2-3 May 2014, London

Venues: Chelsea College of Arts (UAL) & Institute of Modern Languages Research

Abstracts and speaker bios

A1

Title: The Museum of the Future: a sedimentary cloud.

Name: Craig Bremner and Laura Bernadet

Abstract: The manifest crises of the planet illustrate the limits of our capacity to persuade ourselves we can imagine a future in which we want to live, and cast urgency on the long-term project of being together. And the project of being together in the urban age is driving us to change the entire terrain of thought and action. Where once ideas drove change, change now appears to be split between two projects whose temporal dimensions govern the notion of 'future'. One is the busy sharing of digital records of the *as-found*, and counter to this digital archive is the revival of projections of *what-might-become* illustrated in the boom in digital imagery of fantasy futures. In order to now imagine a future it has become necessary to navigate the competing time frames of the digital cataloguing of the past and the digital reproduction of the future. We propose this temporal disjuncture can be bridged by what we call the Museum of the Future whose windows open onto the permanent present. The Museum of the Future is not a location for the sentimental accumulation of time in the form of tasteful objects (McLuhan explained long ago that objects are unobservable and only relations between objects are observable). Instead we propose the Museum of the Future is a continuous interior whose form, stretched to compass the cumulous cloud of digital sentimentality and reproduction, functions as a sedimentary layer for our imaginings of increasingly populous and proximate future relations.

Mini-Bio:

Craig Bremner is Professor of Design at Charles Sturt University, Australia. His research explores design ideas as representations of not knowing. Exhibitions he has curated have been shown in the USA, UK, Australia, and Japan.

Laura Bernadet is Assistant Professor, Lighting Design, at Buskerud University College (HIBU), Norway.

Title: Exploring Digital Life Transitions through Design Fiction.

Name: Diego Trujillo Pisanty, Sarah Martindale, Abigail Durrant

Abstract: We have yet to experience a complete lifespan in the Digital Age, from conception to death in old age. Charting the Digital Lifespan (CDL) is a UK Research Council-funded interdisciplinary project investigating how digital identities are created and managed *across* the human lifespan by UK citizens, delivering insights to raise digital literacy and inform policymaking and legislation on self-representation in the Digital Age. As part of this project, we aim to envision how the life transition to parenthood in the near future may be represented through social media use. This work addresses questions about the permanence of photographs that new parents upload of their babies, what it means to their children that these photos exist publically as they grow up, and what ownership issues may arise around digital memories being held by private companies. Our study about this life transition is empirical in nature, revolving around an experimental design workshop with new parents. We draw upon Design Fiction in our approach, inviting new parents as participants to interact with props, media and performance structures that give form to future narratives we have envisioned. These narratives will present future technology products and services for participants to engage with in the context of imagined story worlds. Based on their experiences of interaction with these story worlds, participants are invited to speculate on what hopes, fears, values and orientations they may hold for the future. The study outcomes inform other aspects of the CDL project, on social science, engineering, and interaction design prototyping.

Mini-Bio:

Diego Trujillo Pisanty is a designer currently working as a Research Associate in Design at Culture Lab, Newcastle University. Diego's work explores the unexpected and often subversive results that can arise from human-computer interaction. He has a background in a multiple fields including biology, photography, robotics, electronics and programming. He holds a Masters degree in Design Interactions from the Royal College of Art and has published in several blogs and magazines including BLDGBLOG, We Make Money Not Art and Wired.co.uk.

Sarah Martindale is a University of Nottingham Research Fellow at the interdisciplinary RCUK Horizon Digital Economy Research Hub. Sarah draws on her research experience analysing narrative forms and investigating cultural engagement to qualitatively explore the ways people attach meaning and value to digital interactions.

Abigail Durrant is a Leverhulme Fellow at Culture Lab, Newcastle University. An interaction designer by background (MA RCA), with a doctorate in Social Psychology, Abigail has a longstanding interest in the design and use of digital photographic tools to support remembering and the expression of identity in different contexts and domains, by different communities and cultures.

Title: The Crowdsourcing of Memory: A Distributed Self?

Name: Andrea Miconi

Abstract: The future no longer belongs to us, Franco Berardi once pointed out. Any rational idea of temporal evolution, from now to tomorrow and from the present to a better time, will basically reproduce the intrinsic logic of late capitalism. Starting with this critical thesis, I will take into account the other side of this coin: if the future is compromised, what about *the past* and the memory? In which way does digital capitalism – which already took control of the actual dimension of the present through the extension of space-biased networks (as well as of the potential dimension of tomorrow through the menace of debt, according to Maurizio Lazzarato's recent hypothesis) – try to colonize the past? The starting point of the problem is

obviously that no future is possible without a clear comprehension of the past, and therefore the neo-liberal idea of "tomorrow" also needs to embrace a consistent vision of the past. In this sense a new tendency is rising, which deals with a kind of "crowdsourcing" of memory: a process by which any self-defining moment of our experience is observed by a very decentralized point of view, and delegated to a kind of non-personal "third person" (as stated by Roberto Esposito). Therefore the half-private and half-public space of social media reveals a new dimension of exploitation: the colonization of the past through the collective construction of memory. This is why I prefer to define this process as a kind of "crowdsourcing", rather than as a simple "outsourcing", which delegates all processes to the artificial memory of technical devices, as in a McLuhan-inspired thesis. As we know, crowdsourcing is a very popular strategy of the neo-capitalist era, affecting different levels of the system: production processes split into dozens of micro-processes, delegated to many different companies, which divide them into several stages and in turn outsource some, so as to definitively take away from the worker any comprehension of his/her social role. The crowdsourcing of memory, then, makes the biography of any individual no longer personally available – at least, not without the support of all the mnemonic fragments (such as images, direct evidence, shared contents) realised through the division of digital labour. Exactly as the future is blackmailed by debt and the past by the persistence of digital footprints (in Mayer-Schönberger's sense), the memory which constitutes the self becomes a collective, non-personal memory; eventually, it becomes a fragment of the general intellect exploited by the late capitalism.

Mini-Bio:

Lectured and been a conference speaker at many universities including: Sao Paulo Belas Artes (Brazil, 2007), Stanford University (USA, 2007), Tokyo Waseda (Japan, 2007), Singapore National University (Singapore, 2010), Shanghai National University (China, 2010), Universidade Nova Lisboa (Portugal, 2010), Universidade Federal de Paraiba (Brazil, 2011), Universidad San Pablo Ceu (Spain, 2012), Hallym University (South Korea, 2012).

Title: Time, labour and power in the Attention Economy.

Name: Claudio Celis

Abstract: This presentation examines the temporal transformations taking place within what has been called the attention economy. In particular, it focuses on how digital technologies have affected the relationship between images and temporality. To do so, this presentation falls back upon Stiegler's theory of originary technicity and his concept of cinematic time. According to Stiegler, digital media constitutes a new form of external memory and as such it shapes the temporal experience of its consumers. Furthermore, he claims, the hegemony of global 'real-time' media objects is creating a normalization of temporality, which he refers to as a 'proletarization of consciousnesses'. The aim of this presentation is to argue that the attention economy is an exemplary object to illustrate how digital technologies are reshaping our temporal experience. Nevertheless, I want to suggest that a closer look at this specific object allows to posit a much more complex political analysis than the one offered by Stiegler. Examining the attention economy from the perspective of attention as a new form of labour unveils the obsolescence of traditional definitions of concepts such as labour and labour-time. This demands a new understanding of how attention functions as a mechanism of power after the mutations from Fordism to post-Fordism, and from disciplinary to control societies, have taken place. In general terms, the main hypothesis that this presentation wants to put forth is that attention is a new form of labour that operates as a specific power *dispositif* and as such illustrates the passage from discipline to control.

Mini-Bio:

Claudio Celis is a third year PhD student in Critical Theory at Cardiff University. His research focuses on the role of the attention economy as a power mechanism within control societies. In particular, he focuses on the temporal transformations brought forward by post-Fordism and the political consequences of these transformations.

B1

Title: 'An Atlas of Clouds': David Mitchell's Future Memory.

Name: Kristian Shaw

Abstract: David Mitchell's *Cloud Atlas* (2004) possesses a palindromic structure which questions the very notion of time as linear; charting the phases of societal progression, before looping back in reverse chronological order to a past now changed by what is yet-to-come. The transmutation of characters' 'souls' in the novel allows Mitchell to position memory as an 'atlas of clouds' (CA, p.389), endlessly reconstituted and revised in mis en abyme fashion, whereby speculative futures are more real than 'remembered' pasts through a form of regressive foreshadowing. Mitchell's optimism for humanity shines through the 'technological' preventing a dystopian future, whilst paradoxically avoiding the envisioning of an unrealistic, utopian future. Memories from the future yet-to-come instead form the basis for the establishment of a *critical*-utopia, which (although offering alternative futures), considers "the flaws and insufficiencies of these systems" (Moylan, 1986). These literary utopian imaginings are built upon empathy and interconnection, not merely between transnational individuals, but between clones and humans, creating a liveable trans-human future of empathy and tolerance for all: 'the hardest of worlds to make real' (CA, p.528). Future memories of a dystopian future are literally the basis for the reversal of decisions in the past and present, with serendipitous parallels and recursive connections across time constructing a narrative, which posits utopian collectivity as the antithesis to fears of a socially-engineered totalitarian future. This paper will question Mitchell's utopian and dystopian visions, focusing on the storage of past, present and future memories (both organic and technological), as the means of societal progression.

Mini-Bio:

Kristian Shaw is currently an AHRC funded PhD student at Keele University, specialising in contemporary British and American literature.

Title: *Futures Past and Time regained: Anne Michael's* Fugitive Pieces.

Name: Emanuela Piga

Abstract: In the wake of the contemporary debate on the relationship between literature and history, recalling and going beyond Frederic Jameson and Linda Hutcheon, the american theorist Amy Elias says: «For the postmodernist imagination, history is desire, the desire for the space of History that it finds is always deferred [...] The desire for history is the fabulatory, romance element of the metahistorical romance, the desire for the always receding, always beckoning Other [...]» (2001: 67). This paper is focused to the novel *Fugitive Pieces* (1996) by the Canadian writer and poet Anne Michaels (1958 –). In this novel, the story of Jacob Beer (a child who escaped from the Nazi slaughters in Poland and emigrated to Canada), who becomes a character in that time-frame, condenses at a fictional level the painful themes of exile and of post-memory, and the search for the reparation of the traumatic past through love, the care of people, objects and places marked by memorial and sentimental value, and literature. Aim of this paper is to investigate - through the evolution of the characters and the common use of metaphors - how this work relates to questions which are hard to verbalize such as the longing of a lost past and the desire for missing "futures past" (Kosellack 1979) in the difficult path of re-elaboration of a traumatic past.

Mini-Bio:

Emanuela Piga is currently a tutor for the course of "Sociology of Cultural and Communication Processes" at the University of Bologna (Forlì) and expert in the field (cultore della materia) in Comparative Literature at the University of Cagliari. In 2010-2012 she was research fellow in Comparative Literature at the University of Cagliari. Previously, she achieved her PhD in 2009 at the University of Bologna for her thesis entitled *Memory and Representation of*

historical violence in late XX Century. In 2008 she was visiting scholar at the Institute of Germanic and Romance Studies of the University of London, where she worked on a project on culture and memory. In 2004 she specialized in General and Comparative Literature at the University of Paris 3 – Sorbonne Nouvelle, with a thesis on otherness and the representation of violence in the rewriting of myth female characters in Christa Wolf. She's presently working on memory and history in the European novel.

Title: Past Understandings, Present Learnings, Future Practices?

Name: Pat Cox, Mark Dooris, Jo Guiver and Julian Manley

Abstract: In this paper inter-related issues and influences of myth and literature, environmental concerns, travel, time and memory are interrogated. We begin by acknowledging that human embeddedness within our physical environments has been the subject of song, myth and legend since the early histories of cultures worldwide, as has the damage caused to our natural surroundings by human greed. In the global north more recently, writers of fiction – children's 'fairy' stories; poetry and novels for children and adults, including science fiction - have engaged with both these issues. Myth, legend and fiction (often synonymous with 'unreal' or 'unrealistic'), contribute to understandings about current social practices impacting upon our physical environments. Travel is one such social practice and 'progress' has been characterised by increasing travel speed. Such progress now is challenged by the imperative to reconcile our actions with their consequences for the planet. Accelerating travel must become our past, not our future and decoupling the association of progress from speed requires re-casting history; minimising 'traveller narratives' and re-focusing on the dweller: being, rather than going. Moving to less or slower travel might result in more egalitarian future discourses and practices. Finally, Bergson's 'memory-image' – the combination of present perception and memory into image - and its contribution to our vision of a created future, linking with how memory becomes embedded in the subjective self, all are relevant for attempts to frame future visions objectively. In exploring where the memory-image is situated in the body and its relationship to the imagined world and the 'real', consideration is given to what extent the future is little more than our memory and how alternative futures might be created.

Mini-Bio:

Pat Cox is Reader in Social Work and Social Justice at the University of Central Lancashire. She has researched and published widely on a range of social justice issues and social practices, most recently about how the social work profession should engage with environmental concerns, climate change and the associated challenges. Her commitment to environmental concerns links to her other major research and publishing interest, migration and associated development-induced displacement. She is interested in how understandings and conceptualizations of time are shaped throughout the lifespan, and in how they shape it.

Mark Dooris is Professor in Health and Sustainability and Director of the Healthy Settings Unit within the School of Health at the University of Central Lancashire. Mark and his team currently co-ordinate the UK Healthy Cities Network and the UK Healthy Universities Network and lead a pan-regional prison health and wellbeing programme within the North West of England. Mark studied at Oxford University and Southbank Polytechnic, has completed the National Public Health Leadership Programme and undertook his Doctorate at Deakin University (Australia) – entitled 'Healthy Settings: Past, Present and Future'. He has a background in health promotion, public health, community development, healthy cities and environmental and sustainable transport policy, having worked in a range of roles within the health service, voluntary sector and local government. Mark was a member of the evaluation team for Phases III and IV of WHO's European Healthy Cities Programme and has undertaken wider consultancy work relating to Healthy Cities, community participation and sustainable development. He has published widely and is a member of the Editorial Board for Critical Public Health. He was co-chair of the UK Health for All Network from 1992-1994 and chaired the International Union of Health Promotion and Education's Global Working Group on Healthy Settings from 2007-2011.

Jo Guiver - since finishing her thesis investigating discourses surrounding bus and car travel, Jo has been a researcher in the Institute of Transport and Tourism at the University of Central Lancashire. Her research mainly focuses on how leisure travel can be made more sustainable, often by improving the travel experience. This has increased her interest in the connections between current conceptualisations of travel time and how these relate to social practices of travel and society's attitudes towards past, present and future travel. The inherent conflict of the urgent need to reduce greenhouse gas emissions with the trend towards faster and further travel make transport an important arena for negotiating our hopes and values for the future.

Julian Manley researches and teaches at the Psychosocial Research Unit (PRU), University of Central Lancashire. He has many years of experience in researching the visual imagination and methodologies that use aspects of visual thinking in order to open out different perspectives on complex themes and issues. He is an expert in 'social dreaming' and is currently working on derivatives of this method for application in research. Areas of research interest include human relations in different organisations, especially those that deal with complex and/or developing relationships, such as, for example, co-operative and community groups, or organisations that deal with substance misuse, relationships to the environment and climate change, and relationships to the socially engaged arts.

Title: 'A bursting forth of life': Remembering as political act in contemporary art house cinema.

Name: Sarah Casey Benyahia

Abstract: Concepts of time, memory and identity are central to a wide range of recent art house cinema, suggesting a renewed concern with questions of past, present and future. This paper draws together approaches from philosophy and film – specifically the work of Benjamin and Deleuze - and memory studies, to argue that this period of cinema represents the perception of time in order to frame an argument for the necessity of national remembrance and reconciliation. A range of recent films of diverse styles and contexts including *A Separation*, *Nostalgia for the Light* and *The Secret in their Eyes* analyse the experience of living in societies during and post dictatorship. In doing this the films represent different states of the crystal-image which is at times frozen and closed, with characters trapped unable to move forward but continually dragged back into the past, or cracked, allowing for an escape into the future and freedom. Deleuze's conception of the crystal-image as the site of infinitely reversible images in a circuit, where characters can only break out into the future by disruption and disintegration, can be applied to the narratives of the films under discussion with characters only able to enter the real through recollection, which becomes the key to their future. I will argue that these films illustrate that it is only through memory and mimesis that redemption of the past and future is possible.

