWEIZERISCHER NATIONALFONDS  
FONDO NAZIONALE SVIZZERO  
SWISS NATIONAL SCIENCE FOUNDATION

**ISTITUTO  
italiano  
DI CULTURA**  
ZURIGO

**Anthroposcreams, Desert(ed) Destinations & Wilding Weather... Wish You Were Here** proposes a conceptual consideration of terror and travel in dialogue with climate concerns. Terror and touring in all forms are irreducible to the so-called Anthropocene: as the stable, mild climate state of the Holocene recedes, change is imposed under looming threats of extinction and disaster. Increased tourism adds more carbon dioxide to the problems, even as one new climate refugee is displaced every second. While scholars rethink longstanding assumptions about progress, history and the human, entrepreneurs develop new niches in dark, disaster, misery and extinction tourism. Meanwhile, activists call for slowing and de-growth, residents of Venice and Barcelona organize anti-tourist protests, whilst proposed airport expansions provoke militant citizen resistance (such as ZAD in France).

**Anthroposcreams, Screens & Scenes** seeks a questioning of the aesthetics and imaginings of art and popular culture (such as cli-fi) within ecological terror. The expression “it’s a scream!” already presents a conflation of the imaginary and real through an enjoyment of spectated terror, horror and the sublime.

- How might the sounds of survival and extinction be (de-)composed through aural considerations of what Andrew Whitehouse terms: *anthrophony* (human generated sound, sonic disruption, noise pollution), *biophony* (animals and plants) and *geophony* (physical environment)?
- What metaphors and narratives inform the visual and filmic re-presentations of the Anthropocene? In what ways has geoengineering become a standard of pop culture envisioning the futures of technofixation (*The Day After Tomorrow*, *Solar*, *Geostorm*, *Tomorrowland*, *Downsizing*) and the posthuman planet (*Aftermath: Population Zero*, *Life After People*, *What Happened to Monday*, *Blade Runner 2049*)?

**Desert(ed) Destinations, Detours & Derangements** seeks to traverse the ethics and (bio)politics of movement, mobility and migration in the Anthropocene.

- Who is left behind, and who “arrives,” in the multispecies climate migrations now taking place?
- What forms of travel are induced, incentivised or prohibited by the shifting sands of the Anthropocene?
- Who is “learning how to die” and who is becoming fossil in the Anthropocene?
- What is desert(ed) within the Anthropocene?

**Wilding Weather** seeks a critical forecast of the tempestuous and feral becomings in the Anthropocene’s unprecedented extremes such as superstorms intensified by warming and rising sea levels, earthquakes fostered by fracking, wildfires, melting permafrost and drought.

- To what extent does Nature persist, or has it been “disappeared”?
- What interests are served and what concerns are ignited by consideration of the wild, the re-wilded and the tamed?
- What are the statuses of Life and Nonlife displaced by environmental changes? What happens to the Human, within the interstices of *zöe*, *bios* and *geos*?

## Thursday November 8<sup>th</sup>

12pm-12.40pm Arrival & Registration

All day: open-door installation at CCC Research Master Programme and PhD Forum

12.40pm -1pm Welcome Addresses

**1pm-2.15pm Keynote Speaker: Federico Luisetti - The Climate of Disaster. From the Environment to Counter-nature**

2.15pm-2.45pm pause

### 2.30pm-4pm Panel 1

**Emeline Eudes (Reims, France)** *Observing praying mantises at the shopping mall – Or the consumption of space and its deserted (debate) places*

**Lena Quelvennec (Independent, Geneva)** *ZAD: the field and the police. How to stay with the trouble under Anthropocene visibility?*

**Mark Riley (Roehampton, UK)** *The cabin in the woods– Ted Kaczynski's anti-technology agenda, the aftermath of the Unabomber campaign & the afterlife of an architectural artefact.*

4pm-4.30pm coffee break

### 4.30pm-5.30pm Panel 2

**Andrew Wilford (University Of Chichester)** *From Bethlehem To Beirut: Confessions Of A Tourorist*

**Aurélien Gamboni and Janis Schroeder (HEAD-Genève)** *The Anthropocene Atlas of Geneva*

**5.45pm-6.30pm** – Performance Presentation : Relief decoration, rather than flat surfaces by **Aurélie Strumans**

7.30pm conference dinner @ Osteria della Bottega, Grand-Rue 3

**Friday November 9<sup>th</sup>**

**10am-11.30am Panel 3**

**Jesko Schmoller (Perm State, Russia)** *Setting The Process In Motion: Muslim Pilgrimage in Russia and the Coming of a New World*

**Ewa Macura-Nnamdi (Silesia, Poland)** *The Necro-Life of Extinction: Refugees and the Ecological Imagination*

**Emilio Berrocal (Independent, Casolare del Pensare, Italy)** *Mobility and Stillness within the Structure of Globalisation. Thinking Crisis of Presence with Climate Crisis.*

11.30pm-12pm coffee break

**12.00pm-1.45pm Panel 4**

**Amy Corcoran (Queen Mary, UK)** *Marine Migrations versus the Military: Witnessing the Abuse of the Seas via Sound*

**Jo Langton (Surrey, UK)** *Sand Creep* (sound installation)

**Judith Rifesser (Roehampton, UK)** *Hear my touch: The voice, the caress and feminist audio-visual practice-as-research*

1.45pm-2.45pm lunch

**2.45pm-3.45pm Panel 5**

**Nicolas Leresche (Geneva, Switzerland)** *Geocorpographies of the selfie: Anthropocene narratives and some of their visual patterns*

**Kiril Sharapov (Edinburgh Napier, Scotland)** *Dead animals, frozen grass and people on the move: neoliberal encompassment and abandonment in Mongolia*

3.45pm-4.15pm coffee break

**4.15pm-5.30pm Keynote Speaker: Michael Marder - The Three Ds of the Anthropocene: Devastate, Desertify, Dump.**

**5.45pm-8pm Workshop** with **Andrew Wilford (Chichester)** en route to Biennale de l'Image en Mouvement.

**Saturday November 10<sup>th</sup>**

**9.45am-11.15am Panel 6**

**Rory Rowan (Zurich, Switzerland)** *The Extra-Planetary Anthropocene & Extractive Final Frontiers: A Multi-Species Planet Vs a Multi-Planet Species*

**Malin Palani (Independent, USA)** *It Just Got Real: Destination Reality and (not-so) Distant Disasters*

**Anita Lam & Matthew Tegelberg (York, Canada)** *'Berg hunting': Producing and consuming death spectacles in Iceberg Alley*

11.15am-11.45pm coffee break

**11.45-12.45pm Panel 7**

**María de Miguel & José Luis Barrera (Valencia, Spain)** *Balancing dark tourism with controversial heritage – a proposal for the Valley of the Fallen in Spain*

