



INTERNATIONAL CONFERENCE



LE STUDIUM

Loire Valley
Institute for Advanced Studies



REBEL STREETS:

urban space, art, and
social movements

28 & 29 MAY 2019

MSH Val de Loire
University of Tours, Faculty of Law, Economics and Social Sciences

REBEL STREETS : URBAN SPACE, ART, AND SOCIAL MOVEMENTS

Art's presence in the urban space is dynamic and interactive that communicates the complex forms of globalization, cultural hybridity, and plurality in contemporary daily life—where we experience politics. The new forms of agencies and strategies of urban creativity in the form of graffiti, wall paintings, yarn bombing, stickers, urban gardening, street performances, tactical art, creative campaigns and theatrical actions—among others—demand an active spectatorship and have a growing power to renegotiate space for new forms of political participation in the urban space.



Rebel Streets conference engages in the questions that scrutinize the complex relationships between urban space, social resistance, and art, such as: How can art in the public space be used as a weapon of resistance and a means of reconstruction? Are street artists obliged to be a part of the urban resistance against neoliberalism? How does art respond uniquely to gentrification? How do public artistic expressions reveal, delimit or question the complexity of

neoliberal urbanization? How can we interpret the poetics of urban art from the perspective of subcultures, freedom of expression, and the limits of criminality? How is street art activism perceived by the authorities, politicians, businesses, and the wider public? What prompts urban artists to communicate with urban dwellers with their marks on the city's surface? What kind of public should critical urban art try to constitute and what kind of public spaces are needed to that effect? How are symbols, slogans and visual expressions communicated in the urban space of social movements? Participants investigate the hypothesis that the aesthetic reconfiguration of the neoliberal city does not only allow for a hegemonic restructuring of the urban environment, but it also facilitates the growth of counter-hegemonic resistance.

SCIENTIFIC COMMITTEE

- BENGTSEN, Peter (Art History and Sociology, Lund University)
DEBROUX, Tatiana (Geography, Université Libre de Bruxelles)
ERDI, Gülçin (Sociology, French Center for Scientific Research-CITERES)
FLORIN, Bénédicte (Geography, French Center for Scientific Research-CITERES)
GERINI, Christian (Philosophy, Université de Toulon)
HOPPE, Ilaria (Art and Philosophy, Katholische Privat-Universität Linz)
RAMIREZ-BLANCO, Julia (Art History, Universitat de Barcelona)
TRIFONOVA, Temenuga (Visual Studies, York University)
TSILIMPOUNIDI, Myrto (Geography, University of Aegean)
TUNALI, Tijen (Art History and Visual Studies, Université de Tours)

TUESDAY 28 MAY 2019

MSH SALLE POLYVALENTE

8H30 Welcome/Coffee

9H00 Welcome speech

Nora Semmoud, Director CITERES/University of Tours

9H15 Opening Speech

Gülçin Erdi & Tijen Tunali, CITERES/University of Tours

“Art and Urban Social Movements”

9H40 Keynote Speech

Ilaria Hoppe, Institute of Contemporary Arts and Media, Catholic University of Linz, Austria

“Graffiti is back: About the interconnection of visual and spatial practices in Berlin”



PARALLEL SESSIONS:

SESSION 1A: ART, SPACE AND PLACE IN THE NEOLIBERAL CITY

MSH VAL DE LOIRE - SALLE POLYVALENTE

Moderator: *Divya Leducq, Department of Planning, University of Tours*

- 10H40 **Panos Leventis**, Drury University, Springfield, Missouri, USA
“Mapping the old city: Street art and community building in Nicosia, Cyprus”
- 11H10 **Irit Carmon Popper**, Technion-Israel Institute of Technology, Haifa, Israel
“Art Interventions as tools of civil rights in conflictual sites”
- 11H40 **Mor Cohen**, Manchester Metropolitan University, England
“Ecosophical art practices in Israeli urban spaces”
- 12H10 General Discussion

SESSION 1B: URBAN ART AND EVERYDAY RESISTANCE

MSH VAL DE LOIRE - SALLE 147

Moderator: *Tijen Tunali*

- 10H40 **Sreejata Roy**, Revue Art Collaboration, New Delhi, India
“Street art and every day: A Collaborative community art project engaging young women in an urban village in New Delhi”
- 11H10 **Zeynep Ugur**, EHESS, Paris, France
“From staging to enacting politics: The case of alternative theatres in Istanbul”
- 11H40 **Justin Malachowski**, University of California, Davis, USA
“Imagining the Sha`b: Exploring the fears and hopes of the new empowered political actor through the public arts in Tunisia”
- 12H10 General Discussion