Mini-Bio:

PhD student in Film, University of Essex (From Oct 2012)

Publications / Books:
- *Doing Film Studies* (co author) (Routledge, 2012)
- *Crime* (Routledge, 2011)

Essays and Chapters:
- 'Salander in Cyberspace' in Steven Peacock (ed) *Stieg Larsson's Millennium Trilogy* (Palgrave, 2012)
- 'Cache' and 'All about my Mother' in Sabine Haenni et al (eds) *Routledge Encyclopedia of Films* (Routledge, 2014)

Conferences:
- 'The Meaning of the Investigation: How the Millennium Trilogy Positions us in Cyberspace'
- Paper given at: 'Dragons, Fire, Hornets: Stieg Larsson's Millennium Trilogy from Page to Screen' (University of Hertfordshire, June 2011)

C1

Title: Heart of sky, heart of earth.

Name: Angela Fabris

Abstract: "CORAZÓN DEL CIELO, CORAZÓN DE LA TIERRA/ HEART OF SKY, HEART OF EARTH"(2011) is a documentary film about the Maya Civilization, in particular about its cosmic view, whereby all beings are sacred and are a part of each other. This perspective differs completely from the restricted view of reality that prevails in our civilization, where the immediate, short-ranged exploitation of the Earth is tolerated, and perhaps even favored. The images in sequence focus on six individuals - out of a residual Maya population of nine million distributed between Mexico and Guatemala - who question each other on issues such as environmental impact and eco-sustainability, thus becoming the spokespeople of a perception model that differs from those of Western cultures in terms of both space and time. In one of the episodes, for instance, they wonder if there is a certain kind of connection between the end of a given time cycle and the current ecological downfall. In this sense, the Maya microcosm (based on its underlying myths) is portrayed as the sensitive interpreter of memory, of the difference between spaces and specific environments, and of the dangers of uncontrolled globalization. And the question that accompanies the filmic text – like certain suggestions emerging from the writings of Homero Aridjis, the Mexican author of several meaningful poetical snapshots on the role of memory and the purposes of "nature writing" – is whether or not the future that lies ahead of us will be a "non future".

Mini-Bio:

Assoc. Prof. Dr. Angela Fabris (Alpen-Adria-Universität Klagenfurt)

Title: The Blackening of *Epekeina Tes Ousias*: The death of the sun and the death of philosophy.

Name: Liam Sprod

Abstract: The very possibility of any future memory has recently been called into question by Ray Brassier and his speculative extension of the eventual death of the sun and extinction of the universe as articulating an "'anterior posteriority' which usurps the 'future anteriority' of human existence" (*Nihil Unbound*, p. 230). Tied up with this examination of extinction is a critique of the explicitly future oriented philosophy of phenomenology. Brassier makes this explicit in his use of what he calls the 'hyperbolic' phenomenology of Emmanuel Levinas. This paper will examine Brassier's critique of the future anterior and his use of Levinas and contrast this with the discussion of Levinas by Jacques Derrida in 'Violence and Metaphysics'. I will show show how Derrida addresses the issue of the death of the sun in terms of the blackening of *epekeina tes ousias* (the Platonic notion of 'beyond being,' expressed, importantly, by the sun in the allegory of the cave), which in turn reveals the stakes of the death or end of philosophy (as a discourse of the future) in terms of the danger of developing it in either a 'superior' or 'apocalyptic' tone. I will argue that Derrida's parallel yet prior critique of the possibility of the future anterior set certain limits and reveals traps that Brassier's speculative method and replacement 'anterior posteriority' are prone to fall prey to without proper care. In contrast, I will argue, Derrida attempts to provide an alternative model of the future, which itself is not entirely unproblematic.

Mini-Bio:

Liam Sprod is a Doctoral Research Student with the London Graduate School at Kingston University, London. His current research uses an investigation of the asymmetry of time and space in the work of Immanuel Kant and the phenomenological tradition as a way to open up and restructure the confrontation between idealism and realism, and thus address – without resorting to polemical endorsement or rejection – the charge of correlationism and the catastrophic characterisation of Kant put forward by Quentin Meillassoux. Additional research

interests include: the ontology of hauntology; the philosophy of art theory; the futural temporality of the nuclear age; and, objectness and art at the end of history. His most recent book is *Nuclear Futurism: The work of art in the age of remainderless destruction* (Winchester: Zero Books, 2012). He has recently spoken at The 2013 SEP-FEP Conference, a symposium on Nuclear Culture on Film at The Arts Catalyst, London and presented a paper on 'The Metaphysics of Messianic Time' at the University of Iceland. He had previously taught at The Royal Institute of Art in Stockholm, Sweden and the University of Tasmania in Hobart, Australia.

Title: Transitions in time: From planetary exploitation to exploration.

Name: Monika Markiewicz

Abstract: The very possibility of any future memory has recently been called into question by Ray Brassier and his speculative extension of the eventual death of the sun and extinction of the universe as articulating an "'anterior posteriority' which usurps the 'future anteriority' of human existence" (*Nihil Unbound*, p. 230). Tied up with this examination of extinction is a critique of the explicitly future oriented philosophy of phenomenology. Brassier makes this explicit in his use of what he calls the 'hyperbolic' phenomenology of Emmanuel Levinas. This paper will examine Brassier's critique of the future anterior and his use of Levinas and contrast this with the discussion of Levinas by Jacques Derrida in 'Violence and Metaphysics'. I will show show how Derrida addresses the issue of the death of the sun in terms of the blackening of *epekeina tes ousias* (the Platonic notion of 'beyond being,' expressed, importantly, by the sun in the allegory of the cave), which in turn reveals the stakes of the death or end of philosophy (as a discourse of the future) in terms of the danger of developing it in either a 'superior' or 'apocalyptic' tone. I will argue that Derrida's parallel yet prior critique of the possibility of the future anterior set certain limits and reveals traps that Brassier's speculative method and replacement 'anterior posteriority' are prone to fall prey to without proper care. In contrast, I will argue, Derrida attempts to provide an alternative model of the future, which itself is not entirely unproblematic.

Mini-Bio:

Monika Markiewicz is a PhD Candidate at Lancashire Business School, at University of Central Lancashire (UCLan). Her research focuses on the influence of culture on sustainability in the context of international business. She is also undertaking a part-time degree in Astronomy, also at UCLan.

Title: The Negotiator in Time-Space Relation: Memory.

Name: Inci Olgun

Abstract: Memory can be defined as a mechanism which the nature has found in order to carry, to the future, this or that simplification of the today's experience towards supplementing the present experience mostly in the form of memories in order to guide our attention to the future and to return it from the past. Its aim is to overcome the absence and to provide the orientation. On the other side, Memory can also be assessed as the definition of the negotiator baselines mediated with the historicity of the practices, which reveal the 'time-space' concept pair, which is a propagation full of experiences. The fact that the efforts to conceptualise the 'Time' and 'Space' together has become negotiable in the urban science literature could be achieved by means of the notional comprehension that 'memory' is only a cultural fiction which must be courteous in the present time rather than a mere storage and re-call system. In particular, public areas are the most privileged areas of the memory in this context. Beyond being a physical and a noticeable phenomenon, these areas which have settled inside a cognitive structure, are the spaces which become more hybrid as the owner increases and apart from this, which demand the relationships related with empathetic, neutral power consensus. While the political agendas and various future scenarios gain form on the ruins of the old, and while each time, trying to believe to the possibility of occurrence of a series of new universal value or target so that it will bind us 'beyond the parts' in a single progressivist block, collective memory, first of all, makes us see daydreams which carry these

areas to the horizontal line. Well, what is it, which is promised or sought in these dreams? In this study, where an answer will be sought to this question through the social media where the realities pertaining to the life can be exhibited with a high exposure and which has the power to make its followers a simulative part of many experiences; the Gezi Park stage experienced in İstanbul will be put under scope.

Mini-Bio:

After the architecture undergraduate education, she began the site researches between the scales and the project studies through the Urban Design master program at Mimar Sinan Fine Arts University [M.S.G.S.U] and she completed doctoral thesis upon the urban memory and site readings. Olgun, who began her career as a free architect through the project implementation and design studies, has been carried on her studies as an executive at Mimar Sinan Fine Arts University, Department of Urban and Regional Planning, planning and urban design studios since the year 2001. Olgun took place in the researches and projects with regard to the natural and artificial systems supporting the built environment and to the urban design strategies, carried out publications, workshops, expositions and book studies with regard to the titles in question and was involved in a great deal of international organizations. Some of these studies are "Mardin History City Centre Field Determination Studies and Fabric Analyses", "Urban Dreams Workshops" and "Green Age" organization. Olgun, who received national and international awards on the Architectural and urban design scale, is elaborating her studies with regard to the urban ecology and urban scenarios on a multi-disciplinary platform. Especially the sustainability, ecological planning and design, urban design guide, public culture and spatial configuration compromises the content of the project studies, which she still carries out intensely.

A2

Title: Reconstructing memories after a natural catastrophe: how social media contribute to reviving the city's heritage after the L'Aquila earthquake.

Name: Alessandra Micalizzi, Manuela Farinosi

Abstract: In the last decades we have assisted on two main phenomena that are strictly tied up with the process of constructing and preserving collective memories: 1) the continuing improvement of technologies able to store a great amount of information, causing the externalization of the memory process and 2) the spreading of social media and bottom-up participation practices that lead to new process of negotiation of the collective memory. This contribution is focused on the analysis of a social platform named "Noi, L'Aquila" ("We, L'Aquila"), realized by Google to contribute to the social reconstruction of the city of L'Aquila (Italy), struck by a powerful earthquake in April 2009. The platform is composed of two different sections: 1) "Explore and Remember", allows people to virtually explore the city, share memories and feelings tied to specific locations and upload photos, videos and stories to remember the life before the earthquake; 2) "Inspire the Future", allows to model the city in 3D to contribute to reviving its heritage. The paper presents the findings of the quali-quantitative content analysis of the posts on the platform and explores how an online social platform contributes to the construction and preservation of the L'Aquila memory. Furthermore it investigates the "locations" of memory; the narrative characteristics of the posts; the role of the temporal dimension. **0**The main findings show that citizens have used the platform to preserve biographical remembrances interwoven with collective memory of the city's past; to express emotions and biographical anecdotes and overcome the trauma.

Mini-Bio:

Manuela Farinosi is PhD in Multimedia Communication and adjunct professor of "Economic Sociology" and "Sociology of Communication"at University of Udine (Italy). She collaborates on the course of "Theories and Techniques of New Media" and ""Theories and Techniques of web 2.0"at the same University. Her main research interests are focused on social and cultural aspects of digital technologies, with particular attention to social media and their impact on public and private spheres.

Alessandra Micalizzi did the PhD in Communication and new technologies (PhD) at IULM University where she was also post-doc fellow at IULM University until 2012. She collaborates with several private institutes of research and she teach at Afol Communication and Organization Management. Her area of interests deals with the practice of appropriation of new technologies and her recent researches are focused on the sharing of emotions in social media contexts.

Title: Representational reconciliation: observing commemoration through online memorials.

Name: Manca Bajec

Abstract: Historically, the destruction of monuments was mainly associated with a change of a political regime and the desire to remove certain ideas of a national identity. We observe the disappearance of monuments; these symbols are removed and replaced with new ones that are more 'suitable' for the political and social circumstances of the moment. These methods inspire a historical manipulation and alteration of an event. The use of the Internet as a method of commemoration has become a new and popular idea encouraging the contemporary way of life that allows for practically anything at the click of a key. If we have found ways of remembering and eternalizing the dead through online monuments, how far are we from removing all memories of an event and changing the historical facts around it? In a society where the importance of Wikipedia and Internet facts/ 'fictions' is becoming the common method of gaining and exchanging knowledge, will future horrific events of wars be altered and their dead forgotten at the click of a key? Or can the comfort of an online community be a new tool for memorialization? nWhat kind of abuse can be expected and would physical detachment from the event allow for an accelerated emotional and political reconciliation?

Mini-Bio:

Manca Bajec was born in 1982 and lives / works between London and Slovenia. Completing a BA in Visual Arts and Disciplines of Performance at the Academy of Fine Art in Venice, she continued her studies of Sculpture at the Academy in Ljubljana while working in theaters as a Stage Designer. Moving to London to study Curating at UAL in 2010, where she began to work on ideas of memory and monument building. She was an Ashley Family Foundation Fellow in 2010/11 and nominated for the ESSL Award in 2010. In 2013 she began her practice based PhD at the Royal College of Art under the supervision of Jasper Joseph Lester.

Title: 'I will have seen a different future if I look at the past': the future present tense of revisionisms promoted by generatives uses of archives.

Name: Fernanda Albertoni

Abstract: The increasing presence of archive and its visual and working methodologies in contemporary visual arts is a process that constitutes the so called *archival turn* since the 1990s, and that nowadays, 20 years later, has not faded away but, if anything, intensified. However, if this *archival turn* started as a critical revision of how our society build historical narratives, more recently we can witness a turn to archival practices that are generative of assumed fictions rather than attempts of proposing counter-narratives or counter-memories. Having understood memory as a processual cognitive and cultural operation not to be traced from the past, but a construction that departs from the present, some artists are now connecting archival elements, present codes and newly produced material to propose not *new narratives for our society* but *new ways of narrating our society*. In this paper we will look at some art practices that are creating *new ways of narrating* though archival practices and material and that rely on the participation of the spectator to complete these narratives. Through the process of promoting an active and ever changing narrative of memories, these art practices are problematizing our notions of social memory and convoking *our* critical participation in processes of remembering. If the archive, as Foucault saw it, is about differences of times, discourses and our 'masks' (2002), its critical activation can also project different futures.

Mini-Bio:

Fernanda Albertoni is a PhD candidate with a collaborative project between the Research Centre for Transnational Art, Identity and Nation (TrAIN)/University of the Arts London and Universidade Federal do Rio Grande do Sul (UFRGS, Brazil). Her research is entitled *Reordering images and constructing memory: three artists-archivists in Brazil*, and is supervised by Dr Michael Asbury (TrAIN), Dr Linda Sandino (UAL/V&A Museum) and Dr Monica Zielinsky (UFRGS). She is one of the organizers of the inter-institutional *Studying Latin American Art Group* (TrAIN/Essex University) and has published about contemporary art languages in both UK and Brazil. Her research is supported by the Brazilian government organization of funding for research and further education (CAPES).

B2

Title: The Socialist Imagination: Envisioning the Future through the Past in Nineteenth-Century *Arbeiterkultur* and *Arbeiterbewegungskultur.*

Name: Colleen Becker

Abstract: The 1890 lapse of anti-Socialist legislation in Germany was a watershed moment for workers and the labour movement. For the first time since unification in 1871, workers had the prerogative and the resources to portray themselves through self-founded media. Left-leaning art movements and activist fine artists proffered a ready-made mode of representation, Naturalism, which already had been circulating within high art and mass cultural spheres, both regionally and internationally. Yet workers and their political representatives largely rejected *avant-garde* visual rhetoric, and instead mined earlier cultural formations for the means to refine their self-image and articulate their socio-political hopes and aspirations to a national audience. The fine arts held little interest for major theorists like Karl Marx and Friedrich Engels, but after 1890, symbolic modes of communication became increasingly important. Issues surrounding the correctness and appropriateness of artistic forms and formats were made manifest through the 1892 *Freie Volksbühne* (Free Peoples' Theatre) crisis and the little-known Naturalism debates at the Party congress at Gotha in 1896. I will draw from the writings and statements of Social Democratic Party (SPD) intellectuals like August Bebel, Franz Mehring and Karl Kautsky and reportage on the Gotha debates as well as mass cultural images produced by and for commercial artists to show how workers and labour movement leadership envisioned a Socialist future through the visual language of an imagined past.