**John Pinder (Leeds, UK)** *Here Today: Oil Oligarchies, Affirmative Culture and (After) Living Skin*

12.45pm-1.45pm lunch

**1.45pm-3.15pm Panel 8**

**Gabriella Calchi Novati (Zurich, Switzerland)** *"Performing Ecos": Jason deCaires Taylor's Underwater Museum*

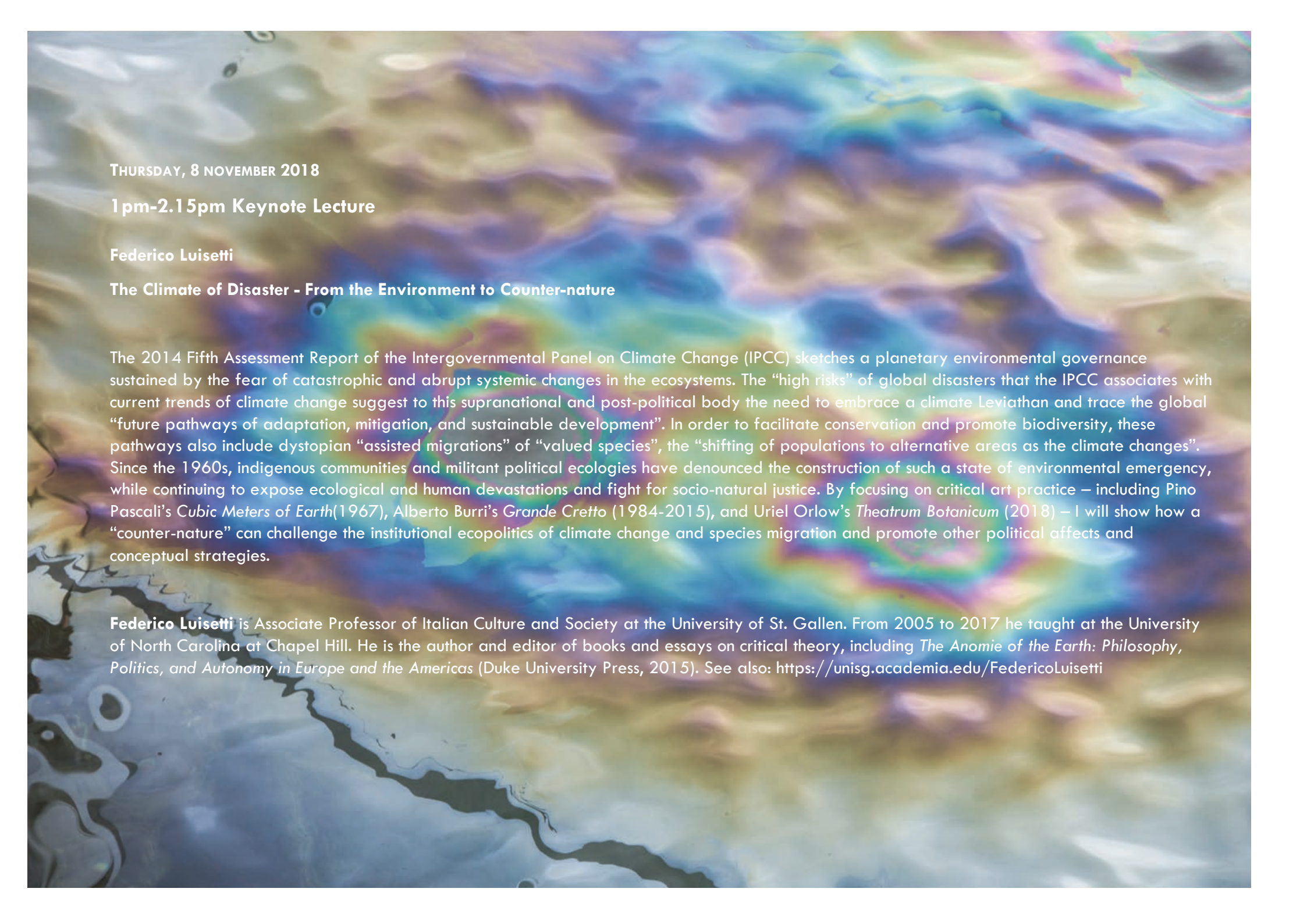
**Pablo de Roulet (Geneva, Switzerland)** *Bunkering Tourism in Bamako: Humanitarians Reshape Hotels in the Sahelian Conflict Zones*

**Matthew Causey (Trinity College Dublin)** *The Earth as Data Farm for the Virtual World: The Simulation Art of John Gerrard*

3.15pm-3.45pm coffee break

**3.45pm-5pm Keynote Speaker: Lorenzo Chiesa - *Anthropie: The Human Animal between Entropy and Knowledge***

5pm-5.30pm – Plenary



THURSDAY, 8 NOVEMBER 2018

1pm-2.15pm Keynote Lecture

**Federico Luisetti**

**The Climate of Disaster - From the Environment to Counter-nature**

The 2014 Fifth Assessment Report of the Intergovernmental Panel on Climate Change (IPCC) sketches a planetary environmental governance sustained by the fear of catastrophic and abrupt systemic changes in the ecosystems. The “high risks” of global disasters that the IPCC associates with current trends of climate change suggest to this supranational and post-political body the need to embrace a climate Leviathan and trace the global “future pathways of adaptation, mitigation, and sustainable development”. In order to facilitate conservation and promote biodiversity, these pathways also include dystopian “assisted migrations” of “valued species”, the “shifting of populations to alternative areas as the climate changes”. Since the 1960s, indigenous communities and militant political ecologies have denounced the construction of such a state of environmental emergency, while continuing to expose ecological and human devastations and fight for socio-natural justice. By focusing on critical art practice – including Pino Pascali’s *Cubic Meters of Earth* (1967), Alberto Burri’s *Grande Cretto* (1984-2015), and Uriel Orlow’s *Theatrum Botanicum* (2018) – I will show how a “counter-nature” can challenge the institutional ecopolitics of climate change and species migration and promote other political affects and conceptual strategies.

**Federico Luisetti** is Associate Professor of Italian Culture and Society at the University of St. Gallen. From 2005 to 2017 he taught at the University of North Carolina at Chapel Hill. He is the author and editor of books and essays on critical theory, including *The Anomie of the Earth: Philosophy, Politics, and Autonomy in Europe and the Americas* (Duke University Press, 2015). See also: <https://unisg.academia.edu/FedericoLuisetti>





COLLECTIF «PLAINES-TERRES»  
POUR DES LÉGUMES, DES FLEURS, DES ABEILLES,  
DES ARBRES, DES OISEAUX, DE L'OXYGENE...  
CONTRE LE BITUME DE LARDIÈRE ET LA ZAC LA BORDE !

SOLDES  
-30 -70 -50  
GEMO

THURSDAY 8 NOVEMBER 2018

## 2.30pm-4pm Panel I

### Emeline Eudes (Reims, France)

*Observing praying mantises at the shopping mall - Or the consumption of space and its deserted (debate) places*

One of the most commonplace, extensively multiplied and therefore polluting migration of the Occidental way of living is the commuting to the shopping mall. But because it is not sublime, overwhelming nor exotic such as post-nuclear or terror places, the everyday driving to the mall tends to be forgotten as a harming and iconic type of travel in the Anthropocene. In this proposal, I intend to think this regular migration both as a conceptual tool, to help us consider deserted debate places about space management, and as a concrete experience, with its affective, cultural and political consequences on an individual scale. The first part of the proposal will look through the concept of “third landscape” by French landscape designer Gilles Clément. Abandoned urban areas such as roadsides, railroad embankments, brownfield sites – all third landscapes - actually host a biological diversity which enables a future for life. Illustrated by photographic works by Mitch Epstein and Robert Adams, this part will question the following deserted (debate) places:

- (in-depth analysis on) sites of energy production, such as power plants;
- (in-depth analysis on) sites of domestic, agricultural, industrial, nuclear waste storage;
- (clear assessments of soon abandoned) airports, shopping malls, massive car parks;

After a PhD in Aesthetics, Sciences and Technologies of the Arts (Univ. Paris 8) and a postdoctoral research about guerrilla gardening at the French national research centre (CNRS), **Emeline Eudes** is currently an independent researcher in environmental aesthetics and the head of research at the Graduate School of Art and Design of Reims. She has lately published *La fabrique à écosystèmes. Design, territoire et innovation sociale* (Eudes & Maire eds, 2018, Loco, Paris), “Urban gardening: Between Green Resistance and Ideological Instrument” with Sandrine Baudry in *The SAGE Handbook of Resistance* (Courpasson & Vallas, 2016).

### Lena Quelvennec (Independent, Geneva)

*ZAD: the field and the police. How to stay with the trouble under Anthropocene visibility?*

Anthropocene visibility has been defined by Nicholas Mirzoeff as the ambient discourse legitimizing the exploitation of environmental resources. Today, in Europe, a few spaces exist that offer a counter-visibility against this systemic destruction of the land. The ZAD of Notre-Dame-des-Landes in France with its strengths and limitations may be one of them. The ZAD takes place in a landscape, the modest and in no case sublime bocage. It looked empty – even if rich in biodiversity – which had justified its disappearance. However, it would have been replaced by productive agriculture if the project of airport would have not existed. The bocage corresponds to Henri Lefebvre’s definition of peripheral space which means it is strategic. Since 2012, it also repeatedly appears as battlefield catching everyone’s attention. After years of indifference, the ZAD is today intensively represented by the media, by artists, by scholars and by the Zadists themselves. This space attracts many narratives from a white utopian return to the land to an ecological experiment, from the tragedy of private property to the revitalization of the commons, from a war zone to the only defense left against apocalypse.

From the perspective of visual studies, this presentation aims to question this space and its relation to conflict and nature, when the storm is both related to the climate change and to the police. Visual materials like videos and performances produced mostly by the Zadists, but also by the French media and by the police will be analyzed to investigate the relation between rural troubling emptiness and urban conflicts. Why does land use and nonuse seem to play a crucial role in a society looking for possibilities of coexistence within environmental disturbance?