Mini-Bio:

Dr. Colleen Becker completed her PhD in the Department of Art History and Archaeology at Columbia University, and she is currently a Visiting Fellow at the University of London, School of Advanced Study, Institute of Modern Languages Research, Centre for the Study of Cultural Memory. Her published work includes flash fiction, academic articles, journalism, art reviews and essays. Most recently, 'Aby Warburg's *Pathosformel* as Methodological Paradigm' appeared in the December 2013 issue of *The Journal of Art Historiography*.

Title: Models of Postmemory in Walter Abish's *How German Is It: Wie Deutsch Ist Es* and Günter Grass's *Crabwalk.*

Name: László Munteán

Abstract: Postmemory, in Marianne Hirsch's sense, denotes the lingering presence of trauma within the generation that came after the one whose members have actively experienced trauma. Although members of this new generation are temporally removed from the traumatic past, through the narratives and images within which they have grown up they have developed an affective relationship with this past. These mediated personal and cultural traumas manifest themselves in what Nicolas Abraham calls "phantomogenic words" unwittingly uttered by descendants of the traumatized. Objects created by individuals whose

ancestors have been either victims or perpetrators of trauma can also be phantomogenic. In Walter Abish's *How German Is It: Wie Deutsch Ist Es* (1979) one character occupies himself with the construction of a matchstick model of a concentration camp on the site of which a new town had been built. In Günter Grass's *Crabwalk* (2002) the narrator's son builds a scale model of a German ship torpedoed by a Russian submarine causing the death of thousands of German refugees shortly before the end of World War II. In both novels, as I will demonstrate in this paper, the miniature models constitute uncanny signifiers of inherited and unresolved pasts (the Holocaust in the case of the former, and the suffering of German civilians in the case of the latter) that are reenacted and carried over to the future in the process of building the models. Through a comparative reading of the two novels, I will examine these scale models as objects of postmemory and problematize their controversial role in German memory politics of the late 1990s and early 2000s.

Mini-Bio:

László Munteán is an Assistant Professor of Cultural Studies and American Studies whose research focuses on intersections of cultural memory and the built environment. He teaches at Radboud University Nijmegen where he is leader of the research group "Memory, Materiality and Meaning in the Age of Transnationalism." Drawing on diverse theoretical apparatuses, his publications have focused on the memorialization of 9/11 in literature and the visual arts, American cities and architecture, as well as the architectural history of Budapest. In a broader sense, his scholarly work revolves around the juncture of literature, visual culture, and cultural memory in American and Eastern European contexts. Currently, he is working on a book project based on his dissertation on trauma and taboo in the context of 9/11. Correspondence to: Dr. László Munteán, Instituut voor Historische, Literaire en Culturele Studies, Radboud Universiteit Nijmegen, Erasmusplein 1, 6525 HT Nijmegen, The Netherlands.

Title: The Imaginary of Postmemory: New Archetypes of Visual Remembering Historic Traumas.

Name: Aleksandra Szczepan

Abstract: In my paper I would like to discuss the phenomenon of proliferation of visual clichés and models of remembering the space of Holocaust and war trauma. Starting with the idea of Rosalind Krauss, who in *The Originality of the Avant Garde* states that "through the action of the picturesque the very notion of landscape is constructed as a second term of which the first is a representation," I will try to show how–in the posttraumatic space of the Central Europe–the traumatic may function in a similar to the picturesque manner. I will examine ways in which writers and artists–working often in several media–who represent the "generation of postmemory", employ seemingly non-specific images that evoke the very impression of being traumatic. Therefore I will be interested in repetitively described or shown, often idyllic, landscapes of the Central Europe (woods, meadows, groves, valleys) that turn out to be a former setting of suffering and mass killings. I would like to discuss not only the viral, contagious character of such images but also their surprisingly deeply set in culture provenance: such writers and artists draw on both Holocaust classic artistic works (eg. Lanzmann's *Shoah*) and more timeless cultural reservoir, for instance the topos of "et in Arcadia ego," with its inherent interpretations associating it with death.

Mini-Bio:

Aleksandra Szczepan –graduated from the Interfaculty Individual Studies in the Humanities at the Jagiellonian University of Cracow. As a PhD candidate at the Department of Polish Studies at the Jagiellonian University she is preparing a doctoral dissertation on Polish postwar literature in terms of traumatic realism. Co-editor of "Non/consequences of Postmodernity" (Krakow 2008), author of several articles. Academic interests: trauma theory, post-Holocaust studies, memory studies, Polish contemporary literature, ethics.

C2

Title: Against a Future Ethics: Edelman, Levinas and *Dexter.*

Name: Ben Tyrer

Abstract: This paper will explore the ethical challenge that the Showtime series *Dexter* presents – when read with Lee Edelman's *No Future* – to Emmanuel Levinas' notion of transcendence through a future of "fecundity" and paternity, as expressed in his *Totality and Infinity*. Where Levinas suggests the possibility of a trans-substantiation of the subject, vis-à-vis the future, through the experience of paternity, understood as an encounter with a child that is simultaneously both self and other, *Dexter* – via Edelman – insists that no such ethical subjectivity is possible in this instance. I will argue that Levinas' emphasis on "the marvel of the family" and the future of the parent/child relation is in fact an ethical trap, and that *Dexter* shows how such a structure can (and must) ultimately lead to murder. I will suggest that the necessary and thoroughgoing critique of this ethics of the future point can be provided by Edelman's conceptualisation of "futurity". This paper will aim to demonstrate that the time of the Other that Levinas seeks in the parental bond is in fact the "time" of Edelman's *reproductive futurism*, and that no such path to transcendence is possible here; rather, it is an avenue to the destruction of the Other. This will be achieved through my approach to *Dexter*, which will attempt to show how the structure which Levinas endorses – the election of the Child *qua* future to a privileged position in the horizon of ethics – results in an "ethical" serial-killer in the present, who is free to destroy the Other in the service of Eros.

Mini-Bio:

Dr Ben Tyrer is a lecturer in Film Studies at King's College London. He is currently preparing a monograph, titled *Out of the Past: Lacan and Film Noir* that explores a relation between the structures of Lacanian psychoanalysis and the historiography of film noir in order to examine questions of genre, ontology and narrative, with the aim of reinvigorating the field of Lacanian Film Studies. His research interests include film theory and film-philosophy, Left Bank filmmakers, and art and cinema.

Title: Mortal Engines and The Hunger Games: how myths from the past shape visions of a sustainable future and the responsibility for it as represented in children's literature.

Name: Julia Eccleshare

Abstract: Contemporary children's literature currently dwells much in futures in which children must deal with the problems they have inherited from previous generations. New societal structures must resolve the uncomfortable social, political and environmental issues of today by fusing wisdom from the past with the possibilities of the future. Where once escape was to another world through magic as in C.S Lewis's Narnia sequence or space as in the highly influence comic strip story Dan Dare in The Eagle, the new worlds created by today's writers are founded in currently reality but with a step-change that ensures the opportunity for change. Authors including Philip Reeve and Suzanne Collins among many others have created post-apocalyptic worlds which directly question currently reality. With the young as protagonists and adults playing only subsidiary roles, as befits their status as the originators of the existing defunct status quo, these fictions can be radicalising or reactionary. All cause young readers to re-imagine their future in worlds where, with the known tools from the past and the imaginary opportunities to come, they will be responsible for blending myth and vision to make a brave new world.

Mini-Bio:

Julia Eccleshare is children's books editor of The Guardian and former Co-Director of the Centre for Literacy in Primary Education. A lecturer, critic and broadcaster she has contributed to many radio programmes including Woman's Hour, Open Book, Front Row, Nightwaves and The Essay. She devised Reading Between the Lines, a two part investigation of the teaching of reading, and was the consultant editor of the programme. She is a member of the British Academy funded workshop 'Reading Fictions'. Her books include from Beatrix

Potter to Harry Potter and The Rough Guide to Picture Books. Most recently she edited 1001 Children's Books to read before you grow up.

Title: Facing Doubts of Anthropological Changes: History and Humanity through Kojève, Benjamin and Patočka.

Name: Flavio Michele Ceci

Abstract: Drawing from Barabási 'Invariance Scale' hypothesis, this paper will address philosophical and political consequences of the massive storage of incorruptible datas. Right after a short look in the Aleph, Borges laconically recuperates his oblivion by «a couple of sleepless nights». As a touchstone, Black Mirror's screenplay writers – in 'The Entire History Of You', irreparably corrupted humanity of their characters by forcing them to a drastic and unsocial opt-out. Studying after Caronia and Lacan opposing some XVIII century materialistic suggestions (La Mettrie, d'Holbach), around the classical scolio of language as the first human mark-up, we must take note of the risk of its obliteration by technical means. Hence, the contemporary need to re-discover philosophy dealing with all sort of non-historical systems, due to some radical questioning of the human-nature: shall we admit an anthropological change driven by the sole expansion of digital memory?
Within their own perspective, Alexandre Kojève, Walter Benjamin and Jan Patočka may offer us profitable readings. Kojève's 'Introduction' contains intricate and thoughtful notes on 1959's Japan, concerning the tenure of tradition and ceremonies in a highly evolved ambience – which can be discussed by reckoning the author's photo archive. Both 'Passagen-Werke' and 'Heretical essays in the Philosophy of History' are accurate highlight of war, grass-roots communities, eschatology and statute of art and crafts. By comparing three formal philosophies of the recent past, my work aims to a systematical line- drawing between ontological and technical sides of *totality issue* in the network era.

Mini-Bio:

Ph.D. student in Political Ph. and Ph. of Law – La Sapienza University of Rome Electronic Music and Composition student – Conservatorio di Santa Cecilia in Roma Psychoanalysis ECM Course attendant – Istituto Italiano di Studi Filosofici in Roma.

A3

Title: Performing a space for the future: *Tabula Rasa* (2013) & the battle of memory at Argentina's main detention camp.

Name: Cecilia Sosa

Abstract: How to think of a material ethics that can address the tensions, paradoxes and anxieties that cut across the so-called 'spaces of memory'? Might the official 'duty of memory' involve a politics of destruction of the past? To address these queries, this paper looks at *Tabula Rasa* (2013), a documentary film directed by Jonathan Perel, which features the current transformations taking place at ESMA, the main detention camp in Argentina where 5,500 people were held captured and tortured during the dictatorship (1976-1983). While confronting its audience with a seemingly sci-fi flight against gigantic blocks of concrete, the film shows the extent to which the current 'progressive' government struggles to dismantle the structures that were used to conceal the politics of death, which governed the detention centre during the dictatorship. Even so, the construction a 'space of memory' appears as a fantastic and physical battle against the past, which remains encrypted, every so often like a stubborn creature that resists moving on. Drawing upon the film, I will argue that the performance of memory needs to ethically engage with the affective materialities of the space, in which the land itself becomes a 'memory system' (Gibson 2013) while enfolds intertwined layers of time and matter that are eventually revealed as immensely vulnerable. Ultimately, I contend that Perel's film suggests an affective language to speak about the future of memory where the barriers between the human and the nonhuman, organic and inorganic, fantasy and the real, life and death seem to fade away.

Mini-Bio:

Cecilia Sosa is a cultural journalist and post-doctoral fellow at the School of Arts and Digital Industries, University of East London. She obtained her PhD in Drama at Queen Mary, University of London, with a thesis entitled 'Performance, Kinship and Archives: Queering Acts of Mourning in the Aftermath of Argentina's 1976-1983 Dictatorship', which was awarded by the Association of Hispanists of Great Britain and Ireland and will be published by Tamesis Books in 2014. She has published articles in *Memory Studies*; *Theory, Culture and Society*; *Feminist Theory* and *Cultural Studies and several media articles*. She co-edited an especial issue on Cultural Memory for the *Journal of Latin America Cultural Studies* (July 2012) and currently holds a British Academy grant to organise an international programme on sites of memory in the Latin American's Southern Cone.

Title: Bring streets into your home - contain the revolution!

Name: Nela Milic

Abstract: In the aftermath of Middle East revolutions and the current protests against capitalism around the world, I have been reminiscing about the Serbian uprising in '96/'97, which was an attempt to overthrow dictatorship of president Milosevic after he annulled elections because of the victory of the opposition party. Ashamed by the unsuccessful outcome of their protest, the people of the capital Belgrade, have never produced an archive of photos, banners and graffiti which emerged during these demonstrations. Scarce information on the Internet and the inability of the media to reveal the data gathered during the protest has left the public without the full account of the upraising. My project is that archive – an online portal of images, leaflets, badges, flags, vouchers, cartoons, crochets, poems etc, a digital record of the elucidated protest available to the participants, the scholars and the public. The protest in Belgrade was an event driven by students, but guided by artists and creative practitioners who came from across working sectors and contributed to the length of the happening held on one of the harshest winters Serbia has ever seen. They led through re-establishment of the community spirit and mass aesthetics developed through enthusiasm, which surprisingly got resurrected in the impoverished country. They initiated what Slovenian art collective IRWIN calls self-historisation – a methodology I am using in my research to contribute to a positive account of an event buried under the deeds of war criminals that sadly still represent my country.

Mini-Bio:

I am an artist and an academic working in media and arts industries. As a practitioner, I delivered projects for John Lewis, Oxo Tower, Light Gallery, NFTS, Miramax, Film and Music Entertainment, Film Four, Raindance, LIFT, LFF. Currently, I am teaching at MA in participatory arts and BA modules at Media and Performing Arts School. More about my research can be found in the book *Audiovisual Media and Identity in Southeastern Europe*, edited by E. Pistrick, N. Scaldaferri & G. Schwörer (Cambridge Scholars Publishing, 2011).

Title: A window into the future taboos and desires of Identity Management.

Name: Sandra Wilson

Abstract: Terrorist attacks such as 9/11 and the London Riots seem to have triggered a snowball effect of events that have affected not just the way we see our present but also how our future world is being presented to us by mass media. Premediation is a theory postulated by Richard Grusin suggesting that the media "works to prevent citizens of the global mediasphere from experiencing again the kind of systemic or traumatic shock produced by the events of 9/11 by perpetuating an almost constant, low level of fear or anxiety about another terrorist attack". Part of this phenomenon is the need for constant identification; we live in a highly mediated world where our identities are always "on". From the cashier at the bank to the ATM machine, to the need to often create new online identities, we constantly need to prove who we are to different people, institutions and machines. These technologies and practices are set to increase as the world becomes even more globalised as can

be witnessed from a proliferation of these possible scenarios in books, tv programmes, films and other popular culture. This session will explore through a series of design objects such as qr code scarfs, RFID rings and augmented reality conference badges that communicate ID alongside their representation in digital media the ways in which the future is now alive in the present and being premeditated.

Mini-Bio:

Dr Sandra Wilson is an active contemporary jewellery designer/maker, researcher and educator at Duncan of Jordanstone College of Art & Design, part of the University of Dundee. Central to her jewellery is the potential for the wearer to personalise pieces through their interaction with them. This innovative approach has won awards from the Scottish Arts Council, the AudiFoundation for Innovation, and the British European Designers Group. She is currently a co-investigator on a major EPSRC funded (£1.9m) research project Imprints: Public Responses to Future Identity Management Technologies and Practices due to be completed in October 2014 (See www.imprintsfutures.org).

B3

Title: *After* FUKUSHIMA, *Between* FUKUSHIMA, and *Before* FUKUSHIMA - What is Memory of Catastrophe for?: Japanese Contemporary Art after 3.11.

Name: Hiroki Yamamoto

Abstract: The aim of this paper is to consider the possibility for art to confront, for the coming future, the issue over the limitation/negative aspects of the scientific rationality with the rapid advance of technology by considering how Japanese contemporary artists have responded to the unheard-of catastrophe, The 2011 3.11 earthquake off the Pacific coast of Tohoku and its attendant Fukushima Daiichi nuclear disaster in Japan. Japanese artists, be it conscious or unconscious, have gradually shifted their thoughts from 'after 3.11' ('What can art do for victims in Fukushima?') to 'between 3.11' ('How art can present directions which we should take for the next catastrophe?'). In other words, the significance of thinking about how we can prepare for the next (and certainly coming) catastrophe has been more and more recognised in the world of art in Japan. Japanese pavilion at 55th Venice Biennale represented by Japanese artist Koki Tanaka is a good example to illustrate this notable move. In this paper, finally, I would like to present that Japanese artists should take their horizons a step further toward the thought 'before 3.11'. The thought 'before 3.11' that I am presenting here is the one that interrogates 'the world where 3.11 has been possible to occur' in a similar way as Adorno considered Auschwitz. A large number of liabilities human has bore in the process of modernisation can be found in the issue around FUKUSHIMA. Art can cast another light on the issue over modernisation and capitalism.

Mini-Bio:

Hiroki Yamamoto (b.1986, Japan) investigates the potential for art to contribute to societal amelioration. His research-based works and projects often deal with social and political issue that involves the socially marginalized, such as homeless individuals and minority groups. He graduated in sociology at Hitotsubashi University, Tokyo and received the master's degree in Fine Art at Chelsea College of Arts (University of the Art London), London. He is currently completing his Ph.D. at Research Centre for Transnational Art, Identity and Nation, Chelsea College of Arts (University of the Art London), London.

Title: Memory is running away with fantasy looking for new adventures.

Name: Livia Vidal, Chiara Piovesan

Abstract: Today, time and space no longer restrict the exchange of information (Poster, 2010). Electronic and digital media have overcome these limits. Everything is almost instantaneous. New technologies have shaped our worldview. Balloons made it possible to see the world from on high; new visions and ways of representing the world emerged (Clair,

2000). Bernard Stiegler (1996: 126) says "Real-time" communication implies that an event is not only already memorable at the moment it is perceived but also already a projection of the future since it has been chosen as memorable before its transmission. How does this affect our worldview? And if the linear concept of time falls, has our way of remembering changed as well? Victor Burgin (1994: 176), says memories are more than *retrieving* inner information. We *form* them. Extraneous elements influence what and even when we remember. Burgin quotes Freud's essay 'Screen Memories' describing how desires and impulses affect childhood memories: "It may indeed be questioned whether we have any memories at all from our childhood: memories *relating* to our childhood may be all that we possess." The continuity of memory is intermixed with other elements…but if the linearity of events is itself undermined, is memory free to run away with fantasy? This essay surveys a selection of contemporary visual artists, such as Korean Seoungwon Won, working on the theme of memory and affected by a new perception of time. We wish to understand how memories are represented and the role of fantasy and legends in their creation.

Mini-bio:

Livia Dubon is a London-Florence based art writer and independent curator. With her curatorial practice she is particularly interested in investigating those artists who allow us to reflect on that space between the physical feeling and the mental process of re-experiencing the past. She successfully completed masters Degrees in Museums and Gallery Studies (University of Newcastle-UK, 2009), and Art History (University of Parma-Italy, 2004). She writes regularly for Artkernel and other magazines.

Chiara Piovesan is a psychologist and teacher based in Genoa (Italy). She successfully completed masters Degrees in Psychology (University of Parma) and in Brief and Strategic Psychology (Studi di Arezzo, Milan). Currently she is writing her dissertation on Fairy-tales, symbols and myths in therapy for her M.Phil in Psychology.

Title: Notebooks spirit.

Name: Verina Gfader

Abstract: This talk circulates around the re-representation of images in the publication EP Vol. 1*The Italian Avant-Garde: 1968–1976* (Sternberg Press, Berlin: 2013), specifically the various statuses of these images and image assemblages, which include photographs of street demonstrations and Biennale68/Triennale68 protests, scenes of outdoor seminars, industrial design products, art works from then and now (Ettore Sottsass, Martino Gamper), architectural proposals/theories (Archizoom), images in print media (Casabella, Domus), covers of political journals (Quaderni Rossi, Contropiano), posters for political parties (Ettore Vitale and in response Experimental Jetset), photographs of Gruppo 9999 activities (Space Electronic Nightclub), and more. With its particular emphasis on the space and movement of the image in a book, that in a way aims at capturing some of the spirit, historical ruptures and partly overlooked cultural activities in Italy at the time in relation to the present, the question of in/visibility connects to forms of topology of printed matter and the currency of diagramming particular communities. Besides looking closely into the relation between proposal–city–fiction, the talk addresses the vitality around and notorious drive for visually formalising and formatting theory and practice tightly connected with specific forms of power. Being involved both as a contributor to, and in the production and conceptualisation of the book, the debate also implicitly touches on issues of abandoning established specialised roles within 'publishing' and its monetary (speculative) value–something that can perhaps be traced in subtle ways in these earlier dynamics across theory, print, art, labour. – A question around formatting people's movement.

Mini-Bio:

Verina Gfader is an artist and researcher, currently Research Fellow in Cultural Theory at University of Huddersfield, whose work is organised around questions of what strategies and

interventions one takes in relation to everyday systems, subsumed in narratives of agency and activism. Her practice involves models, drawing, animation, fictional institutions, text and printed matter in between unregulated and sophisticated presentation. Postdoctoral research after studies in visual media, photography and fine arts (PHD Central Saint Martins College, London), includes a research residency at Tokyo University of the Arts (Geidai) to explore the structural coherence between non-commercial Japanese animation and geographical, institutional and social ideas. Her current fellowship develops from a publishing practice focusing on the political in art (possibilities for collective imagination and fictional collectivity), the immediate architecture of text, and the accumulative nature of knowledge in art. She is also creative director of EP, a new series of books from Sternberg Press, Berlin, developed by Alex Coles. EP1 is devoted to the Italian Avant-Garde 1968–76, spanning art, design and architecture. Contributors include Paola Antonelli, Carlo Caldini, Pier Vittorio Aureli, and Antonio Negri interviewed by Verina Gfader, among others.

Title: 'Oh! I do like to be beside the seaside.'

Name: Uwe Derksen

Abstract: Regeneration agendas in British seaside towns point to a 150 year history of vibrant seaside resorts, a place where people travelled to and not just passed by or through. They provided an opportunity to escape the present, originally to partake in the exotic tales of the British Empire and experience the 'healing powers' of the sea, now to capture the imagination about what the distant and more recent past ('vintage') must have been like. For others, seaside towns are simply a destination of hope to escape the domestic, socio-economic, political pressures of inner cities or foreign lands. 'Heritage is an excellent vehicle for community regeneration' stresses English Heritage (Regeneration in Historic Coastal Towns, 2007). They, forgotten redundant towns of 20th century Britain, now need the tales that capture the past to provide the building blocks, energy, narratives for a new future. They need to make sense of an inherited legacy as if past players considered the future in the first place other than as a measure of distance from the 'primitive' the 'civilized'. Emasculated seaside towns are thus pleading to politicians and the media, not least with the helping hand of the arts ('participation in cultural activities creates a sense of belonging', DCMS: Culture at the Heart of Regeneration, 2004), to remember them and help them to construct visionary futures. These build on somewhat romantic and ambiguous memories of an imperial Britain that created them in the first place.

Mini-Bio:

Uwe Derksen, Assistant Director of Research and Enterprise at the University for the Creative Arts, studied Social Sciences in Germany in the 80s and Sociology at the University of Kent in the early 90s. He has worked with deprived communities and neighbourhoods and disadvantaged groups since then, especially in East Kent. He is currently undertaking research into culture-led regeneration in Folkestone and Margate as part of his PhD studies at the University of Kent.

A4

Title: *New Gallops for Old Horse Riders: Emanuele Luzzati's and Giulio Gianini's reworking of a Futurist Theme.*

Name: Beatrice Sica

Abstract: This paper, based on a multimedia PowerPoint presentation, addresses the re-interpretation of Futurist iconography, particularly images of horse riders painted in the early 1910s by artists such as Umberto Boccioni, Carlo Carrà, and Gino Severini, in two cut-out animations, *The Thieving Magpie* (1965) and *Pulcinella* (1973), by the illustrator Emanuele Luzzati and the animator Giulio Gianini. Inspired by Eadweard Muybridge's stop-motion photographs and Étienne-Jules Marey chronophotography, which captured cycles of movement through time, the Futurist images of horse riders were meant to combine traditional painting with the latest technological developments, so as to push art towards the

future. The assumption of the Futurists was that modernity was based on speed; thus Futurist painters would not just represent, but create motion on canvases. For many, however, this interest in motion and speed also meant to embrace the contemporary rhetoric of violence and war and, later, Mussolini's Fascism, to the point that after WWII Futurism looked not only old, but irredeemably compromised in its ideology. In Gianini's and Luzzati's *The Thieving Magpie* and *Pulcinella* the theme of futurist lancers re-appeared, but in a reversed and reconstituted way: this time they were not horse riders seen in motion on single-framed canvases, but cinematic cavalrymen that paraded in a sequence of still pictures, with their rigid movements emphasized by the cut-out animation technique. Moreover, appearing in multimedia adaptations of old stories and traditional characters that advocated and embodied liberation and rebellion (the magpie, Pulcinella), the old Futurist lancers served now a new cause of peace and freedom. What was, then, the genuine future and what is the true memory of those Futurist horse riders? That of soldiers ready for WWI and fascist military parades? That of colorful lancers defeated by a shrewd, anti-war magpie, and of mounted policemen ridiculed by Pulcinella's playful, free spirit? The case study presented here, with Futurist images adapted to pre-Futurist stories and reworked in post-Futurist artistic practices, shows that not only our own future, but also the future of our past depends upon us.

Mini-Bio:

Beatrice Sica joined University College London as a Lecturer in Modern and Contemporary Italian Literature in 2012, after holding postdoctoral research fellowships at Collège de France and Harvard University. Her research focuses on 20th-century Italian and French Literature, Art, and Literary Criticism, Italian Futurism, French Surrealism and European avant-gardes, and Italian Fascism. Her latest book has just come out: *L'Italia magica di Gianfranco Contini. Storia e interpretazione* (Rome, 2013).

Title: 'Seizing the Future: the Futurists' reconstructions of the futures of art.

Name: Ilaria Puri Purini

Abstract: This paper will explore how the Italian Futurists used 'future' both as rhetoric, symbol and aspiration to modernity. In February 1909, F. T. Marinetti's futurist manifesto announced extreme declarations—the glorification of war, militarism and patriotism, scorn for women, the call for libraries, museums, and academies of all kinds to be destroyed, the celebration of courage, audacity, and revolt, a new aesthetic of speed and struggle— to bring into the future. These declarations were addressed to his contemporaries, aimed to the realised in the future while they related to memories of the past. For example, Marinetti's celebration of a 'new man' and the crowds as forces of the future relied on a primitive past. Analysing some key artworks, such as Fortunato Depero's *Complessi Plastitici* and Antonio St Elia's buildings, this paper will address the complex inter-presence of past, present and future. The interdisciplinarity of the movement, in which painting, fashion, architecture and music were fused into artworks, offered a platform to present a complex visual language. The paper will be an attempt to recognise what forms and materials shaped the futurists's future and what objects had a direct agency on the future. For the futurists, destruction, simultaneity and mechanization would open the door to the future.

Mini-Bio:

Ilaria Puri Purini is the Exhibition Research Assistant of the 'The Future: A History' project at the Victoria & Albert Museum. She wrote her PhD at the London Consortium on the relation between Dance and the Visual Arts in the Weimar Republic. In 2009-2010, she was the assistant curator for the centenary of Futurism, and worked on the following exhibitions *Futurismo: Avanguardie a Confronto* (Mart Museum), *Futurismo* (Scuderie del Quirinale, Pompidou and Tate Modern).

Title: Manifesto for a Planetary Futurism.

Name: Ashwani Sharma

Abstract: The last century was littered with artistic and political manifestos that offered incisive critique and utopian futures in times of crisis, contradiction and turmoil. If the future of the future is no future now, then we need to rethink the question of temporality itself. In a conjuncture where the very idea of utopia is impossible to imagine, we need futures that challenge the very contours of hegemonic time-space, historicity and memory. This paper presents some notes on an experimental project 'Manifesto for a Planetary Futurism'. This project dialectically revisions the 1909 'Futurist Manifesto', by countering Eurocentric futurism with a temporality re-routed through the histories, geographies and everyday (post)colonialisms and its aftermaths in the new world order. Inspired by manifestos of the Global South - 'The Cannibalist Manifesto'(1928) which initiated Brazilian modernism, and 'Towards a Third Cinema'(1969) - this poetic document is a call to militant praxis in a time of global racisms and capitalist crisis. By conceptualising a set of 'theory-fictions' including 'There is No Outside'; 'We Have Never Been Human'; 'Dark Materialism'; 'Future Archives'; 'Autonomous Art' the manifesto creates a critical framework to interrogate the (post)racial logics of neoliberal empire. Drawing upon theorists such as Spivak, Fanon, Moten, Osborne, Zizek, Badiou, Agamben and 'Bifo' an argument is developed for a futurity in terms of a 'transnational, disjunctive Contemporary'. Where the 'Contemporary' is informed by what is *not* present or *in*visible, in which the idea of a fugitive 'Black Subtraction' is the invention of a geo-political aesthetics of fictional newness.

Mini-Bio:

Ashwani Sharma is Principal Lecturer in Media and Cultural Studies at the University of East London (UEL), UK. He is the programme leader for the MA Media Studies and MA Global Media, and the co-director of the Centre for Cultural Studies Research (CCSR) at UEL. Ash Sharma is the co-founder and editor of *darkmatter* Journal -http://www.darkmatter101.org and has edited a number of special issues. He is presently completing a monograph *Race and Visual Culture in the Global Age* (forthcoming Bloomsbury Academic) and co-edited *Disorienting Rhythms: The Politics of the New Asian Dance Music* (Zed Books, 1996). He has also co-founded and edits a creative writing 'zine - *Southern Discomfort* - http://southerndiscomfortzine.wordpress.com where he writes poetry. He is a member of the Black Studies Group (London).

B4

Film screening: *Future my love* by Maja Borg.

Future My Love is a unique love story challenging our collective and personal utopias in search of freedom. At the brink of losing the idealistic love of her life, filmmaker Maja Borg takes us on a poetic road trip through the financial collapse, exploring a radically different economic and social model proposed by 95-year-old futurist Jacque fresco.

F1

Title: Escape from Time: Immortality and Reality in William Burroughs and Philip Dick.

Name: Francis Gene-Rowe

Abstract: The work of these authors presents various speculative scenarios, in both present and future timeframes. There is a dystopian quality to these visions, manifest in the spiritual suffering of their human denizens. The world is a mental prison, as the possibility of resistance has been excluded from language and thinking: reality is a curated universe in which humanity is oppressed by time and its fear of death, occluded from non-rationalist modes of understanding. Apparent routes out of this harrowing reality setup – such as those proffered by religions promising enlightenment or immortality – are themselves false escapes and deliberate distractions, further constricting humanity within linear time. However, Burroughs and Dick endeavour to write their way out of this prison. In two late novels their methodology is to reassign the associations linked to time and its immanent myth of immortality so as to liberate a reader's understanding and experience of reality. In *VALIS*, its protagonist breaks through the spiritual amnesia afflicting all humans, whilst *The Western*

Lands depicts the possibility of biological-experiential revolution, suggesting the very real prospect of a positive speculative outcome. A complication arises in that the media of these books (language, symbol) is part of the reality under criticism, which fosters tremendous uncertainty in the escape they attempt, though it is not irresolvable. The thesis provides a system of understanding the use of myth and symbol in speculative settings, distinct to usual models of allegory and satire. Furthermore, Burroughs and Dick's projects present modern attempts at myth-[re]building via the use of speculative content, futurist assays at anamnesis.

Mini-Bio:

Francis Gene-Rowe is a postgraduate student reading at Birkbeck College, University of London, researching William Burroughs, Phillip Dick, and William Blake. Recently he has presented *Speculative Landscapes: H.P. Lovecraft's Weird System*, a paper on anti-Enlightenment epistemology emerging from weird landscapes and associated spatiality, at *The Weird: Fugitive Fictions/Hybrid Genres* conference, Institute of Advanced Studies, University of London**.** He directs ORRA magazine.

Title: Happily Ever After? Visions of a fairy tale dystopia in the contemporary visual arts.