In 2018, **Lena Quelvennec** graduated from Lund University with a Master’s degree in Visual Culture. Her research focuses on visualities between human beings and extreme environments, peripheral space, political occupations and the relationship between art and activism in the context of environmental struggles. Working for cultural organizations in contemporary art (Musée d’art du Valais, Skisernas Museum, Galleri Pictura) and in documentary cinema (Ténk Lussas, Nordisk Panorama), she previously obtained a Master's in Visual Arts in 2013 at the HEAD, Geneva, researching digital documents and art.



## Mark Riley (Roehampton, UK)

*The cabin in the woods— Ted Kaczynski's anti-technology agenda, the aftermath of the Unabomber campaign and the afterlife of an architectural artefact.*

In 1971, Theodore John Kaczynski (the individual that the FBI styled 'the Unabomber') constructed a cabin located in Lincoln, Montana. This has subsequently stood not only as a symbol for exile, retreat and escape but also arguably, has become a locus for the embodiment of criminality. This one room construction, measured 10 by 12 feet, and consisted of a storage loft, rudimentary furnishings and two windows; neither of which provided the occupant with scenic views of the surroundings. In his essay, *Cabin Fever: The Home of the Unabomber*, Mark Wigley suggests that 'the cabin is a manifesto'. (Wigley, 3) The cabin's basic configuration, limited amenities and disconnection from the national infrastructure suggest a correlation with the historical archetype of the 'primitive hut' as proposed by Marc-Antoine Laugier in his *Essay on Architecture* (1755). Kaczynski's cabin is rendered a palimpsest of the American rural imaginary and is conjoined with its architectural 'twin'; Henry David Thoreau's cabin at Walden, Massachusetts and the culture worship of simple living. It is a 'settler's cabin' from which Kaczynski's bombing campaign sought to 'unsettle' dominant patterns. In this setting that Kaczynski wrote his 35,000-word manifesto, *Industrial Society and Its Future*. Kaczynski's jeremiad against modern technology presented uncomfortable truths about industrialisation that mirror ideas of the Anthropocene. In particular, he cites the negative impact of the acceleration of technological development, the growth of human population and increased consumption of resources.

In this paper, I will explore the arguably, uncomfortable afterlife of Kaczynski's 'cabin in the woods' in order to examine the impact of his anti-technology agenda and bombing campaign. I will seek to present the cabin as a wooden prosthesis of his manifesto.

IMAGES: Work in Progress – Two 1:76 scale models of Ted Kaczynski's Cabin at Lincoln Montana (left) and in the FBI storage facility at Sacramento California (right), [front and rear views] mixed media, July 2018. Courtesy of Mark Riley.



**Mark Riley** is an artist, writer, and academic. He is a Senior Lecturer in Photography at University of Roehampton, London. Mark completed a PhD at Goldsmiths College (University of London) in 2005. Most recently, he has exhibited the installation project, *Thinking Place – Reimagining Wittgenstein's Hut* at the Oxford House Gallery, London, in April 2016. He has also contributed a book chapter entitled 'Place as Palimpsest: Paul Celan and Martin Heidegger and the Haunting of Todtnauberg' to the publication *Haunted Landscapes: Super-Nature and the Environment* (part of the series *Place, Memory, Affect*), edited by Ruth Heholt and Niamh Downing, and published by Rowman Littlefield International in November 2016. He is currently exhibiting work in the *Machines à Penser* exhibition at Fondazione Prada Venice (26 May – 25 Nov 2018) and has written for the gallery publication.



**THURSDAY 8 NOVEMBER 2018**

**4.30pm-5.30pm Panel 2**

**Andrew Wilford (University Of Chichester)**

*Between Beirut and Bethlehem (Confessions Of A Tourorist)*

- A Video Essay.

Straddled somewhere between academic arthouse and holiday movie, this short video essay initially sought to transpose materials from a performance paper presented at the *Terror & The Tour* colloquium in April 2015. At that stage elements of my journey from Beirut to Bethlehem (Pennsylvania, USA) were re-enframed through projected footage and live performance. Subsequent to *Terror & The Tour*, the journey of my research into 'tourorism' then led to engagements in Tenerife with artist William Aitchison before travelling back to Beirut, albeit asymmetrically via Portland, Oregon. Whilst spoken edits of texts and video clips remain from the initial performance-paper, it was, inevitably, the editing process that fully determined how the materials from Beirut to Bethlehem and back again, were best communicated through the video-essay form.

**Andrew Wilford** is a co-founder of the *Terror On Tour* research group. He has recently co-edited the *Liminalities* special issue on Terror and the Tour. Andrew is a Senior Lecturer in Theatre at the University of Chichester.



A faint, stylized map of Geneva and Lake Geneva serves as the background for the entire page. The map shows the city's layout, including the Rhodan River and the lake, with some yellow circular markers indicating specific locations.

## Aurélien Gamboni and Janis Schroeder (HEAD-Genève)

### *The Anthropocene Atlas of Geneva*

The Anthropocene Atlas of Geneva (TAAG) is an interdisciplinary research project that studies responses to socially caused global environmental change. Through interviews and fieldwork, TAAG researches and documents the diverse ways that the humans and nonhumans of one urban ecology are responding to and being affected by these planetary changes. With its rich networks of governance, research, finance, arts and grassroots activism, Geneva is an exemplary terrain to investigate a diversity of situated practices that make these ecological transformations visible, as well as their causes and consequences.

A research focus on human actors and their networks (including citizens, activists, and artists, as well as scientific institutions, international organizations, and NGOs) establishes a context for encounters with nonhuman actants and agents (migrating climates, trees with ritual functions, receding glaciers, endangered species, mobile toxins). TAAG combines field research, critical reflection, and artistic practices. Its multimedia website includes an archive of video interviews and local sites and objects, which can be accessed through the homepage map of the Geneva region. The interviews, conducted in 2017 and 2018, document the knowledge, experiences, practices, and views of scientists, artists, activists, and citizens from diverse professions. Exemplary local sites and objects are also investigated and documented. A glossary explicates relevant key terms, local place names, species names, and groups or events of special interest; it also contains critical commentary and new representations of the so-called Anthropocene. The glossary interfaces with the map and archive of interviews, sites, and objects, and is supported by a bibliography. Information about the interdisciplinary research methodology is provided in the notes on methods, on the website. All of these elements together form *The Anthropocene Atlas of Geneva*.

During the two years of research, transversal problematics have emerged from this field material, including issues of territorial displacements, changes in scale and shifting perceptions of environmental changes. This talk will focus on some specific cases that are exemplary of these shifts, displacements, and changes in the region. Home of the Geneva conventions and self proclaimed as a “City of refuge,” Geneva hosts some of the key institutions invested in the diplomatic, legal and political debates aiming to reshape the notion of refuge in times of socially caused global environmental change. These debates are putting into question established assumptions about mobility and globalization, and are challenging the humanist and legal apparatuses of both global and local governance. They include issues such as the status and protection of “climate refugees”, impacts of migrating climates, and nonhuman species adapting to changing environments by entering or leaving the territory. Emerging from discussions with the various actors encountered, these issues constantly challenge the geographical limits of the research itself.

**Aurélien Gamboni** and **Janis Schroeder** are artists and researchers of the interdisciplinary research project The Anthropocene Atlas of Geneva (TAAG) at HEAD Genève, Geneva School of Art and Design. TAAG is a research project of HEAD – Genève / Geneva School of Art and Design that is supported by an award from the Swiss National Science Foundation (SNSF). The project is carried out by four researchers in art and philosophy (Gene Ray, Aurélien Gamboni, Janis Schroeder, and Kate Stevenson) at HEAD – Genève / Geneva School of Art and Design, supported by the TAAG Advisory Research Group, a network of international scholars, researchers, and artists working in diverse disciplines and media. The TAAG research takes place over two years (2017 and 2018), during which time the TAAG website will be added to continuously and developed into the final online *Atlas*.

Please visit the TAAG website at: <https://head.hesge.ch/taag/en/>



THURSDAY 8 NOVEMBER 2018

## 5.45pm-6.30pm Performance Presentation

*Relief decoration, rather than flat surfaces by Aurélie Strumans*



**Aurélie Strumans** is a Swiss-Belgian artist (1987) who works and lives between Zürich and Sierre. Freshly graduated (2018) of a Master in Fine Arts, with distinction, from ZhdK. Since 2017 pedagogic assistant in the Master Arts in Public Sphere at Ecav.