Name: Sarah Bonner

Abstract: Fairy tales have long been held as utopian myths of a golden age; tales of caution, tales of reward, tales that tell of how to be. These tales traditionally deal with extremes of good and evil reciprocally bringing each into sharp focus. The fairy tale as a narrative medium exists universally in a collective consciousness and draws on intimately familiar tropes of which we learn from the nursery. These tales are rooted in imagination and memory. Cinderella, Snow White and Little Red Riding Hood are three of the best knownEuro-American fairy tales. Distinguished by their popularity from other tales the heroines are etched into memory as a series of codes and signifiers that have persisted since the origins of the fairy tale. However, in recent years there has been a move in the visual arts to revisit these tales and their persecuted heroines. These universal myths are being inverted and subverted to create a dystopian reading of the fairy tale utopia. The relative dystopia offers a freedom and independence for the heroine; she is released from the prejudice and prohibition of tradition and revealed anew. This paper will examine how contemporary visual artists are reworking the utopian codes of gender comportment, racial purity, class structure and morality found in traditional fairy tales to reflect a changed present and project a more equal, if ambiguous, future. The utopia/dystopia dichotomy becomes indistinct and inverted as the future is re-visualised according to contemporary fairy tale visions.

Mini-Bio:

Dr Sarah Bonner is a lecturer at the University of Cumbria. She teaches visual studies and critical theory on the BA (Hons) Photography degree. Her PhD, awarded by the University of Manchester, was titled *Fairy Tales and Feminism in Contemporary Visual Art and Popular Culture* and which examined the subject of gender as a repeated construct in fairy tales that is being subverted by a process of mis-repetition in the contemporary visual arts. Bonner has given papers in Britain and the United States of America. She is currently collaborating with an artist in Louisiana, which involves writing an essay to accompany an international touring exhibition. Another essay is being included in an anthology titled *Fairy Tales and Popular Culture* to be published by Broadview Press, Canada in 2014.

Title: "He who controls the past controls the future" - Orwell, *1984.*

Name: Daniel Ogden

Abstract: This paper explores the integral role the past plays in both utopian and dystopian depictions of the future. As illustrated from the quote above, dystopian societies try to control of the past in order to prevent people from creating their own society. Opposed to this, utopian representations use knowledge of the past in order to create a better society. The paper defines utopias as possible models; ones that allow people to choose the society they

feel is best for them. This idea of utopia corresponds most closely to Moylan's notion of the self-critical utopia but I would argue that this element of self-criticalness is already present in More's complex depiction of the ideal society in his *Utopia* and is an important component of utopian literature in general. Perhaps the importance of the past in creating a utopian future can be most clearly seen in Kim Stanley's Robinson's novels. These describe in detail how people of the future use their knowledge of the past to create a better future. They are capable of creating a better world, not because they reject the past, but because they accept it. Without knowledge of the past, one cannot create a better society. A utopian re-writing of the above quote from *1984* would be that, he who embraces the past will create a better future.

Mini-Bio:

I'm originally from the United States, but I've taught at Uppsala University, Sweden, for many years as a foreign lecturer. In addition to teaching courses in American studies and on utopia, I've published articles and given talks on a wide variety of utopian topics and writers, including Sir Thomas More, the seventeenth century English radical, Gerrard Winstanley, Henry David Thoreau, and Edgar Allan Poe. My two most recent publications, both from 2012 are: "English in Seventeenth Century Sweden" and "Anders Sparrman and the Abolition of the British Slave Trade".

G1

Title: Post-communist androids, post-imperial wars and other memories of dystopian future: world according to contemporary Russian poet Fedor Svarovskiy.

Name: Stanislav Lvovsky

Abstract: Future is hardly a problem of any concern for contemporary Russian poetry, which is generally lost in the unfathomable depths the past with its countless traumas, scarcely worked out or even pronounced. Fedor Svarovskiy (Федор Сваровский) presents himself however as a noticeable exception.

His poetry is very much premised upon and inspired by American and late Soviet sci-fi literature, mostly on the trash species of both. Somehow keeping the sense of scientism peculiar to this kind of literature, Svarovskiy however puts new wine of post-soviet/post-imperial bitterness and anxiety in its old bottles. His poetry is full of humans who want to be robots, robots who are more humane than humans and obscure wars of the imagined futures which actually reflect no less obscure wars of the no less imagined past. Svarovskiy depicts future as a locus of dystopia, mirroring the traumatic past. At the same time past, often looking utopian in his poetry is actually somewhat a presentiment of the inevitable cataclasm awaiting us all somewhere within one of the multidirectional arrows of time.

Such vision of time and history reveals the ambivalent nature of the author's subjectiveness distinctive not only for post-communist / post-soviet but generally for post-imperial / post colonial author. Svarovskiy's poetry presents us with a radical problematisation of the concepts, essential to understanding the happening shift in meaning of seemingly versant but once again foreign words: modernity, future, humanity, history.

Mini-Bio:

Stanislav Lvovsky was born in 1972, graduated from the Chemistry Department of Moscow State University. He worked in advertising and journalism, has published five poetry collections, one collection of short stories and one novel (in co-authorship with Linor Goralik) and has been translating from English. His play Sixplays written together with Linor Goralik was staged in Moscow-based Theatre.doc. Well known through regular appearances in periodicals and Internet publications he has received numerous literary honors, including the awards of Moscow Free Verse Festival (1993), Teneta Internet Literary Contest (1998, in three nominations) and Moskovskii Schyot, the award for best new poetry of the year 2003. He was shortlisted thrice for Andrey Bely Prize (2005, 2009, 2013) and once for

«Razlichenie» poetry prize (2013). His poetry has been translated into English, French, Chinese, Italian, Spanish, German, Slovenian and other languages.

In 2012 Lvovsky proceeded to the MA in Public History from the University of Manchester/Moscow School of Social and Economic Sciences. He's now seeking to enter a PhD program in one of the leading British Universities. His research interests include (but are not limited to) public history, cultural history, Stalinism, contemporary Russian poetry, postcolonial/post-imperial studies, spatial history, sociology of space and trauma studies.

Title: Remembering the Past, Imagining the Future: Reflections on Pre-Asimovian Robot Fiction.

Name: Pere Gallardo-Torrano

Abstract: The advent of Asimovian robots (1942), with their all perfect *positronic* brains which housed the famous "Three Laws of Robotics" was a landmark in the history of Science Fiction and marked a turning point in the development of robot characters. The robots created by Isaac Asimov revolutionized Science Fiction by ridding the genre of the so-called Frankenstein complex. The negative side was, however, that Asimovian and Asimov-inspired robots ceased to be dangerous creatures prone to rebellion, empathy and pathos and became intelligent—though incomplete—creatures who could only respond to specific situations by analysing all the variables in mathematical terms. On the contrary, in their desperate attempt to imitate, befriend or destroy human beings, previous robots deployed an array of features derived not from the imagination of the authors (as heralds of technological change) but from the authors' imitation of mythical figures (as harvesters of the past). The purpose of this paper is to expose some of the allegedly futuristic elements present in early robot fiction as a combination of classical mythology in disguise with other cultural elements solidly grounded in religion, folklore and clockwork-making. In order to do this, attention will be paid not only to a number of classic robot short stories, but also to the main cultural trends that eventually led Isaac Asimov to coin the expression *Frankenstein complex*.

Mini-Bio:

Senior Lecturer, Dept. of English & German Studies, *Universitat Rovira i Virgili*, Tarragona, Catalonia (Spain). Programme Director of the MA in Cultural Studies in English for three years. I have taught modules in Science Fiction and Utopian Studies for many years, both at undergraduate and postgraduate level. I have published mostly in English, but also in Spanish and Catalan in national and international journals and volumes about written and screen texts. My main research interests are the interaction between technoscience and society. My two most recent contributions are in Vieira, Fátima. *Dystopia(n) Matters* (Cambridge Scholars Publishing, 2013), and a round table at the University of Oporto (Portugal) at the conference *Dark Futures in Projection: On the 60th Anniversary of the Publication of Ray Bradbury's* Fahrenheit 451 (November 2013).

Title: Species of Media Architecture.

Name: Mihye An

Abstract: Media architectures - such as responsive light facades, performative walls and floors, and buildings that evolve its behaviour like a creature - are gaining a more and more prominent role in digitalized cities. They may appear in highly non-standard and technology-heavy forms, however, there exists a certain vividness that immediately invites us with an emotional response and direct abstraction. Indeed, we discover various metaphors of life forms or characters in media architectures: Cyborgs, aliens, companions, pets, doppelgängers, parasites, etc. Such artificial embodiments have diverse links back to the past, not only in the history of architecture, but also in cybernetics, science fiction, film, etc.

Through this video project, I will categorize about 30-50 architectural projects in a comparative manner and bring an extensive spectrum of associations from the past for each category of species (cyborg, aliens, and so on, as aforementioned). Accordingly, I will

speculate on the possible fictitious relationships between humans and such architectures, questioning on: 1) How to position ourselves in the obscure coexistence of human, non-human, machines, and digital infrastructures, and 2) What would be the future relationships based on the appropriation of such artificial categories (of species).

A prior research has been done in a form of two atlas, each of which analyses numerous architectural projects, spatial installations, and related examples. The projects include the works of NOX, Diller+Scofidio, Philip Beesley, Toyo Ito, Usman Haque, Ben Rubin, Gordon Pask, Greg Lynn, etc. The video output will take an experimental format, composing a montage with a narration and text overlaid, out of existing and self-documented footages of the projects and associations.

Mini-Bio:

Mihye An is a researcher and PhD candidate at the Chair of Computer Aided Architectural Design (CAAD), ETH Zurich (http://www.caad.arch.ethz.ch). Her research interests are in theorizing contemporary media architectures from an architectural design perspective rather than a technical and political one. In doing so, she takes a highly speculative, narrative, and psychological approach, closely inspired by Anthony Duune, Bruce Sterling, Cedric Price, etc. Having backgrounds in Industrial Design (B.S. in Korea Advanced Institute of Science and Technology), Architecture (M.A.S. in CAAD ETH Zurich), and Culture Technology (M.S. in Korea Advanced Institute of Science and Technology), she has various experiences in media and technology in South Korea, France, and Swiss: 3D laser scanning, media art installations, digital filmmaking, future mobile device design with SAMSUNG, next level multitouch application design in futureLAB, and curating a sci-art exhibition.

Title: Counterfiction: A methodology for designing within alternative worlds.

Name: Austin Houldsworth

Abstract: The current market led culture dominates our society to the extent that it often restricts designers' creativity to a narrow profit driven agenda. Designing objects and services that embody alternative motivations other than economic growth or the current trends can often seem a futile task. However, challenging the status quo has often been the starting point to positive social change. Designers have begun to contribute to this process by employing methodologies, which allow the imagination to be released from our current cultural constraints. One such methodology is known as 'Counterfactuals.' Counterfactual history was originally used as a form of historiography in an attempt to determine the significance of historical events by proposing *'what if'* scenarios. This method has recently been employed by designers to imagine how ideologies of different timelines, might alter the cultural constraints surrounding design. Although counterfactual history offers the creative mind freedom, (which would otherwise be difficult to achieve), its' scope is still limited to historical events. This research proposes a new method that moves beyond designing 'alternative histories', to designing within 'alternative worlds.' This paper proposes a new design methodology called Counterfictional design; which uses past social science fiction novels as a framework to design radically different socially dependent technologies. This Counterfictional methodology aims to both highlight the importance of the impact of fiction upon the real world, and also offer a new playground for designers to imagine radically different systems. This paper will specifically focus upon using Counterficitonal methodology to design alternative payment systems.

Mini-Bio:

Austin Houldsworth is a visting tutor and researcher within the Design Interactions Department at the Royal College of Art. Austin is currently undertaking an industry funded Phd project, which is focused upon designing alternative monetary systems. He studied Interactive Arts at Manchester Metropolitan University before furthering his career at The Royal College of Art, completing an MA in Design Interactions. Upon graduating, Austin gained employment as a designer for HD+R in London, contributing to the conception and realisation of various large-scale installations for the architect Usman Haque. Alongside his

work at HD+R, Austin continued to develop his own practice and in 2010 was selected through an open competition to build the worlds first prototype fossilisation machine named '2 Million and 1AD' for the Tatton Park Biennial. During this time he also became the curator of the 'Future of Money Design Award' sponsored by Barclaycard and Consult Hyperion; a speculative design based competition created to inspire new thinking around monetary development. His work has been published and exhibited internationally. Recent exhibitions include; London and Paris Design Week, Liverpool Biennial, Microsoft Research and St Etienne Design Biennale.

H1

Title: The future (past?) boundaries of citizenship: elimination (*War of the worlds*, 2005), inclusion (*Monsters*, 2010), contamination (*District 9*, 2009).

Name: Gaia Giuliani

Abstract: My paper analyses memories of the future (where the future is already past, the projection onto a distopic fantasy what is already here) in three recent post 9-11 'alien movies': *War of the worlds* (USA, 2005), *Monsters* (USA, 2010) and *District 9* (Neill Blomkamp, SA, 2009). It aims at understanding how supposed or self-described post-apartheid, post-racial, multicultural societies (the US at its core and on their border with Mexico; and South Africa) deal with the absolute Other. The Other is represented as the un-absorbable (alien) terrorist in the remake of Byron Haskin's seminal movie 1953 *War of the worlds*; as the new segregated and radicalized migrant in the SA *District 9*; and as the potential refugee (although phenotypically non assimilable), co-inhabiting new and old border-zones, in *Monsters*. Distopic narratives, mutually entangled with utopic descriptions of future-oriented realized fantasies, speak the semantic of the new social orders envisioned by global and local governments while they deal with the global restructuring of citizenships and territorialities. Distopic biopolitics are analysed here in order to unravel regimes of inclusion, exclusion, segregation and differential inclusion in a globalized context that is fantastically broadened to the point of also including inhabitants of other planets and universes.

Mini-Bio:

Gaia Giuliani is scholar in Political Theory and Colonial and Postcolonial Studies at the University of Bologna. She has been PhD candidate at the University of Torino (2001-2004), and post-doctoral fellow at the University of Bologna (2007-2009). She has been also Endeavour Research fellow (2009-2010) at the University of Technology Sydney. After her first single-authored book *Beyond curiosity. James Mill e la nascita del governo coloniale britannico in India* [James Mill and the construction of British colonial government in India] (2008), she has now published the co-authored book *Bianco e nero. Storia dell'identità razziale degli italiani* [Black and white. History of Italians' racial identity] (2013) with dr. Cristina Lombardi-Diop (University of Loyola, Chicago, Ill.). She has also published several journal articles and book-chapters in international and Italian rewarded academic journals [*Interventions*, *Filosofia Politica*, *Studi Culturali*, *Pensiero politico*, *Arena journal*, *Jeasa ejournal*] on the racial and colonial imaginary entailed in British, Australian and Italian imperial experience and on the contemporary Euro-American debate on race and racism. She has translated into Italian monographic books by R. Guha, G.C. Spivak, T. Asad, J. Butler, Ch.T. Mohanty. In 2013 she has become Secretary of the Editors of the Italian academic journal *Studi Culturali* of which is member of the editorial board since 2005 and a member International Advisory Board of the Australian academic journal *Settler Colonial Studies*. In 2013 together with Gabriele Proglio, she created the Italian blog Distopie for a postcolonial, gender, critical race theory and whiteness studies–based reading of contemporary distopic narratives.

Title: (Post)Atomic Futures.

Name: Gabriele Proglio

Abstract: My paper deals with the topic of memories of the future, and its representations in atomic and post-atomic sci-fi movies. In particular, I will examine movies produced in different countries (USA, UK, Italy, France, Serbia, Japan) between 1950 and 1962 such as *Panic in Year Zero!* (Ray Milland, 1962), *The Day the Earth Caught Fire* (Val Guest, 1961), *La Jetée* (Marker, 1963), *Atomic War Bride* (Bulajic, 1960), *Gozilla* (Honda, 1954) and *Seddok, l'erede di Satana* (Majano, 1963). My paper aims at understanding how the nuclear apocalypse in the Cold War period was the common thread of many sci-fi movies with different representations and narrations. The imminence of a global and destructive war gave the opportunity to rethink the future that was, at the same time, a recent past (such as those of Hiroshima and Nagasaki) and a next present. Moreover, these distopic narratives seems to propose many collective and public narratives, and they have an essential role in re-inventing several common futures. I would like to hypothesize the same fear of the nuclear war generated, in different countries, various forms of national and public future. For example Us movies focus on the family role in the post-nuclear world; in French movies relevance is given to the loneliness of the hu(man); in English ones to the loss of the geopolitical control.

Mini-Bio:

Gabriele Proglio is PhD student at the University of Turin and at the EHESS in Paris. He has published Memorie oltre confine, la letteratura postcoloniale in prospettiva storica (ombre corte 2011) and several journals articles and book-chapters. In 2013 together with Gaia Giuliani, he created the Italian blog Distopie for a postcolonial, gender, critical race theory and whiteness studies–based reading of contemporary distopic narratives.

Title: The City in Ruins: Post-9/11 Representations of Cataclysmic New York on Film.

Name: Vera Benczik

Abstract: SF is a mode that very often dislocates its readers into an imagined future, which contains our present as memories. Apocalyptic and post-apocalyptic narratives, which have arguably been part of SF since its beginnings, construct this future in terms of our ruined present by utilizing the topographical coordinates of a familiar terrain, and demolishing it into monuments to a past yet to come. The resulting intertextual, or rather interspatial discourse between present and future produces uncanny reverberations of memory within both the estranged locus of the text, and the familiar space of the reader. The present is transformed into myth, and mapped as both nostalgia and utopian desire onto a post-traumatic dystopian environment. Disaster movies, the visual representatives of these narratives, appeal to the cinematic audiences via their use of large-scale urban destruction as both spectacle and as a means to express the unspeakable: to render visible historic traumas (like World War II or the Holocaust) or to channel collective anxieties. The events of 9/11 established an uncanny interface between reality and fiction: the toppling towers of the World Trade Center eerily echoed the visual iconography of films like *Godzilla, Deep Impact* or *Independence Day*, and several eye witnesses described their experiences as similar to being part of a disaster movie. As a result of this linkage the destruction of New York became a screen taboo after 2001 for some time, and those films, which opted to nevertheless destroy New York in some way also opted for a reiteration of the national trauma. In my paper I would like to analyze how the (disaster) movies that place part of their action into the City (like *I Am Legend*, *Cloverfield* or *The Avengers*) address the attack on the WTC and incorporate the iconography of 9/11 into their script.

Mini-Bio:

Vera Benczik PhD, American Studies Department, Eötvös Loránd University, Budapest

Title: The Final Frontier: How landscape imagery in American post-apocalyptic film represents the ideology of American Exceptionalism.

Name: Emma Anne James

Abstract: America is a broken land. The United States no longer exist, society no longer exists; all that is left are barren expanses of wilderness, empty graveyard cities and ruins slowly crumbling into the undergrowth. A few pockets of humanity survive; some try to maintain some semblance of structure and morality, but most are savages and cannibals. The dream of the Republic has failed totally. This depressing and negative vision of the future of America seems, at first, to have little connection to the concepts of American Exceptionalism, quite the opposite. However, in the post-apocalyptic films in which this imagery appears that is exactly what is being represented. The iconography of post-apocalyptic film features a variety of landscapes, which symbolise the underlying influences and ideologies of American exceptionalism. This paper will argue that the iconography and imagery of post-apocalyptic films is part of American cultural myth making and memory. In particular, the three main settings used in post-apocalyptic films relate to particular arguments for American exceptionalism; the frontier, the city and the ruins. This paper will focus on just one, the recreation and nostalgia for the frontier in a ruined future. The contradictions and complexities of these images will be examined. America has a long tradition of linking landscape and national identity, Thomas Cole's *The Course of an Empire* for instance (1836); films are a visual medium and so express ideas of past and future through iconography and setting. While the post-apocalyptic film is far from exclusive in representations of exceptionalism, indeed the influences of other genres will be discussed; it is bolder, perhaps cruder, in its depictions. A close textual analysis of landscape shots from *The Book of Eli* (Dir. Hughes Brothers, 2010) will be included to explore these ideas.

Mini-Bio:

Emma Anne James is a postgraduate doctoral researcher at the University of Leicester. Her thesis is on post-apocalyptic films as articulations of a myth in American culture. She did a Masters in Film/Literature studies at De Montfort University. Her BA was from Aberystwyth University in Film Studies. She has a chapter on the themes of magic, modernity and traditionalism in Neil Gaiman's *American Gods* is awaiting publication in a collection on his work. Further publications include *The London Film and Media Reader 1* and the *Science Fiction Film and Television Journal*. Wider research interests include: narrative, sci-fi, fantasy, and myth and cinema.

F2

Title: Speeding towards the past.

Name: Jo Guiver, Peter McGrath, Pat Cox, Mark Dooris and Julian Manley

Abstract: Progress has been characterised by increasing speed, through improving technology and infrastructure. Wheels, roads, steam engines and jets have epitomised advances in different eras while the language of speed, drive, moving forward, characterise a linear view of the future. This perspective of progress is now challenged by the need to reconcile our actions with their consequences for the planet. Current levels of mobility are not sustainable; the inevitable acceleration of travel must become our past, not our future. The paper considers the changes in discourse necessary to see reduced and slower mobility as progress, rather than regress. This might require de-emphasising the narrative of the traveller and refocusing on the 'dweller': '*being rather than going*'. We argue that, just as faster travel has been employed by powerful elites (military, traders, governors, celebrities, etc.) to re-enforce their dominance, a move to less or slower travel might result in more egalitarian practices and discourses. It might also direct attention away from the instrumental nature of travel time to the quality of travel time experience. Stopping and reversing the association of progress with speed will require a recasting of history. The paper explores alternatives to past 'fast' accounts of development and how future, less mobile, generations might interpret their forebears' attitudes towards mobility and speed.

Mini-Bio:

Jo Guiver **-** since finishing her thesis investigating discourses surrounding bus and car travel, Jo has been a researcher in the Institute of Transport and Tourism at the University of Central

Lancashire. Her research mainly focuses on how leisure travel can be made more sustainable, often by improving the travel experience. This has increased her interest in the connections between current conceptualisations of travel time and how these relate to social practices of travel and society's attitudes towards past, present and future travel. The inherent conflict of the urgent need to reduce greenhouse gas emissions with the trend towards faster and further travel make transport an important arena for negotiating our hopes and values for the future. She is a member of the UCL cross-disciplinary 'Time Matters' Research Group, which explores how the performance and perceptions of time impact on social practices.

Peter McGrath is an Associate Lecturer based at the University of Central Lancashire (UCLan) where he teaches on a range of undergraduate and postgraduate modules in the Division of Tourism, Hospitality and Events. Peter is working towards his doctoral thesis exploring the concept of 'slow' with a particular focus towards holiday making. 'Slow Travel' is a rather ill-defined term but in essence is premised by a need to rethink time, it is argued that in order to improve quality of life it is essential to change the pace from one which is rushed and time compressed to one that revolves doing things at the "right" speed, it is not simply a fast versus slow discussion. Peter has a particular interest in the tourist experience and seeks to understand the intrinsic motivations of tourists both in terms of the physical journey and the travel within.

Pat Cox is Reader in Social Work and Social Justice at the University of Central Lancashire. She has researched and published widely on a range of social issues and social practices, more recently about how the social work profession should engage with environmental change and associated challenges. She is interested in how understandings and conceptualizations of time are shaped throughout the lifespan, and the associated implications of these understandings. She is a member of the UCLan cross-disciplinary 'Time Matters' Research Group, which explores how the performance and perceptions of time impact on social practices.

Mark Dooris is Professor in Health and Sustainability and Director of the Healthy Settings Unit within the School of Health at the University of Central Lancashire. Mark and his team are engaged in research, evaluation, teaching, training, network development and programme delivery. They currently co-ordinate the UK Healthy Cities Network and the UK Healthy Universities Network and lead a pan-regional prison health and wellbeing programme within the North West of England. Mark studied at Oxford University and Southbank Polytechnic, has completed the National Public Health Leadership Programme and undertook his Doctorate at Deakin University (Australia) – entitled 'Healthy Settings: Past, Present and Future'. He has a background in health promotion, public health, community development, healthy cities and environmental and sustainable transport policy – and has worked in a range of roles within the health service, voluntary sector and local government. Mark was a member of the evaluation team for Phases III and IV of WHO's European Healthy Cities Programme and has undertaken wider consultancy work relating to Healthy Cities, community participation and sustainable development. He has published widely and is a member of the Editorial Board for Critical Public Health. He was co-chair of the UK Health for All Network from 1992-1994 and chaired the International Union of Health Promotion and Education's Global Working Group on Healthy Settings from 2007-2011.

Julian Manley researches and teaches at the Psychosocial Research Unit (PRU), University of Central Lancashire (UCLan). He has many years of experience in researching the visual imagination and methodologies that use aspects of visual thinking in order to open out different perspectives on complex themes and issues. He is an expert in 'social dreaming' and is currently working on derivatives of this method for application in research. Areas of research interest include human relations in different organisations, especially those that deal with complex and/or developing relationships, such as, for example, co-operative and community groups, or organisations that deal with substance misuse, relationships to the environment and climate change, and relationships to the socially engaged arts. He is a member of the UCLan cross-disciplinary 'Time Matters' Research Group, which explores how the performance and perceptions of time impact on social practices.

Title: Prometheanism and Speculative Design

Name: James Trafford

Abstract: Recent developments of so-called "Speculative design" can be understood as attempting to extricate design from the hyper-colonisation of consensus imagination by the fluid capitalist cognitive templates that are retrofitted on notions of futurity. But what, if any, import does this articulation of hypothetical futures and present-alternatives have for a project of constructing a future shorn of the constitutive myopias engendered by neoliberalism? The key challenge facing speculative design is that the neoliberal hijacking of the imagination is also one which feeds-off the plasticity of false alternative futures and seemingly emancipative action, ultimately channeling thought and action under the axiom of Capitalist Realism: there is no alternative. Neoliberal capitalism may have already defined the contours of imagination to the extent that speculative design appears simply as a mirage of expansion within a colonized cognitive infrastructure. Against this backdrop of the stasis of post-modernity and the inertia of an ever-more globalised capitalism, what might it mean for thought and design to operate under the conditions of a future, which appears impossible? Drawing on recent Post-Continental philosophy, I suggest that what is required is a new *rapprochement* with the legacy of the Enlightenment. In this sense, what is required is a Promethean project of the unbinding of imagination, thought and action oriented toward the enhancement of the human species through submission to the rigorous demands of a universal reason.

Mini-Bio:

I am Senior Lecturer in Contextual Studies at UCA Epsom. My general field of specialism is in contemporary theory of digital culture and design, and I have a number of publications that grapple with understanding the structure of thought and experience within this context. Broadly, my research attempts to re-examine the question of the future in relation to design, aesthetic experience, and thinking more generally. Currently, I am co-editing a volume with Urbanomic on "Speculative Aesthetics", which examines the position of aesthetics in relation to Post-Continental philosophy and the current social context. I am also co-editing a collection of papers on "The New Prometheanism", which collates and coalesces the nascent Promethean project in design, art, politics, and rationality.

Title: Gaudí's New York: The Hotel Attraction as Future Baroque

Name: Bob Davidson

Abstract: This paper is about an almost intoxicating instance of "what might have been." Supposedly designed for New York City's lower Manhattan, Antoni Gaudí's mysterious and unbuilt "Hotel Attraction" would have stood as a supreme example of transatlantic Catalan *modernisme* in a zone that incarnates both modernist rationality and the postmodern ambiguity of the market economy. In this work I consider the architectural and theoretical resonance of the existing plans, the controversy as to authorship, as well as how this building exists in time. I place the capacity of hotel space to signify upper-class luxury, mass tourism, and interdiction against an imagined edifice that was to have functioned as a vehicle for utopian reconciliation between peoples and a monument to idyllic cosmopolitanism. While the Hotel Attraction project has inherent contradictions that, regardless of the basic question of authenticity, make a reading of it risky, I argue that it is precisely in the temporal and aesthetic tensions it creates where important insights into the nature of hotel space, differing manifestations of modernism and the impact of a latent baroque style in both, may be explored. That a post-9/11 movement sought to actually build the Hotel Attraction on Ground Zero only underlines the complex appeal of a phantom work attributed to one of the world's original "trophy architects."

Mini-Bio:

Bob Davidson, Associate Professor of Spanish and Catalan is the author of *Jazz Age Barcelona* (U of Toronto Press, 2009) and is currently completing *The Hotel: Space Over Time* (under contract, U of Toronto Press). He is the co-editor of UTP's *Toronto Iberic* book series and has published on different aspects of the Castilian and Catalan avant- gardes,

cultural theory and film. Prof. Davidson has served on the editorial boards of the *Revista Canadiense de Estudios Hispánicos*, *Diacritics* and *Catalan Review* and has held visiting positions at The Johns Hopkins University and Queen Mary, University of London (Institut Ramon Llull Visiting Faculty). In 2012- 13, he was a Faculty Research Fellow in residence at the Jackman Humanities Institute.

Title: Building Tunnels, Linking Continents, Building Peace.

Name: Ricarda Vidal

Abstract: The rapid advance in transport and construction technologies since the mid-19th century lead to rising expectations into what a new technological future might bring. Popular culture as well as high art wavered between technophobia and technophilia. While the experience of the Great War, the first technological war, seemed to confirm technophobic fears, it was also an incentive to think further: If technology could be used to kill thousands and raze whole cities to the ground, then what could it not be capable of if put into the service of peace? This paper will look at three proposals from the early twentieth century to place peace in the hands of engineers:
- the fictional project of the Transatlantic Tunnel between Europe and North America as imagined in Michel Verne's *Un express de l'avenir* (1888) or Bernd Kellermann's *Der Tunnel* (1913) and the four films which were made of it in 1914, 1933 and 1935
- the factual but unrealized proposal for a dam (including a tunnel for trains) between Gibraltar and Tangier, which was proposed by German architect Herman Sörgel under the name Atlantropa and promoted from 1928 to 1952
- and finally the Channel Tunnel, which was discussed as early as 1802 and played some role in the Paris Peace Conference of 1919 and was finally opened in 1994.

I will focus on the popular interest in these three projects in particular, and engineering in general, in the early 20th century (in particular in the aftermath of WWI) as reflected in contemporary press articles, literature and film. The paper will conclude with a look at what has become of those three technological dreams for a peaceful future.

Mini-Bio:

Dr Ricarda Vidal teaches at the Dep. of Culture, Media and Creative Industries, King's College London. She has published on utopias and alternative worlds, urban space, cinematic architecture, the legacy of Modernism and Romanticism, speed, the car and driving as cultural phenomena, and society's fascination with death and murder. Her first book *Death and Desire in Car Crash Culture: A Century of Romantic Futurisms* (Peter Lang) was published in 2013. Apart from her academic career she also works as translator and curator. Together with the artist Sam Treadaway she runs the bookwork project Revolve:R, and together with Jenny Chamarette (Queen Mary) she directs Translation Games, a research and exhibition project around the theme of translation in literature and the fine arts. Further information: www.ricardavidal.com

G2

Title: Design Fiction: A Countermeasure For *Technology Surprise.*

Name: E. Scott Denison

Abstract: Design fiction, the marriage of science fiction storytelling and design, can bring cultural legibility to representations of the future and thereby provoke discussion and debate, challenge conventional thinking, and encourage individual foresight and participation into the implications of today's decision-making. From a rapid proliferation of surveillance drones, to creating guns with 3D printers, to legislation to stop texting while driving, there is an increase of what could be called *technology surprise*. It is characterized by a sudden astonishment and sometimes outrages by society that a particular technology has somehow, as though overnight, become a potential threat. Yet, in many cases these technologies have been with us for years. Why don't we think about—or *design for*—the downsides of technology? Here is where design fiction can contribute. Citing science fiction writer Bruce Sterling (Shaping

Things13): "Design thinking and design action should be the proper antidotes to fatalistic handwringing when it comes to technology's grim externalities and potentials for deliberate abuse." Hence, there is the ability to contemplate not only design, but also humanity's uncanny ability to foul it up. Design fiction stories are intended suspend disbelief about change, making it seem real enough to us that we want to talk about it, assess it, and ask ourselves if this is really the future we want — and if it's not — what might we do about it, how might we change it, refine it, or avoid it altogether.