From bags of stones and the one of sands of a Bauhaus store in Zürich to the sharp mountains of Switzerland, my artistic practice is articulate around a triangular relation; landscape, technology and human. Questioning the influence of technologies on our perception of the landscape, the territory, its use and our understanding of the space nowadays. I use different media like installation, text, performance and video.

The uncanny beauty of a digitalized world replacing the wild and unspoiled romantic representation of landscapes. Exploitation of earth, technological infiltration of all areas of life, exchange, information and infrastructure take place in Aurélie Strumans' work, embedded in the specific interests of power structures. Notions of scale and territory to the human understanding of a glossy augmented reality. The Swiss - Belgian artist concentrate her practice on digital media installations, performances and texts. Strumans brings together contemporary questions on the triangulation, territory - human - technology, with a poetical approach. She lives and works in Switzerland between Zürich and Wallis.

Un glissement de terrain or a landslide is in the geological vocabulary a form of mass wasting that include different ranges of ground movements. Landslides are powerful phenomena that can modify the shape of a territory and swallow man-made structures like roads or villages. This phenomenon can be seen as the earth rumbling, a scarring manifestation, a confrontation to human being.

In parallel, the past twenty years has improved a fast development of technology that infiltrated our daily lives, designing it and specially shaping our relation to the surrounding. Holding a glossy screen in between our hands, we lost relations to the space. Raising the head in order to look at the horizon line is now pointless as a constant flow capturing data will guide us in the digitalized version of the world.

A reading performance-presentation of 20 minutes with moving images and sounds that will take the form of a journey to explore a given territory, made under the guise of scientific surveillance. The migration is undertaken from a place of self-perception, slowly sliding toward another reality, augmented or virtually flirting with different dimensions and modes of awareness. Weightless, and moving toward the total disappearance of the human body, Landslide permeates the viewing screen and disconnects from notions of scale and nature.

Different form of mass wasting, geological to human, from Anthropocene to technology, emphasizing the strength of the natural phenomena to an inversion of human perception (horizontal to vertical).

Image: 46°16'27.25.29N 7°36'27.09.45E9 (2018) by Aurélie Strumans



**FRIDAY 9 NOVEMBER 2018**

## **10am-11.30am Panel 3**

**Jesko Schmoller (Perm State, Russia)**

*Setting The Process In Motion: Muslim Pilgrimage in Russia and the Coming of a New World*

In this paper, I show how Muslims from Russia's Urals region, at the crossroads of Asia and Europe, engage in the production of a world, where their lifestyle has not been subjugated to the Russian cultural mainstream and where nature flourishes and thrives. The expansion of Russia south into the Volga-Urals, east into Siberia and later towards the Caucasus and Central Asia took place over several centuries and meant that many peoples with their respective traditions were incorporated into the empire. The civilisational mission that accompanied the colonial expansion was motivated by the conviction that Western knowledge will translate into progress and future prosperity. Especially in the Soviet period, the architects of empire believed that ethnic minorities had to be educated, so they would leave their backwards lifestyles behind (Stronski 2010, Igmen 2012, Gradska forthcoming). The Soviet period also saw an attempt to subjugate nature by resorting to science and technology. In a glorious celebration of enlightenment values, man was supposed to tame the forces of nature (Oushakine 2004). Human intervention into the lifecycles of the natural environment caused dramatic damage, including pollution, radioactive contamination and the destruction of water resources. To reclaim their land and culture, Muslims engage in practices of local pilgrimage that transform both themselves and the environment. When baraka (spiritual energy) begins to flow, they suddenly find themselves in a landscape that is not a peripheral part of the Russian Federation anymore but instead belongs to the Tatar khanates of the past, where holy men are no longer dead and nature is recovering. I wish to stress that I am not talking about a different interpretation of the environment. With the ontological approach employed here, I explore the emergence of a world with its own logics and metaphysics (Savransky 2017).

**Jesko Schmoller** is Senior Researcher at the Centre for Comparative History and Political Studies at Perm State University, established as part of the regional programme of the European University in St. Petersburg. He holds a PhD in Central Asian Studies from Humboldt University Berlin. A book about career aspirations, status and authority among male Uzbeks was published in 2014 with Klaus Schwarz. He is currently concerned with the mobile and material dimensions of Islam in the Volga-Ural region and will reflect upon the production of sacred space and the post-colonial mind when a research fellow at KHK "Dynamics in the History of Religions Between Asia and Europe" (Bochum) in late 2018. He has published with ASIEN, Problems of Post-Communism and the Anthropological Journal of European Cultures.

**Ewa Macura-Nnamdi (Silesia, Poland)**

*The Necro-Life of Extinction: Refugees and the Ecological Imagination*

In a recent essay which examines the present-day conception of the political as "a phantasy of extermination," one which envisions, among others, the extinction of the enemy, including refugees, Achille Mbembe brings into explicit proximity the dump and the refugee, both sharing in visualizing the need and desire for containment and separation. In line with catastrophic imagery which posits garbage as a signifier of disappearance, Mbembe's reflection on the "Society of Enmity" links refugees (and other "enemies" spawned by the "psychic life of nations") to the dump to signify what has been destroyed/discarded ("a pile of garbage") and an agent of destruction "transform[ing] the nation into an immense dump." In the times of "the phobia of the dump," who/what ends on the dump is of no small significance. To govern the world, Mbembe contends, is to manage the camp and the dump, both sites for doing away with what is deemed disposable.

Less interested in looking at refugees as wasted, disposable lives (though this is, no doubt, also the case) that are either destined for the garbage pile or have already found themselves there, this essay proposes to explore what it means for garbage and the extinction it is taken to herald to be represented through (the dead bodies of) refugees. What does it mean for extinction to wear a refugee garb? What does it mean for refugees to become a representational material in an age recently and persistently called the Anthropocene, bent as it is on imagining the accelerated demise of the earth? Why does speaking about refugees draw on a visual lexicon of garbage and waste, both some of the most graphic and pungent signifiers of an ecological devastation so often envisaged to usher in the extinction of the humanity? Reading a number of texts (Anders Lustgarten's Lampedusa and Alfonso Cuarón's Children of Men alongside media-circulated images and narratives of dead refugees such as the picture of Aylan Kurdi or the mummified, fossilized Senegalese found drifting off the coast of Barbados), this essay aims to explore how these deserted refugee bodies of representation become what is extant of extinction, the necro-life of what is already dead but still animates an aesthetics of devastation and the failure of arrival as well as fuels an ecological imagination which persistently links garbage to a rhetoric of ends.

**Ewa Macura-Nnamdi** is assistant professor at the Institute of Romance Languages and Translation Studies (University of Silesia, Poland). She holds a doctorate in English literature (New Woman fiction of the late-Victorian period). Currently, her main research interests include postcolonial Anglophone literatures of Africa and African diaspora, postcolonial theories as well as refugees and migration in cinema and literature. She has published articles on, among others, Dambudzo Marechera, Rawi Hage, Abdulrazak Gurnah and Omar Khadr. Her forthcoming publications include "Mouthwork" (ARIEL: A Review of International English Literature) and "Omar Khadr, Guantánamo and Carceral Gastronomy" (European Journal of English Studies).



**Emilio Berrocal (Independent, Casolare del Pensare, Italy)**

*Mobility and Stillness within the Structure of Globalisation. Thinking Crisis of Presence with Climate Crisis.*

Levi-Strauss began his famous 'Tristes Tropiques' with: "I hate travelling and explorers. Yet here I am proposing to tell the story of my expeditions". This was a profound critique to the rising industry of tourism, commercial aviation and the new genre of travel books, that he saw developing under his eyes, in the first post-war period, with distress. He feared the cultural homologation of the planet and the consequent loss of differences. However, the position from which Levi-Strauss accuses what we might call the "structure of globalisation" is a problematic one of stillness. The structure of globalisation promotes mobility, however it does so insofar as it restrains mobility within a "dispositif", such as for instance the digital one through which one scrolls down the images of the places they would like to visit. This dispositif stops mobility from fully expressing itself, and in so doing reintroduces stillness. Is this stillness of the screen the same as the stillness of the page from which Levi-Strauss talks against travelling and explorers? What does it mean mobility in human experience, present and past? What emotional and intellectual dimensions are related to it, such as in the long journeys out of Africa of our ancestors, as well as in our daily movement in contemporary cities? Can we frame the relationship between stillness and mobility within a wider anthropological viewpoint? In exploring Levi-Strauss' problematic positionality of stillness, this paper aims at pointing out the connection between de Martino's "crisis of presence" and the contemporary climate crisis.

**Emilio Giacomo Berrocal** is an independent researcher. An anthropologist by training, he received a PhD from Durham University in 2013 with a thesis entitled "Boxing Obsession and Realness in London Rap: Racism, Temporality, Narcissism". Previous to this, he conducted fieldwork research on hip-hop and black Italians in Rome for his Laurea Specialistica (MA) at the University of Rome "La Sapienza". He is currently involved in research on audio-visuality, indigeneity and digital writing in the Anthropocene. He organises public debates and interdisciplinary conferences with the research/study group "Seminario del Pensare /Seminar of Thinking", and he delivers lecture-performances alongside actors and musicians. He lives at the "Casolare del Pensare" in Central Italy, where he gives intensive workshops on the theme and practice of the primitive.

Image: Esercito Etrusco-Caraibico di Liberazione Planetaria (2018) by Emilio Berrocal.

FRIDAY 9 NOVEMBER 2018

## 12pm-1.45pm Panel 4

**Amy Corcoran (Queen Mary, UK)**

*Marine Migrations versus the Military: Witnessing the Abuse of the Seas via Sound*

Marine mammals embark on epic journeys each year between feeding, mating and birthing seas. As they travel they must navigate the changing oceans, changing not just due to natural fluctuations but also to manmade ones. Over time, their bellies fill up with plastic and the prey they hunt move as ocean temperatures and currents change. This takes them into new waters, and often to danger. Animals that migrate within deep waters are not accustomed to tidal changes and are at risk of becoming stranded. But there is another risk out in the deep: military exercises. Bombs and sonar are the cause of mass strandings across Europe, acts which the Navy have at times denied. Who now takes priority in the seas: animals making their way via time honoured paths to secure future life, or humans testing out newer, more deadlier implements of death? How can we highlight the plight of animals who exist out of sight? How can we advocate on their behalf?

Direct experience can be the key in generating empathy for creatures we cannot fully understand; is often hard to achieve especially for animals existing in our oceans. This sound installation aims to bring home this reality without words. Multiple speakers will recreate the sound of an oncoming whale pod, as the pod approaches the sound of military weaponry will be played on another speaker. Lighting will help to recreate the change in climate and ensuing confusion, permitting the audience to experience something of what the pod would experience themselves.

**Amy Corcoran** is a PhD candidate within the International State Crime Initiative (ISCI) at Queen Mary, University of London. Her doctoral research investigates the use of public art interventions, as facets of civil society action which support migrant-led and migrant solidarity movements, within the current EU context. She is involved with groups campaigning around human rights issues, and supporting those involved in protest. She was a core artist and organiser for Art the Arms Fair in 2017, which used art to counter the arms trade.

**Jo Langton (Surrey, UK)**

*Sand Creep* (sound installation)

Sand, the most infertile natural material on earth, creeps slowly outwards expanding, threatening, welcoming, constructing, sheltering. *Sand Creep* is a soundscape that provides an inferential narrative using both abstract and representational sounds, of the conflicting or confluent relationships between tourism and residence; subsistence and affluence; corporate and local industry, permanence and change; migration and stasis.

This is a music composition based entirely on new sound recordings of sand from starkly opposing environments: the Sahara desert around Merzouga in Morocco; Dungeness Beach, the only official desert in the UK; and tourist hot-spot the Dune of Pilat in Arcachon, France, allegedly the tallest sand dune in Europe. The sound of sand in its various forms, contrasts the destruction of a centuries-old fishing industry in Dungeness caused by the construction of the nearby polluting nuclear power station; the stark sustainable way of life for nomadic Saharan communities in Morocco; the comparative affluence of Western tourists in France.

The piece explores the digital sound manipulation technique of *granular synthesis*, (which dissects a sound into its minutest components, and restructures it grain by grain into a different sound) as a metaphor for sand, as either particles or mass.

*Sand Creep* will be mixed in binaural sound. Suggested performance can be stereo, but ideally through headphones or multi-speaker setup, for a fully immersive multi-timbral listening experience where listeners are free to move around within the performance space.

**Jo Langton** has worked for a number of years at BBC radio for music, current affairs and factual programmes in Radio 3, 4 and World Service as a sound recordist/studio manager. She has composed a number of pieces for radio, television, museum installations and for art documentary films with Simon Ball and Simolab productions.



**Judith Rifesser (Roehampton, UK)**

*Hear my touch: The voice, the caress and feminist audio-visual practice-as-research*

The importance of touch for our development as human beings is undeniable. However, when have you last been touched? Touch is as a deeply embodied experience that affects both the one who touches as well as the one being touched, in this interaction of two living bodies. The words of a kind voice, a soft whisper feels like a touch and touches us via breath. Breath travels and so does the voice. The caress, breath, and the voice are closely interlinked, and inspire an investigation into voice(s) in contemporary global women's cinema, illuminating the potential for feminist audiovisual research practice. Mobilising Luce Irigaray's philosophy of the caress in relation to the voice and practice, opens up the possibility to reflect upon the significance of the voice-over in audio-visual research practices, shifting the attention from a focus on the visual, to a foregrounding of what can(not) be heard, including noises and silences, seen as sound disruptions or absences on screen. More than that though, they underline the continuous (re-) negotiation of the (in)visible borders of the (inter)national, (inter/intra) personal and sens-ous space(s) and horizon(s) of the beings of and in this world.

This presentation is conceived as a paper accompanied by a brief screening of an extract of my ongoing audio-visual practice-as-research.

**Judith Rifesser** is a doctoral candidate, audiovisual practitioner and visiting lecturer in the Department of Media, Culture and Language at the University of Roehampton and a Teaching Fellow at UCL. Her research, funded through the Roehampton Vice-Chancellor Scholarship Award, investigates the notion of touch and feminine subjectivity in the films of contemporary global women's cinema via the work of Luce Irigaray. Some of Judith's most recent audio-visual work has been selected for the London Feminist Film Festival, the run-up to the Leeds Queer Film Festival, Filia London. Her latest piece premiered at the ICA in August 2017.

**Nicolas Leresche (Geneva, Switzerland)**

*Geocorpographies of the selfie: Anthropocene narratives and some of their visual patterns*

The narrative of the Anthropocene tells us about the unprecedented and historical impact of human activities on the geologico-physico-chemical development of the Earth (Bonneuil et Fressoz 2016). Despite the invention of the terms Capitalocene or Chthulucene (Haraway 2016; Moore 2016) that aim to bring this narrative out of its anthropocentric bias and to nuance its universalist framework by attributing this ecological and social disaster to a specific part of humanity, the damage is done: the image of mankind is forever engraved in stone.

Both "material event and cognitive event », the revelation of this amalgam (in its ethymological meaning of alchemic mixture) between human activities and geological evolution also reflects a new cultural paradigm based on immersion and whose most visible expression are certainly the practices of the selfie. Where historically the photographic gaze allowed access to knowledge through a process of objectification (namely distancing and staging observed phenomena), it's now literally about blending into the picture (Cruz et Lehmuskallio 2016). This not only indicates a transformed relationship to the image but it also reflects a new relationship to the world imbued with the narratives of the Anthropocene (Davis et Turpin 2015; Tsing et al. 2017; Demos 2017). From this hypothesis it is then relevant to question the practices of the selfie and the ways in which they compose new visual and corporeal patterns specific to those narratives.

My contribution will consist in (i) briefly identifying the various anthropocenic narratives and their visual translations and (ii) showing, with concrete examples, the ways in which these patterns are inscribed, taken up again or transformed into the practices of the selfie and how they may compose new geocorpographies (Randell-Moon et Tippett 2016).

**Nicolas Leresche** has been trained in Human Geography and Anthropology. He is currently working as a doctoral assistant at the University of Geneva. His thesis will be entitled *The taste of copy: immersive apparatus, tourist duplicates and post-tourism*.