Mini-Bio:

After a long professional career embracing a full complement of design expression in print, graphics, television, web, brands and environments, E. Scott Denison is currently Assistant Professor of Design Foundations at The Ohio State University. He has a BSID in Visual Communications, and an MFA in Design Development from The Ohio State University. Prior to completing the terminal degree in design, he has held key design positions at Royal Dutch Philips Electronics managing the US brand advertising and identity, and in private practice working with brands like Nokia, and Motorola.

Title: Architecture, Violence and Hope: A Visitor's Guide to Mega City One.

Name: Dan Smith

Abstract: Of all the fictional worlds generated in Twentieth Century western popular culture, Mega City 1 stands out as perhaps one of the most enduring and lavishly imagined. This future city, which occupies the entire East Coast of the former USA, is the setting for the comic strip *Judge Dredd*, which has appeared in the weekly British science fiction comic *2000AD* from 1977 to the present. It is not a static space, as the story continues today and has diversified into a detailed expanded universe. Over the decades, the city has been visualised by many artists, and it has absorbed many influences. It has continued to grow, while retaining its core identity as a critical dystopia. This chapter will explore the architectural and social structures of Mega City 1 through the work of different artists who have worked on *Judge Dredd* and explored the rich texture of this city. Although in many aspects we are presented with a grim and cynical future, offering a biting satire of many aspects of Western modernity, there are also genuine utopian forces here, particular regarding the uses of technology. Mega City 1 is approached here as a complex and visually extraordinary critical dystopia that was invented for a readership of children, and that has continued to age with its audience.

Mini-Bio:

Dr Dan Smith is a Senior Lecturer in Fine Art Theory at Chelsea College of Arts. He is the author of Traces of Modernity (2012) and Agamben Reframed (Forthcoming 2014). His current research is on comics, utopia and science fiction.

Title: The modern Utopia**: *Smart Cities and other images of the future.*

Name: Simona Venditti

Abstract: The recent debate about Smart Cities has pointed out the need of a new vision of urban processes and phenomena: urbanists and designers must work together to visualize scenarios of the future cities in order to guide all the activities that will lead to more sustainable, collaborative and innovative cities. From a design point of view, it is necessary to keep in mind the symbols and the archetypes set in our collective imagination, in order to create alternative and comparable scenarios - *visioning* activity- (Piredda, 2008). The aim of this research is to investigate how images and symbols from the past have contributed to create visions of the future cities and how this repository can be used by designers. The first part of my work focuses on the *ideas of city* (Fratini, 2000), which can be taken as archetypes of the future cities, and how they can be connected to the six axes used to rank Smart Cities (Giffinger et al., 2007); the second part explores how art, architecture and science fiction cinema have visually represented those ideas, creating myths and symbols about the future. The third part focuses on a case history of some current Smart City scenarios and how they

represent nowadays the idea of a future city, elaborating images and symbols from the past. In the end, I make some considerations on the role of designers as mediators, who are able to interpret symbols and languages from different disciplines and put them into a unique vision of the future.

Mini-Bio:

Simona Venditti is a PhD student in Communication Design at Politecnico of Milan. Her research activity deals with audiovisual language, participative culture and sustainable development regarding the city and the urban processes. She works together with Imagislab, a research group from the Design Department of Politecnico of Milan, that is focused in communication strategies, storytelling and game experiences for social innovation.

Title: Practice of Future: the material imagination of smart technologies.

Name: Debora Lanzeni, Elisenda Ardevol

Abstract: This paper wants to critically analyse the imagery of "Smart Cities"- its images, promises and worries - taking into account the tensions raised by different material practices, understandings and moral values (Boltanski, 2006) around the role of digital technologies in performing futures, what kind of futures are imagined and how these visions of future design our present and perform current fears and desires. Based on ongoing sensory ethnographic research (Pink, 2009) on the configuration (Suchman, 2012) of "Internet of Things" and "Smart Cities" as technological innovations in the Barcelona Smart City Project. On one hand, "Internet of Things" (IoT) is a concept that refers to internet embedded objects able to relate to each other, connecting Internet, people and artefacts as "smart things". On the other hand, "Smart Cities" refers to the relationship of technology with everyday life and the city through the code and ubiquitous computing and the advent of a new type of spatial and cultural organization of the cities called smart growth/sentient cities (Campbell, 2012). We raise the Idea that through following the associations, the stabilizations (Latour, 2005) of the things and images as actors on the fieldwork, we are able to trace the figures that are emerging as anticipatory practices and visions of the future of "Smart Cities" (Suchman, 2012). Figures that allow us to re articulate the notions of imagery-time-space in order to see how them are being performed by the everyday practices of imagine, create and innovate.

Mini-Bio:

Debora Lanzeni - Mediaccions group, Universitat Oberta de Catalunya- IN3 (Internet Interdisciplinary Institute)

Elisenda Ardevol - Mediaccions group, Universitat Oberta de Catalunya- IN3 (Internet Interdisciplinary Institute)

H2

Title: Violent Pasts, Peaceful Futures: Past, Creativity, Music and Art in Women's Post-apocalyptic Dystopias.

Name: Katarzyna Baran

Abstract: Apocalypse is taken to mean the revealing of hidden or long forgotten truths to humankind as a whole and, on a more personal level, to every single individual. It is intended not only to bring destruction to the old order, but also to serve as a passage between the past and the present. Therefore, apocalypse can be seen as a prelude to the times of regeneration and the cornerstone for the brighter future. Consequently, apocalyptic discourse is filled both with tales of fearful endings and with stories of hope given by new beginnings. This paper will focus on a selection of novels written in the late 1980s and in 1990s by women writers. The analysed texts describe worlds in the aftermath of various disasters and in all of them the struggle to survive is intertwined with the struggle for power. The past serves as a reservoir from which the characters draw in the process of re-constructing, re-inventing and re-

establishing the lost world. Although all the examined brave new worlds are deeply rooted in the past, rather than repeating a long history of exclusion and difference, these new worlds try to reinvent themselves and create new spaces of peace, hospitality and inclusion. The strength for such an undertaking is found in creativity, music and art.

Mini-Bio:

Graduated from the University of Silesia, Poland (M.A. in English Philology, major in Literary and Cultural Studies and minor in Applied Linguistics);
PhD candidate at URV, Tarragona, Spain; URV pre-doctoral grant holder; research and teaching assistant at the Department of English and German Studies of URV.
Fields of interest: contemporary dystopia and utopia, memory and its role in dystopian writing, history of utopian writing.

Title: Future Memories of Masculine Identities: A Comparison of the 1990 film Total Recall and its 2012 remake.

Name: Amaya Fernández-Menicucci

Abstract: Recent remakes of iconic science-fiction films from the 1990s such as *Total Recall*, far from merely reproducing cultural landscapes from the past, are actively producing new constructions of categories of identity like gender and sexuality. In particular, in both versions of *Total Recall,* memory is a metaphor for the historical accountability of hegemonic masculinity—or the lack thereof. Both Paul Verhoven's original film and Len Wiseman's remake can be read as revisionist approaches to the past through a dystopian vision of the future, which, in turn, is but a projection of present anxieties. A comparative analysis of the amnesiac heroes presented in these two films will thus offer an insight into the way in which futuristic action men 'recall' present and past discourses on power. For memory constitutes the narrative mechanism that allows both collective and individual realities to be questioned and re-imagined. Indeed, the intra-textual and inter-textual references present in both versions of *Total Recall* weave a narrative of the self to which memory is central because of its capacity to reshape inner and outer realities. Framing my analysis within R.W. Connell's and Michael S. Kimmel's theorisation of masculinities, I intend to address the different ways in which these two films depict masculinities in crisis, while, at the same time, they construe the social context of the said subjectivities as either a post-colonial or a post-globalization nightmare.

Mini-Bio:

Amaya Fernández-Menicucci is a specialist in the relationship between identity, gender and the representation of space in the fictions of the South Asian diaspora, having published various works on the subject between 2006 and 2012. More recently, she has been writing on cultural bodies and the corporeal dimension of gendered identities. Among her recent publications are "Action and Reaction: the Villain's Body and its Role in Shaping the Heroic Body in Hollywood Action Films of the 1990s" (2013), in *Embodying Masculinities,* edited by J.M. Armengol, and "In the Name of the Self: The New Language of Self-Naming. Naming as a Process of Self-Construction" (2012) in *Sitios de la Antropología: Patrimonio, Lenguaje y Etnicidad*, edited by Enrique Couceiro Domínguez and Eloy Gómez Pellón. She currently lectures at the University of Castilla-La Mancha in Spain.

Title: Ladylands and Imagined Uprisings: The Multiple Temporalities of English-Language South Asian Fiction, 1835-1905.

Name: Barnita Bagchi

Abstract: This paper will analyse English-language speculative fiction of a utopian nature by South Asian writers published between 1835 and 1905. This paper contends that in a region characterised by ' time warps', an acute awareness of multiple temporalities marks South Asian utopian writing. I analyse two early English-language fictions, Kylaschunder Dutt's *A Journal of Forty Eight Hours of the Year 1945* (1835), and Shosheechunder Dutt's *The

Republic of Orissa (1845). Written before the Indian Revolt of 1857, these fictions play with notions of a future India where educated Indians or tribes rebel against colonial rule. I argue that our reading horizons need to become sophisticated, multiple, and self-reflexive: a very pertinent question to ask is how we excavate such past fiction as cultural memory in 21st century postcolonial studies, and the ends to which we put to use such rememorialization. The paper compares such writing with Rokeya Hossain's speculative feminist utopia 'Sultana's Dream' (1905), which, though often described as futuristic, is situated in an other-where of dream, in the fictional country of Ladyland, ruled by women, harnessing solar energy and women's intellectual innovation. Rokeya's visions of education, gender relations, and knowledge blended past and present with future, not least in her evocation of reformed, renewed Islam. I shall end with the question of the relationship between the gendering of these texts and their imagining of temporalities.

Mini-Bio:

Barnita Bagchi is Assistant Professor of Comparative Literature at Utrecht University in the Netherlands, and a Life Member of Clare Hall, University of Cambridge. Speculative, utopian, and dystopian writing is a major research interest. Her publications in this area include a Penguin Modern Classics critical edition and part-translation of Rokeya Sakhawat Hossain's *Sultana's Dream and Padmarag: Two Feminist Utopias* (2005) and *The Politics of the (Im)possible: Utopia and Dystopia Reconsidered* (SAGE, 2012). More about her work can be found at: http://www.uu.nl/gw/medewerkers/bbagchi/0

F3

Title: (Un)knotting Time: Imagining Past Futures in Early Victorian Street Ballads.

Name: Karl Bell

Abstract: This paper explores what we can now retrospectively recognise as pre-existing proto-science fiction tropes within the popular imagination in the first half of the nineteenth century. Drawing upon early Victorian street ballads, it provides historical reflections on the utopian and dystopian tensions within popular visions of the future and technological fantasies. These depictions, naïve, fantastical and frequently moralized, illustrate how particular future visions form in a particular present before becoming an unrealised 'memory', a thing of the past. Whilst one cannot claim street ballads offer direct access to the popular urban imagination, they certainly suggest a more plebeian perspective on the hopes and anxieties that were projected into Victorian futures. The paper will develop these ideas through a number of examples that highlight two proto-science fiction themes within street ballads: contemporary accounts of time travel and fantasised perceptions of mechanization (including an account of a steam-powered cyborg). By exploring future visions at an earlier stage of capitalist development this paper reflects on the popular use and meaning of both future time and technology in the mid-nineteenth century. The paper will conclude with a brief consideration of the way these past visions of the future resonate with a twenty-first century steampunk aesthetic. Through splicing past and present depictions of imagined Victorian futures, steampunk has powerfully manipulated how we now engage with earlier representations of futurity, seeing in them not so much past future fantasies as our own current creations of such.

Mini-Bio:

Karl Bell is a Senior Lecturer in History at the University of Portsmouth. His publications include *The Magical Imagination: Magic and Modernity in Urban England, 1780-1914*. His second book, *The Legend of Spring-heeled Jack: Victorian Urban Folklore and Popular Cultures,* won the 2013 Katharine Briggs Award.

Title: Arthur in Iberia. The passion of the past reflected in future.

Name: Maria Lourdes Otaegi Imaz

Abstract: Science-fiction narratives frequently use prospects of the future in order to criticise present day issues and represent the way to solve them in fiction, but they also are used to create a representation of a possibly different world in which those problems wouldn't have existed. In this paper will be revised some of the mythical imageries of the past that have been reappropriated in contemporary Iberian literature and that are situated in the coming centuries. The paper will concentrate on describing that the arthurian cycle of narrative has influenced modern iberian literature in a peculiar way and, in concrete, it will focus on books written in the cooficial languages different from Spanish that are linked to the literary tradition dealing with Arthurian subject matters. Interestingly enough, it has been observed that the arthuric myth, revived in present days or in the future, is being connected to visions of the nationalist ideologies, whereas English poetry on King Arthur revived by Alfred Tennyson's poems, has had few Spanish translations and the literary reproductions of the subject are scarce in Hispanic system.

Mini-Bio:

Specialist in Basque literature, Theory and Comparative Literature of the Department of Linguistics and Basque Studies of the University of the Basque Country (Vitoria), Spain. She has a degree in Basque Philology and a PhD in Basque Literature (1993) by the University of Deusto (Bilbao). Her Postgrade on Comparative Literature is from Universitat de Barcelona (Barcelona, Spain, She has served from 2000 to 2010 as Academic Secretary on the Committee of Literary Investigation of the Royal Academy of Basque Language (Euskaltzaindia) and from 2003 has been a member of the Royal Academy of the Basque Language. She speaks Basque, Spanish, and English. She has received several grants for research from Basque Government and has participated in several Research Projects on Basque Literature published by Peter Lang (Bern, Switzeland, 2007), the University of Basque Country (Spain, 2008) University of Ausburg (Germany, 2009) and University of Reno (Nevada, USA, 2011) Actually she is committed to the study of Historic Memory of Civil War in the Iberian Literature and belongs to the Research Group IT 806-13 of the Basque Government, that promotes the comparative study of the literary representation of Civil War in Iberian literatures. she has written five books and has been the editor of another four titles, and has written forewords to several Basque anthologies of texts from the period previous to the Spanish Civil War: unedited correspondence and articles. Among her publications are *Lizardiren poetika* [Lizardi`s Poetics] (ed., 1993); *Jon Mirande*  (Jon Mirande, 2000); *Bernardo Atxaga: egilearen hitza* [Bernardo Atxaga, Author`s Word], (ed., 1999); y *Joseba Sarrionandia: Marinel zaharraren kantua [Joseba Sarrionandia The old* Mariners Song] (ed., 2000). Se has also some essays on Basque Literature that are avalable online, the most relevant on Basque Poetry, published by University of Reno, Nevada, USA, 2008, www.basqueliterature.com and Introduction to Basque Essay, published by www.liceus.com

Title: "Alternate Histories: Neo-Victorian and Utopian Appropriations of the Past."

Name: Iolanda Ramos

Abstract: Drawing on Mark Hodder's steampunk series Burton & Swinburne, this paper focuses on *Expedition to the Mountains of the Moon* (2012) and *The Secret of Abdu El Yezdi* (2013) in order to address the neo-Victorian combination of fact and fiction. It will explore how these works rewrite the history of the British Empire, for not only is Queen Victoria assassinated in 1840 but Sir Richard Francis Burton – the famous diplomat, explorer of Africa, linguist and translator of Arabic and Portuguese – is turned into King George's agent. The way how the contemporary appropriation of Empire-building revises the adventure genre by bringing together a retro and a forward-looking perception of the Victorian Age will also be examined. Ultimately, this paper seeks to discuss how an alternate history perspective both questions and sustains a utopian projection of the past.

Mini-Bio:

Iolanda Ramos is Assistant Professor at the NOVA University of Lisbon, where she teaches English Studies, Cultural Studies and Translation Studies. She is a member of the Editorial

Board of *Spaces of Utopia: An Electronic Journal*, and has published numerous essays on Victorian Studies and Neo-Victorianism within the framework of Utopian Studies as well as on intercultural, visual, gender and imperial issues. She is co-editor of *Performing Identities and Utopias of Belonging* (Cambridge Scholars Publishing, 2013).

G3

Title: Art, new sensibilities and hybrid memory ecologies.