### **Kiril Sharapov (Edinburgh Napier, Scotland)**

*Dead animals, frozen grass and people on the move: neoliberal encompassment and abandonment in Mongolia*

In recent years Mongolia experienced a series of prolonged natural disasters, including the 'dzud' - unusually hot summers followed by severe winters with heavy snow, winds and lower-than-normal temperatures. With temperatures dropping to -55C in February 2016, 1.1 million of the total 56 million national livestock (UN Mongolia 2016) died of starvation devastating livelihoods of nomadic herder families across vast grasslands of Mongolia.

Against the background of animal corpses scattered across Mongolian pastures and impoverished herders displaced and moving across the country to look for unregulated work in the growing shantytowns outside Ulaanbaatar (hosting up to 700,000 internally displaced people (Gillet 2011)), Mongolia has been experiencing a mining boom with its neoliberal promise to 'drag' its agrarian society into the 'modern age'. The economic, environmental and social costs of development based on commodity exports, including one of the largest forced displacements of people in the history of Mongolia, remain, largely, excluded from calculations by the national government, foreign investors and multinational companies.

This paper draws upon the concepts of neoliberal abandonment and agnotology to interrogate how continuums of slow decay of nomadic herders, their animals, grasslands and entire ecosystems pass between and through each other within the context of neoliberal state/capital entanglements.

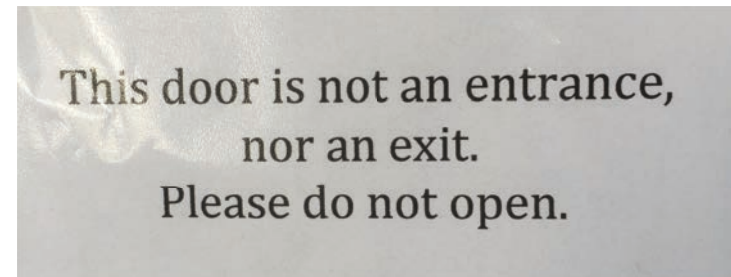
By drawing upon a series of interviews with internally displaced residents of semi-legal 'ger' settlements on the outskirts of Ulaanbaatar conducted in June 2016, it explores the processes of, on the one hand, neoliberal encompassment of the savaged body of Nature and of expendable human bodies as resources to be consumed and exploited; and, on the other hand, of neoliberal abandonment of the viciously neglected human and non-human others, whose life is earmarked as lying outside market value.

**Kiril Sharapov** is Associate Professor of Applied Social Sciences at Edinburgh Napier University. His research is focussing on exploring complex intersections between movement, vulnerability and resilience of individuals and communities moving within and across borders. He received his PhD in Politics from the University of Glasgow, and an MA in Human Rights from the Central European University. In 2013-2014, Dr Sharapov led a research project investigating public understanding of human trafficking in three European countries funded by a Marie Curie Intra-European Fellowship awarded by the European Commission.

### **Andrew Wilford (Chichester)**

*Travelling Lightly Through Transparency: A Walkshop*

In his essay on *The Transparency Society* (2015), Byung-Chul Han outlines a network of concepts that might be readily brought to a collective investigation of 'everyday transparency' for a walking group. The 'walkshopinar' will offer opportunity for a responsive engagement with sites close to the conference venue. A short series of provocations will provide a conceptually 'unguided' approach to the site-activity through a walk destined for Biennale de l'Image en Mouvement.



The critical imperative of the workshop will be to 'travel lightly'. No demands will be made of participants and in lieu of Han's critical positioning on *exhibition*, participants will not be required to engage in anything spectacular. Participants will be encouraged to orient an experience of the sites within a conceptual mapping of transparency in terms of *positivity*, *acceleration*, *intimacy*, *control*, *evidence*, and *information*.

The 'unguided' provocations will provide a resource for both the mapping process of Han's concepts and seek to further generate the potential of 'traveling lightly through transparency' around Geneva.

*Image: 1717 17<sup>th</sup> St. San Francisco – Andrew Wilford.*



FRIDAY 9 NOVEMBER 2018

## 4.15pm-5.30pm Keynote Lecture

**Michael Marder**

### **The Three Ds of the Anthropocene: Devastate, Desertify, Dump.**

Here, I propose a reflection on the particular mode of world-destruction that takes place under the banner of the Anthropocene. In addition to the annihilation of individual species and ecosystems, the very framework of and the material conditions of possibility for existence are being dismantled. The process of a devastating dismantling is so intense that, in place of the world, it creates something else, namely the vastness it, at the same time, negates. The unlivable vastness that remains in its wake is the desert. A void corresponding on the ground to the desolate emptiness of abstract cogitation, the desert nonetheless coincides with the massive oversaturation of bodies, senses, minds, societies, cultures, and the natural elements with detritus, much of it undecomposable. In other words, the desert is a dump. The Anthropocene thus presents us with the devastation-desert-dump complex yet to be thought.

**Michael** Marder is IKERBASQUE Research Professor of Philosophy at the University of the Basque Country (UPV/EHU), Vitoria-Gasteiz, Spain. He is the author of a dozen books and numerous articles in the fields of phenomenology, environmental philosophy and political thought. His forthcoming monographs are *Heidegger: Phenomenology, Ecology, Politics* (Minnesota, 2018) and *Political Categories: Thinking Beyond Concepts* (Columbia, 2019).



**SATURDAY 10 NOVEMBER 2018**

## **9.45am-11.15am Panel 6**

**Rory Rowan (Zurich, Switzerland)**

*The Extra-Planetary Anthropocene & Extractive Final Frontiers: A Multi-Species Planet Vs a Multi-Planet Species*

The orbital appendage of satellites and 'space junk' circling the planet, astronauts' footprints and rover tracks scoured into the surface of the moon and other astral bodies, and the passage of probes into interstellar space all indicate that the Anthropocene is not confined within the Earth's atmosphere. This paper argues that the Anthropocene is already an extra-planetary phenomenon - with the layer of matter put into orbit since 1957 constituting a new prosthetic strata - requiring a reconsideration of how changing human-nature relations are understood.

Reconsidering the nature and scope of the Anthropocene in this way is important not only for fully grasping the phenomena but also for prompting critical reflection on how concepts of human-nature relations are bound up with the imaginaries and practices of space exploration. Such reflections are crucial at a moment when space exploration is rapidly changing, with the growth of the commercial space sector, and the development space mining initiatives and plans for the corporate colonization of other worlds in particular.

This paper examines these phenomena in relation to the way that human-nature relations are being rethought in light of the Anthropocene, both on- and off-Earth. It argues that a tension between two contending visions of planetary futures runs through contemporary space exploration discourses, one framed in relation to a *multi-species planet* and the other to a *multi-planet species*. The stakes of rethinking the Anthropocene beyond the earth hence have critical bearing on how planetary futures are envisioned and the practices such imaginaries legitimize.

**Rory Rowan** is a political geographer and cultural critic. His current research focuses on the emerging geographies of outer space, the political and philosophical dimensions of the Anthropocene and planetary governance. He is author of *On Schmitt and Space* (with Claudio Minca, Routledge, 2015) and regularly contributes writing to print and online publication as well as working collaboratively with artists and curators. From 2014 to 2017 he was a Lecturer and Post-Doctoral Research Fellow in the Political Geography Research Unit at the University of Zurich and is currently a Guest Lecturer on the MFA Program at the ZHdK.

**Malin Palani (Independent, USA)**

*It Just Got Real: Destination Reality and (not-so) Distant Disasters*

As Walter Benjamin described, the angel of history (*Angelus Novus*) faces the past to see a single catastrophe piling up wreckage while humans see a chain of events in a storm called progress. The angel's immersive way of seeing with mouth, eyes, and wings open wide contrasts humanity's looking at wreckage as the collateral damage of history's progress. For Benjamin, a "unique experience with the past" rather than an "eternal image of the past" disrupts exploitative historical traditions. This essay begins with Benjamin's provocation in order to consider how disaster tourism promises a unique experience with the (catastrophic) future and provides a convenient (purchasable and seemingly risk-free) encounter with a packaged image of catastrophe. I take up the recent tour of the luxury cruise ship the Crystal Serenity through the Northwest Passage promoted as "the ultimate expedition for the true explorer" and Eiko Otake's performance *Dancing In Fukushima*. I ask: how does the contemporary taste and anticipation for "becoming-real" permeate modes of witnessing, touring, and immersing oneself within places of climate-related disaster; how does the aestheticization of reality function for contrasting spectacles (i.e. Serenity's luxury tour and Eiko's artwork); what is the role of bodily listening as an aesthetic practice toward belonging with and verifying equality within a place of disaster; how does global mediation of disaster voyeuristically generate the proximity and distance (time, place, and condition) of risk that can and cannot be confined to specific geographical or temporal spaces; and finally how does risk function to instrumentalize a range of political players (Beck)?

**Malin Palani** is a performance practitioner and scholar who teaches courses in theatre and performance ecology, theory, history, and practice. Her research examines contemporary artworks from the perspective of relationality in the encounter with objects, animals, technology/machines, and landscapes. She received her PhD from the University of Minnesota and has taught courses at Macalester College. Malin's most recent work focuses on disaster aesthetics and politics in spectacles of animal death and survival—completing an artist residency for the Hartman Nature Reserve and the chapter "Performing Deathcare: Intimacy, Ignorance, and Mourning in Iowa Hog Confinement" for the edited volume *The Aesthetics of Necropolitics*.

**Anita Lam & Matthew Tegelberg (York, Canada)***'Berg hunting': Producing and consuming death spectacles in Iceberg Alley*

This paper demonstrates how the disappearing Arctic can be produced and consumed as a tourist spectacle. In the age of the Anthropocene, iceberg tourism, implicitly at least, concerns the production and consumption of dying glaciers as a public spectacle. When conducting what Science and Technology Studies scholars consider a symmetrical analysis of this spectacle, the nonhuman – the glacier in this case – will be treated in the same analytic ways that we would treat the human. As such, we argue that iceberg watching could be analogized to the live witnessing of human death sentences, making it a form of dark tourism. We ground this argument in an examination of how 'berg watching' along Iceberg Alley, stretching from the southeast coast of the island of Newfoundland to the coast of Labrador, is positioned by local tourist authorities and promoters as an attraction, not only as a location marked by the sinking of the Titanic but also as a 'bucket list' activity for sophisticated tourists. We also explore how tourists hunt and consume icebergs, both visually through their uploading of photographs to iceberg surveillance sites, such as IcebergFinder.com, and literally through their ingestion of the iceberg itself as bottled water or as part of alcoholic beverages. Because tourism promoters and tourists fail to see icebergs as vibrant matter (Bennett, 2010), they do not connect their own actions to the slow demise of glaciers; nor do they acknowledge their complicity in exacerbating the risks and impacts associated with anthropogenic climate change.

**Anita Lam** is an Associate Professor of Criminology at York University, Canada. Her research is situated at the intersection of crime, media and culture.

**Matthew Tegelberg** is an Assistant Professor in the Department of Social Science at York University, Canada. His research concentrates on media representations of climate change and tourism.

**María de Miguel & José Luis Barrera (Valencia, Spain)***Balancing dark tourism with controversial heritage – a proposal for the Valley of the Fallen in Spain*

Dark tourism materialises in places related to death and tragedy. The aim of our study is to analyse this concept and apply it to the Valley of the Fallen in Spain, a controversial monument that is a symbol of the Spanish Civil War and the subsequent dictatorship. First, we carried out a literature review to get an insight into the concept of 'dark tourism', the types of existing dark tourism, and the methods that are applied to the main cases around the world. Then, we analysed the case through a content analysis using different sources of secondary and primary information. Finally, we propose a way to change the current symbolism and connotations of the Valley of the Fallen to a new symbolism engaging all the stakeholders involved, applying a dark tourism point of view. Achieving the application of this new symbolism would require attaining a difficult consensus that Spain has not yet been able to put into practice.

**María de Miguel** is a specialist in Public Policies and Management. She studied at the University of Valencia and the Universitat Politècnica de València. She is a lecturer in Public Strategy and Research Methodologies. She has been a Visiting Scholar at Lakehead University (Canada) and UC Berkeley (USA). She is an Associate Professor at the Faculty of Management and Business Administration, Universitat Politècnica de València. She is a participating member of the research micro-cluster VLC/CAMPUS International "Globalization, tourism and heritage".

**José Luis Barrera** holds a BA in Public Management, an MSc in Marketing and Communication, and an MSc in Business, Product and Service Management from the Universitat Politècnica de València. He has analysed different case studies in this area, such as human development in Weipa (Australia) and the Valley of the Fallen (Spain). He has also worked in local government in different municipalities in the Valencian Region (Spain).

**John Pinder (Leeds, UK)**

*Here Today: Oil Oligarchies, Affirmative Culture and (After) Living Skin*

This paper explores the case of *Here Today...*, an exhibition held in 2014 at the Old Sorting Office in London. Curated by Artwise, in support of the International Union for Conservation of Nature (IUCN), the exhibition aimed to raise awareness about mass species extinction in the Anthropocene. In spite of the participation of many committed artists, it emerged that Baku Magazine, which bank rolled the exhibition, is closely related to Azeri oligarchs known for an appalling human rights record linked to European oil interests in the region. *Here Today...* formed the basis of Azerbaijan's 2015 Venice biennale pavilion *Vita Vitale*, which was also supported by a philanthropic foundation and NGO linked to the oligarchs.

My aim is to explore how the functionalisation of contemporary art and the functionalisation of an ethical concern for the current ecological crisis by dominant corporate and political interests produces a new form of what Marcuse called 'affirmative culture'. By this I mean that in this instance art softens the edges of socio-political domination also while legitimising the mobility of transnational capital. With reference to Adorno's negative conception of autonomy, I will go on to discuss Ackroyd and Harvey's *Living Skin* and *Pelt (After Living Skin)*. The first work was initially commissioned as part of *Here Today...*. After the artists decided to dissociate themselves from the touring exhibition, it formed the basis for the creation of *Pelt (After Living Skin)* the indexicality of which, by contrast, presented as well as spoke against the domination at work within the original context of the exhibition.

**John Pinder**, currently based in Hamburg, is a final year PhD student affiliated to the University of Leeds (PCI and English, Theatre Workshop). His PhD research is provisionally titled *A Theatrical Critique of Resilience in Culture*. His writing has recently been published in *Research in Drama Education*.

**Gabriella Calchi Novati** is a performance studies scholar and a critical theorist. Her work on "performance & biopolitics" has appeared in international peer-reviewed journals such as *Theatre Research International*, *Performance Research*, *Performance Paradigm*, *About Performance*, and *Cinema: Journal of Philosophy & the Moving Image*; as well as in numerous edited collections and anthologies. She is an advisory research group member of the Swiss National Science Foundation funded research project *The Anthropocene Atlas of Geneva* ([head.hesge.ch/taag](http://head.hesge.ch/taag)) and a member of the organising committee of the international and interdisciplinary academic and artistic network *Terror on Tour*. She is currently a psychoanalyst-in-training at the C. G. Jung Institute, Zürich.

**Gabriella Calchi Novati (Zurich, Switzerland)**

*"Performing Ecos": Jason deCaires Taylor's Underwater Museum*

'The relation between man and animal, between world and environment, seems to evoke that intimate strife (*Streit*) between world and earth which, according to Heidegger, is at issue in the *work of art*.'

- Giorgio Agamben<sup>1</sup>

MUSA (Museo Subacuático de Arte), the most impressive underwater art attraction in the world, was inaugurated in 2009 in the waters surrounding Cancun, Isla Mujeres and Punta Nizuc, in Mexico. Such an unprecedented tourist attraction consists of a monumental (work-in-progress) museum positioned at the bottom of the sea, where life-size sculptures, all by contemporary British artist Jason deCaires Taylor, silently populate the seabed.

Jason deCaires Taylor's sculptural installations, such as *La Jardinera de la Esperanza* [The Gardener of Hope], and *Coleccionista de los Sueños Perdidos* [The Collector/The Archive of Lost Dreams], hide behind their poetic names a highly philosophical *raison d'être*. All made from a special eco-friendly material appositely designed to promote coral life all around and over them, these sculptures perform hopes and dreams related to the advent of a new kinship with the environment. Lying on garden patio steps, while contemplating in a dream-like state a variety of little plants, the young girl of *La Jardinera de la Esperanza* 'symbolises a new, revitalised kinship with the environment' by performing 'a message of hope and prosperity, portraying human intervention as positive and regenerating.'<sup>1</sup> Such a new kinship is also performed in the underwater collection that composes the *Coleccionista de los Sueños Perdidos*, where 'hundreds of messages in bottles brought together by the natural forces of the ocean' are there to 'document current values and aspirations for future generations to discover.'<sup>1</sup> I argue that what Jason deCaires Taylor's underwater sculptures do is "performing ecos", which results in a symbolic and yet performative actualisation of what Giorgio Agamben calls 'form-of-life' and 'coming community'. I will conclude by advancing that "performing ecos" is a new theoretical means through which we can re-think the politics and ethics of what, in our age of mass extinction<sup>1</sup>, is actually at stake in 'that intimate strife between world and earth.'