Name: Cristina Miranda de Almeida

Abstract: A new kind of ecology is being formed in the confluence of physical matter and Information and Communication Technologies: a technology-mediated ecology that radically changes the way the subject produces, stores, explores, shares and retrieves memory. This paper will explore the research question that relates to which are the factors that are currently influencing the subject's memory and experience in the presence of a hybrid media ecology in which the physical and electronic/digital dimensions of reality merge. The hypothesis is that we need to develop a more universal analysis framework to integrate a few of the most important features that support the emergent model of representation and memory that is emerging. In order to construct this framework, this paper is grounded in the intersection of art, ICT and experience from a Constructivist and Actor-Network Theory (Latour, B. and Callon, M.) approach. The main dimensions to be explored and analysed are (1) the merging of digital and analogue forms of memory and, in particular, its expression through art; (2) new actors and forms of heterogeneous memory and knowledge construction and (3) the challenges and opportunites for memory in this context. The contribution will show how the outcome of this confluence is taking shape in different forms of (1) indexation, (2) simulation, (3) translation of data into matter and (4) ubiquitous hybrid networks (social+matter/nature). This framework offers insights into educative, technological developments and art and cultural programmes to integrate actants (actor–network theory) and citizens in the hybrid experience in which Internet, social processes, art, memory and matter merge.

Mini-Bio:

Cristina Miranda de Almeida, holds an European PhD in Arts (UPV-EHU, 2005), a Postdoctorate Degree (Planetary Collegium, University of Plymouth, 2006), a Master in Industrial Design (DZ-BAI), a specialization in Territorial Planning (Fundicot, UV) and in Town Planning (IBAM, Rio de Janeiro). Artist, architect and urban planner. She is affiliated to the Department of Art and Technology (UPV/EHU), and since 2009 is a Visiting Scholar in the Research Line Digital Culture (IN3/UOC, Barcelona). She publishes in subjects in the intersection of Art, Science and Technology and her art work has been exhibited internationally (Taiwan, Rio de Janeiro, Pforzheim, Sint Truiden, Madrid, Barcelona, Bilbao, Mons, Palermo among other venues).

Title: *Mirror: Time will darken paper,* a picture essay examining mimesis through autographic practice as a way to transform our understanding of digital material.

Name: Penny McCarthy

Abstract: This research makes links between specific techniques of restoration and images derived from new technologies. The project is presented as a montage of drawn images that resituates material from digital archives as components of an aesthetic puzzle. Drawing on a range of source material including political memos, fictional texts and historical images the work considers the way narratives are constructed as events that depict people in time and place like shapes on a canvas.

I am intrigued by texts and images that can be read as notes from the future about fate, as if they are trying to warn of dangers we must soon face. In *A Berlin Chronicle*, Benjamin wrote: the images, severed from earlier associations, that stand–like precious fragments or torsos in a collectors gallery–in the prosaic rooms of our later understanding. History happens but only

just. There is a whole history on the other side of time that nearly happened. In that parallel world Kennedy might have averted or at least ameliorated the worst, but may well have been drawn into something else. These are the hypotheses that justify more ink. My research uses drawing as a close reading of texts to examine the dream of the past and engage in a mock-predictive historicisation in order to reflect on the dream logic of these fragments of the past.

Mini-Bio:

Penny McCarthy was born in Washington DC. She lives and works in Sheffield where she is Course Leader fro Postgraduate Studies in Fine Art. Penny works with drawing and text. Recent works have appropriated texts that describe scientific discovery, historic quests and the fictions of Borges. For the past few years her work has explored the imaginative space of the book in a series of pencil-drawn copies of texts and pictorial details. *Encyclopaedia of Dust* (RGAP 2001) and *Shadow Book* (RGAP 2004) are volumes that bring together her images and writings. Her work has been supported by the Wellcome Trust, Arts Council England and Arts and Humanities Research Council and exhibited extensively. Recent shows include *Nothing is Forever* at South London Gallery and *Ulysse(s): L'autre mer,* at the Fonds Régionale d'Art Contemporain (FRAC), Rennes, France and an artists project for Esopus magazine.

Title: From Hardware to Softwear: The Future Memories of Smart Fashion.

Name: Lianne Toussaint

Abstract: The emerging field of smart fashion adds new dimensions to the making, storage and retrieval of memories. One of the most striking developments in the field is the design of transformable garments through the application of so-called shape-memory materials. This paper explores the relationship between smart fashion and memory from a new-materialist (Barrett and Bolt 2013; Dolphijn and Van der Tuin 2013) perspective, by focusing on the use of shape-memory materials in fashion.

Shape memory materials (SMMs) are materials that can change their shape from a temporary deformed shape back to their original form due to external stimuli. The shape change of these materials is most often activated by a change in the surrounding temperature, but for certain materials also stress, a magnetic or electric field, UV light or even water can be the triggering stimulus (Mattila ed. 2006). Garments that integrate SMMs thus literally store and shape memories by turning the future into 'a thing' of the past. Always reverting to their previous state, they allow fashion to remember its own future. This paper will argue that smart materials can help to understand "the force of materiality" (Dolphijn and Van der Tuin 2013) at work in the shaping and reshaping of memories, as well as address how their incorporation in garments softens and animates technology as memory carrier. The work of British-Turkish artist and fashion designer Hussein Chalayan will function as a case study of how smart fashion (re)shapes and materializes memory.

Mini-Bio:

Lianne Toussaint is a PhD candidate at the Department of Cultural Studies of the Radboud University Nijmegen. She researches the socio-cultural aspects involved in the integration of fashion and technology. Her research is part of the broader research project 'Crafting Wearables' that explores the design, application and production of 'wearable technologies'.

H3

Title: Cyber-blind: Archetypal Disability in Cyberpunk Film.

Name: Tess Jewell

Abstract: This paper examines how blindness in Western cyberpunk films functions as a metaphor for the loss of social values in a society that is increasingly networked, virtual, and otherwise bedazzled by electronic media. Blindness has been used as a metaphor for the human condition throughout both history and myth in the West, and has even been linked to our conception of technology through such theorists as Martin Heidegger (1949). Especially since the advent of mainstream Internet usage in the mid 1990s, anxiety about the impacts of technology on society has begun to appear in cyberpunk films such as The Matrix Trilogy (1999, 2003) and Minority Report (2002). Examining the representation of blind characters in these three films through a combination of visual and discourse analysis, I explore how this disability operates as a "productive pathology" (Elsaesser, 2009) that contributes directly to the films' "cautionary tales" (Matrix, 2009) about the dangers of our increasing dependence on electronic media. In an interesting twist, given that blindness represents both a profound loss and a compensatory gain through insight, I will argue that blindness also comes to represent a greater understanding of our relationship with technology. This essay draws on my dissertation research, which aims to establish an essential relationship between technology, human perception, and popular conceptions of blindness.

Mini-Bio:

Tess Jewell is a SSHRC Doctoral Fellow in the Joint Graduate Programme in Communication and Culture hosted by York and Ryerson Universities. Her dissertation research explores the relationship between blindness and technology in cyberpunk films, drawing on the fields of visual culture, critical disability studies, and media theory. She has recently published work on Julien Schnabel's The Diving Bell and the Butterfly in Mosaic's 2013 Special Issue on Blindness.

Title: (Future) Apocalypse Now.

Name: Grace Halden

Abstract: Ruins are monuments to history and the unique destructive event, which rendered them ruined. To look upon a ruin is to engage in mnemonic process. Drawing on the theoretical work of Anthony Vidler, Tim Edensor and Jonathan Veitch I will initially apply the philosophy of ruination to literary architecture within science fiction, which features stories of structural destruction and social collapse. I will argue how these textual spaces of ruination reflect philosophical and social anxieties regarding the present and future. From his platform, I shall investigate the contemporary trend of urban exploration (the act of trespass onto derelict and abandoned properties in an effort to document and explore the forbidden space). I will argue that part of the enjoyment of apocalyptic fiction and urban exploration is the related potential to explore the forbidden unchecked. The want to venture forth into decay is perhaps a psychological desire to occupy history and defy the rules which bar access to a part of the human realm. Moreover, through urban exploration, the explorer has access to the dereliction of familiar structures (houses, hospitals, factories) that define their own time. I suggest that to walk through contemporary ruins is to partly imagine a future apocalypse. Thus maybe it is no surprise that one of the lead urban exploration sites is called *28 Days Later* (a reference to Danny Boyle's 2002 apocalyptic film). My presentation will be enriched with photographs I have taken during my research.

Mini-Bio:

Grace Halden is in the writing up stage of her PhD at Birkbeck College, University of London. Her doctoral research on science fiction brings together her interest in philosophy, technology and literature. She has a range of diverse publications including an edited book *Concerning Evil* and journal articles on Derrida and *Doctor Who*. She is an associate tutor for an undergraduate course on Romance.

Title: Imagining Future Scenarios: Maggie Gee.

Name: Alba Escriu

Abstract: *The Flood* and *The Ice People* are dystopian novels written by the award-winning British author Maggie Gee. Both stories, set in London, deal with the shadow of apocalypse. This paper will show how catastrophic climactic change affect relationships among the novels' characters and how the author guides them to reconciliations with each other in preparation, both consciously and subconsciously, for the imminent end of life. In each novel, the narrator hints at the apocalypse to come by beginning to tell the story after it has, in fact, ended. Therefore, both books begin at the end of the story with a narrator relating all that has happened. In *The Ice People*, protagonist Saul is being prepared for his inevitable death either at the hands of the 'wild children' or the severe cold which threatens to engulf his existence. By contrast, in *The Flood*, Gee guides her characters through these preparations in spite of their general disbelief of possible annihilation by flooding. This paper will also analyse how the author uses the literary technique of a double ending in both novels, that is, that after the catastrophe hits, and the narrative ends, she shows the aftermath of that end, thereby validating it. This aftermath is a fictitious future scenario, which offers hope and relieves the reader of the direness of the grief and the tragic death suffered by the characters.

Mini-Bio:

Alba Escriu is lecturer at the Department of English and German Studies at the Rovira i Virgili University, Tarragona, Spain. Her interests are in cultural studies, mainly in film and literature studies related to gender politics and critical theory. She is actually working on her PhD on Maggie Gee's work.

Workshops

Title: 'SCHOOL OF CHANGE.'

Name: Jennet Thomas

Abstract: 'SCHOOL OF CHANGE' is an experimental Science Fiction film created for a solo show at Matt's Gallery in 2012. It is set in a fictional future-past-present and filmed in my old secondary school- a deteriorating Mid Century Modern comprehensive in a New Town. In this parallel world, the students' learning is bio-technically monitored through an ingested device and a 'fixing' process, using a beam of light. High-scoring pupils perform their learning through a rhythmic action practice that produces solids- Units of Knowing –the currency through which the new economy functions. This 42 minute absurd musical film shows a day in the life of the New Girl, who, in trying to question the barrage of strange, yet oddly familiar ordeals, causes the complex system to collapse. Friction between notions of material and immaterial, natural and artificial, are explored through speculation on our relationship with layers of old, new, and fantasised technologies. From the tinfoil special effects of my childhood Dr. Who, to the troubling abilities of my smartphone I use a filmic language of children's TV drama collided with artists' experimental film. My methods combine old school, low-tech tricks with CGI to embed these material speculations into the film making process. Choreographed movement, repetitive editing loops and on-screen scores suggest a society with a hive mind, speculating on the future effects of the gamification of behaviour in collision with the marketization of education. I would present this film with a short contextual introduction.

Mini-Bio:

Jennet Thomas is an artist who makes films, performances and installations. She is a part-time Senior Lecturer in Fine Art: Print and Time Based Media at Wimbledon College of Arts, UAL. Recent solo shows include: 'SCHOOL OF CHANGE' Matt's Gallery 2012, *'All Suffering SOON TO END'* at Matt's Gallery 2010, 'The Advice Shape' at OUTPOST, Norwich, 2010 and 'Return of the Black Tower' at PEER in 2007. A co founder of the Exploding Cinema Collective, her numerous film works have screened extensively in the international Film Festival arena (Rotterdam, Oberhausen, New York Underground Film Festival) with recent screenings at Tate Britain and MOMA New York. Her single screen work is distributed by Video Data Bank. She has lectured around the world including School of the Art Institute

Chicago, Stanley Picker Public Lecture, Bard College NY. She was part of Synthesis: synthetic biology in art & and society at UCL in 2011. She is currently working on a major new film and installation project called THE UNSPEAKABLE FREEDOM DEVICE, a touring commission initiated by Grundy Gallery. Her website is www.jennetthomas.com

Title: Social Dreaming.

Name: Julian Manley, Pat Cox, Mark Dooris, Jo Guiver.

Abstract: We propose to conduct a 'social dreaming' session for conference participants. Social dreaming is a means of eliciting images from the mind, initially in the form of dream images and subsequently through association. The purpose of this is to give expression to hidden or unspoken images, feeling and ideas. Experience shows that participants feel that by expressing their dream-like memories in the form of visual images, as opposed to normal discourse, they are able to better understand current and future ideas, feelings and actions. In the context of the conference, and following on from our formal paper presentation, we are interested in engaging in an exploration of how the 'memory-image' of the social dreaming session can help us to gain an understanding of the role and value of memory and images in understanding possible futures. During the session, participants are able to share their dreams (night time dreams), images and associations with others. Participants listen and reflect upon the dreams and images that emerge and spontaneously contribute with their own dreams or images. There are no interpretations offered or judgements made. Participants experience the emergence of a growing 'collage' of images that begin to make intuitive sense for each individual. After the session, there should be a period of analytical discussion to enable a more interpretative meaning to be given by participants. Both the social dreaming session and the analytical discussion will be facilitated by Julian Manley, assisted by colleagues from the Time Mattters Research Group at UCLan.

Mini-Bio:

Julian Manley researches and teaches at the Psychosocial Research Unit (PRU), University of Central Lancashire. He has many years of experience in researching the visual imagination and methodologies that use aspects of visual thinking in order to open out different perspectives on complex themes and issues. He is an expert in 'social dreaming' and is currently working on derivatives of this method for application in research. Areas of research interest include human relations in different organisations, especially those that deal with complex and/or developing relationships, such as, for example, co-operative and community groups, or organisations that deal with substance misuse, relationships to the environment and climate change, and relationships to the socially engaged arts.

Pat Cox is Reader in Social Work and Social Justice at the University of Central Lancashire. She has researched and published widely on a range of social justice issues and social practices, most recently about how the social work profession should engage with environmental concerns, climate change and the associated challenges. Her commitment to environmental concerns links to her other major research and publishing interest, migration and associated development-induced displacement. She is interested in how understandings and conceptualizations of time are shaped throughout the lifespan, and in how they shape it.

Mark Dooris is Professor in Health and Sustainability and Director of the Healthy Settings Unit within the School of Health at the University of Central Lancashire. Mark and his team currently co-ordinate the UK Healthy Cities Network and the UK Healthy Universities Network and lead a pan-regional prison health and wellbeing programme within the North West of England. Mark studied at Oxford University and Southbank Polytechnic, has completed the National Public Health Leadership Programme and undertook his Doctorate at Deakin University (Australia) – entitled 'Healthy Settings: Past, Present and Future'. He has a background in health promotion, public health, community development, healthy cities and environmental and sustainable transport policy, having worked in a range of roles within the health service, voluntary sector and local government.

Mark was a member of the evaluation team for Phases III and IV of WHO's European Healthy Cities Programme and has undertaken wider consultancy work relating to Healthy Cities, community participation and sustainable development. He has published widely and is a member of the Editorial Board for Critical Public Health. He was co-chair of the UK Health for All Network from 1992-1994 and chaired the International Union of Health Promotion and Education's Global Working Group on Healthy Settings from 2007-2011.

Jo Guiver **-** since finishing her thesis investigating discourses surrounding bus and car travel, Jo has been a researcher in the Institute of Transport and Tourism at the University of Central Lancashire. Her research mainly focuses on how leisure travel can be made more sustainable, often by improving the travel experience. This has increased her interest in the connections between current conceptualisations of travel time and how these relate to social practices of travel and society's attitudes towards past, present and future travel. The inherent conflict of the urgent need to reduce greenhouse gas emissions with the trend towards faster and further travel make transport an important arena for negotiating our hopes and values for the future.