<sup>1</sup> Giorgio Agamben, *The Open*, trans. Kevin Attell, (Stanford, California: Stanford University Press, 2004 [2002]): 71.



Pablo de Roulet (Geneva, Switzerland)

*Bunkering Tourism in Bamako: Humanitarians Reshape Hotels in the Sahelian Conflict Zones*

Political, social and climatic stress are reshaping the Sahel region as a conflict zone, shifting from open wars to terror and counter-terror. As a dozen armies and armed groups fight in a war of attrition, the former social and economic structures are shaken, transformed and readapted. Emblematic of these shifts, the complex war in Mali has transformed a country known abroad for music festivals and sumptuous mud architecture into a deserted tourism destination in a short period since the decade of the 2010's. Paradoxically, the end of tourism has brought a new category of foreigners, the "organisational migrants" (Lucassen and Smit, 2016) working for humanitarian agencies.

Emblematic of tourism infrastructures, hotels are designing a reconversion of their activities to accommodate the new class of foreigner constituted by humanitarian workers. Crisis becomes an opportunity, with higher returns and higher risks. The tourism industry in Mali tries to adapt their activities to accommodate aid agencies' security procedures and standards. This means the investment in new security design at the time of a business at risk. New standards builds concentric circles of security features in what Bill Hillier (1987) analysed as the topological depth of architecture. The combination of material security devices closes spaces protecting an inside while the vulnerabilities in the outside show no sign of recovery.

Based on interviews, maps and sketches in hotels in Mali, this paper aims at discussing how the bunkering of tourism infrastructure is shaping new socio-spatial relations in the frontiers of desertification.

**Pablo de Roulet** is a PhD candidate and teaching assistant at the Department of geography and environment, University of Geneva. His research addresses the urban impact of humanitarian interventions in African cities and socio-spatial transformations in Bamako, Abidjan, Nairobi and Juba. He teaches the use of Geographic information systems for masters' students in environment and territorial planning. He previously worked as a cartographer for humanitarian missions, in Asia, Africa and the Middle East.

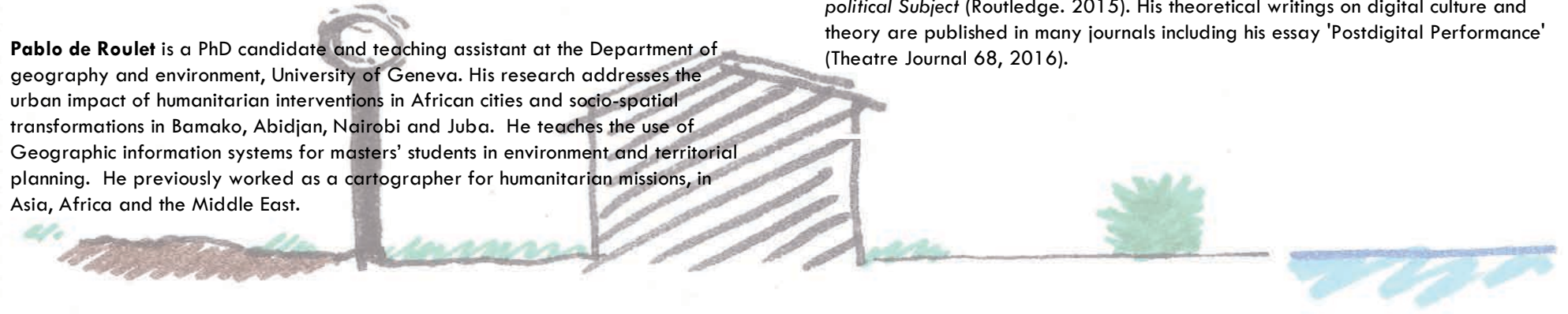
Matthew Causey (Trinity College Dublin)

*The Earth as Data Farm for the Virtual World: The Simulation Art of John Gerrard*

John Gerrard, is an internationally recognised Irish artist working in Dublin and Vienna best known for his digital simulations using real-time computer graphics including *Solar Reserve (Tonopah, Nevada)*, (2014) and *The Farm (Pryor Creek, Oklahoma)*, (2015). Gerrard's work engages a techno-performativity that uniquely represents the current challenges of the Anthropocene to our climate and environment and the potential of art and performance to articulate those issues within a post-digital condition. My talk will draw on Heidegger's questions regarding the nature of art and technology in order to consider the post-digital moment which is witness to growing indistinctions between the virtual and real, the organic and the technological, and the world and the earth. In these zones of indistinction how is it that art might indicate our historical (catastrophic) revealing of 'what is' and 'what matters'.

I will suggest that the event of the earth (or, 'nature') digitized (or, challenged-forth) as data (or, standing reserve) within the demands (or, enframe-ment) of the technologies of the virtual is uncannily simulated in the works of art of Gerrard. What is experienced in these works of simulation (art) is both our contemporary moment of truth in the concealing and collapsing of the earth as a virtual world and simultaneously the taking place of the origin of the work of art in post-digital culture.

**Matthew Causey** is Professor in Drama and Fellow of Trinity College Dublin where he is Head of School of Creative Arts and Director of the Arts Technology Research Laboratory. He is author of *Theatre and Performance in Digital Culture* (Routledge, 2009), and co-editor of *Performing Subject in the Space of Technology: through the virtual towards the real* (Palgrave 2015) and *Performance, Identity and the Neopolitical Subject* (Routledge. 2015). His theoretical writings on digital culture and theory are published in many journals including his essay 'Postdigital Performance' (Theatre Journal 68, 2016).



**SATURDAY 10 NOVEMBER 2018**

**3.30PM-4.45PM Keynote Lecture:**

**Lorenzo Chiesa – *Anthropies: The Human Animal between Entropy and Knowledge***

In what is arguably his most politically oriented work, *Seminar XVII – The Other Side of Psychoanalysis* (1969-70), Jacques Lacan coins the neologism *anthropie* in order to refer to a form of entropy – a degradation or loss of energy – that would be specific to the human animal. In my presentation I will scrutinise this expression. First, I will introduce the notion of discourse, which is the main focus of *Seminar XVII*. Second, I will show how, in his early Seminars of the 1950s, Lacan already attempted to single out the peculiarity of the speaking animal in relation to other forms-of-life by pointing out that its potentially self-destructive death instinct is somehow anti-entropically contained through the concomitant production of *information* as an increase of “levels of differentiation”. Third, I will dwell on how *Seminar XVII* further articulates and rectifies this scenario. At this point, the symbolic order of language, discourse, and *knowledge* is no longer simply seen as a tentative solution to the “perturbed” biological nature of *Homo sapiens* but also as an integral part of its predicament. The very slowing down of entropy – the separation of linguistic life from animal undeadness – itself enhances entropy. There is a structural entropic feature of knowledge that attempts to *totalise* knowledge, or differentiation, which increasingly *indifferentiates* it in a chaotic manner. On the one hand, this endeavour – epitomised by the capitalist-bureaucratic capture of knowledge and its contradictory brandishing of the “happy life” as an elimination of loss – is itself inconclusive. On the other hand, the enhancement of entropy through knowledge may turn out to be truly irreversible and can already be given very concrete or at least evocative names, such a nuclear holocaust, environmental point of no return, global infertility, pandemic malware, super-intelligent AI takeover, and so on.

**Lorenzo Chiesa** is a philosopher who has published extensively on psychoanalysis, biopolitics, and Marxism. His works include *Subjectivity and Otherness: A Philosophical Reading of Lacan* (MIT Press, 2007); *The Italian Difference* (Re.press, 2009) (with Alberto Toscano); *Italian Thought Today* (Routledge, 2014); *Lacan and Philosophy: The New Generation* (Re.press, 2014); *The Not-Two: Logic and God in Lacan* (MIT Press, 2016); and *The Virtual Point of Freedom* (Northwestern University Press, 2016). He is Director of the GSH – Genoa School of Humanities. He teaches at the Freud Museum, London, and is the editor of the forthcoming book series *Insubordinations* at the MIT Press. Previously, he was Professor of Modern European Thought at the University of Kent, where he founded and directed the Centre for Critical Thought.







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