12H30 Lunch Buffet (MSH Salle Polyvalente)

MSH SALLE POLYVALENTE

- 14h00 Keynote Speech:
Julia Ramirez Blanco, Department of Art History, University of Barcelona, Spain
“Activist aesthetics in Madrid’s 2011 camp”

PARALLEL SESSIONS:

SESSION 2A: ART AND ACTIVISM ON THE STREETS

MSH VAL DE LOIRE - SALLE 147

Moderator: Roman Stadnicki, Department of Geography, University of Tours

- 15H10 **Tijen Tunali**, University of Tours
“Art on the rebel streets and the case of Gezi Uprising in Turkey”
- 15H40 **Mohamed El-Shewy**, University of Warwick, England
“The spatial and aesthetic politics of street art in post-revolution Egypt”
- 16H10 **Irina Kozlova**, The Russian Presidential Academy of National Economy and Public Administration, Moscow, Russia
“This is our city: Spatial structure of street protests in contemporary Russia”
- 16H40 Coffee Break
- 16H50 General Discussion

SESSION 2B: ART, COMMUNITIES AND ANTI-GENTRIFICATION RESISTANCE

MSH VAL DE LOIRE - SALLE POLYVALENTE

Moderator: Gülçin Erdi

- 15H10 **Michelle Veitch**, Mount Royal University, Canada
“Indigenous cultural resurgence and creative city discourses”
- 15H40 **Marie-Pierre Vincent**, University Paris 1 Panthéon-Sorbonne, Paris, France
“Art and anti-gentrification resistance: the role of two artists in a local community market (Ridley Road market, in the borough of Hackney, Inner London)”
- 16H10 **Heather Shirley, Todd Lawrence, Paul Lorah, Martin Beck, Tiaryn Daniels, Hannah Shogren-Smith & Chioma Uwagwu**, University of St. Thomas, Minnesota, USA
“The urban art, landscapes, and community stories project: Mapping art, narrative, and community in St. Paul, Minnesota”
- 16H40 Coffee Break
- 16H50 General Discussion

18H00-20H00 Conference Cocktail and Exposition

“The Art of the Oaxaca Commune: Right to the City, Right to Visual Democracy”

WEDNESDAY 29 MAY 2019

FACULTY OF SOCIAL SCIENCES AND ECONOMICS, SALLE DU CONSEIL (2ND FLOOR)

9H00 Morning Coffee

9H30 Keynote Speech:

Peter Bengtsen, Department of Arts and Cultural Sciences, University of Lund, Sweden
“Living with Street Art”

PARALLEL SESSIONS:

SESSION 3A: URBAN ENCOUNTERS: ART, ARCHITECTURE AND THE PUBLIC IN THE NEOLIBERAL ERA

FACULTY OF SOCIAL SCIENCES AND ECONOMICS, SALLE DU CONSEIL (2ND FLOOR)

Moderator: *Christian Gerini, Department of Philosophy, University of Nice Sophia Antipolis and Toulon*

10H40 **Christian Gerini**, University of Nice Sophia Antipolis and Toulon
“The yellow vests movement in France and its expression on the walls by street artists”

11H10 **Konstantinos Avramidis**, Drury University, Aegina, Greece
“Writing [on] architecture in crisis-ridden Athens: The aesthetics of destruction and reconstruction”

11H40 **Mathilde Vignau & Alexandre Grondeau**, University of Aix-Marseille, Marseille, France
“Arts, culture and neoliberalism: instrumentalization and resistances through the case of Marseille”

12H10 General Discussion

SESSION 3B: STREET ART UTOPIA AND ITS DISCONTENTS

FACULTY OF SOCIAL SCIENCES AND ECONOMICS, POR B 2

Moderator: *Ilaria Hoppe*

10H40 **Vittorio Parisi**, University Paris 1 Panthéon-Sorbonne, Paris, France
“Neoliberalism and the death of graffiti: a “spectral” analysis”

11H10 **Sandra Uskokovic & Boris Bakal**, University of Dubrovnik, Croatia
“Urboglyphs - Urban figures of memory”

11H40 **Tina Bitouni**, Lund University, Sweden
“Racist street art: implicitness, impunity and interaction”

12H10 General Discussion

12H30 Lunch Buffet (MSH Salle Polyvalente)

14H00 Keynote Speech:

Myrto Tsilimpoudini, Department of Sociology, University of the Aegean, Greece
“If these walls could talk’: Political street art from the streets of Athens”

PARALLEL SESSIONS:

SESSION 4A: ART, URBAN SPACE AND MIGRATION CRISIS

FACULTY OF SOCIAL SCIENCES AND ECONOMICS, SALLE DU CONSEIL (2ND FLOOR)

Moderator: Myrto Tsilimpoudini

15H10 **Christy Petropoulou & Orestis Pangalos**, University of the Aegean, Greece
“Representing and commoning the ‘refugee crisis’”

15H40 **Geneviève Guetemme**, University of Orleans, Orleans, France
“Street art’s take on migration”

16H10 **Vincent Lambert**, University of Nice, France
“Palimpsest walls for an entanglement heritage: street art & graffiti against financial & migration policies in contemporary Europe”

16H40 Coffee Break

16H50 General Discussion

SESSION 4B: ARTISTIC INTERVENTION, RE-APPROPRIATION AND SELF-ORGANIZATION IN THE URBAN SPACE

FACULTY OF SOCIAL SCIENCES AND ECONOMICS, POR B 2

Moderator: Julia Ramírez Blanco

15H10 **Demet Lüküslü & Cemre Zekiroglu**, Sabanci University, Istanbul, Turkey
“Street musicians struggling to open for themselves a space in the city”

15H40 **Iberia Pérez González**, Museum of Modern Art in New York, USA
“TRAMA: Artists’ initiatives and Territorial Autogestion in post-crisis Argentina”

16H10 **Gabriele Boero**, University of Genoa, Italy
“The ‘Assedio’ project in Turin, Italy: a real siege to give an example of Street Artists’ resistance in public space re-appropriation”

16H40 Coffee Break

16H50 General Discussion

**OPTIONAL: Gala Dinner at La Chope Restaurant (20h00) in Tours
(25 Euros-French Cuisine Full Menu + Wine)**

KEYNOTE SPEECHES

Living with Street Art – Peter Bengtsen

This keynote talk discusses how street art may influence our perception and use of the urban environment. With a point of departure in the book *The Street Art World* (2014), it will argue that the open, unsanctioned and ephemeral nature of street art plays an important role in potentially changing how we relate to our surroundings. The talk will, however, also consider how sanctioned, often large-scale, works can contribute to an increasing critical awareness of everyday environs and their use. Further, the talk will include personal reflections on the experience of living with street art as a research topic for more than a decade.

Peter Bengtsen is an art historian and sociologist working as Associate Professor at the Department of Arts and Cultural Sciences, Lund University. He has been writing about street art academically since 2006. He published his first book, *The Street Art World*, in 2014. His second book, *Street Art and the Environment*, followed in 2018.

Graffiti is back: About the interconnection of visual and spatial practices in Berlin– Ilaria Hoppe

Prof. Dr. Ilaria Hoppe will give a lecture on her approach towards the everyday practices of urban art in Berlin. By combining theories from the spatial and the visual turn, the dynamic relation of graffiti and street art towards the urban fabric comes to the fore. Thus, space appears to be produced not only by architecture and social interaction, but as well via visual communication. With this methodological approach, Hoppe shows the situatedness and performativity of these ephemeral practices: while street art appeared first as low-threshold, participatory and neighborhood focused, graffiti stayed more at the margins. In time, this relation changed: street art became more professional and large-scale, while new graffiti styles evolved also in more centered areas of town, trying to stand against processes of gentrification. These dynamics often stay within the contingencies of the neoliberal city's policies, but largescale planned cities on a global scale try to avoid completely these signs of unregulated activities. Beside the 24/7 surveillance it is the discourse about 'hygiene' most interesting to follow for the urban future. In sum, graffiti still seems to be more refractory and urban art in general is only tolerated in its legal appearances.

Prof. Dr. Ilaria Hoppe is head of institute for contemporary arts and media at the Catholic Private University Linz, Austria since 2016. There she teaches art and visual culture from the early modern period until today. Before she worked as assistant professor at the institute of art and visual history at Humboldt University in Berlin. In 2012 her dissertation "The rooms of the regent. The Villa Poggio Imperiale in Florence" was published. Her research interests focus on the relations between art and architecture, urban art, and gender studies.

Activist aesthetics in Madrid's 2011 camp - Julia Ramírez Blanco

Sometimes activist movements take the spatial form of a particular place. This was the case of the activist camp which, following the lead of the encampments of the Arab Spring, was formed on May 15, 2011 in the center of Madrid. This camp was the first Western example of this phenomenon within the protest cycle which had begun in 2010. It was also one of the most complex in its structure: with a library, various food stalls, a resting zone, a stall for recycling, an orchard, a stall for construction, or a feminist stall, it was like a small city within the larger state capital. Its structures symbolically covered all the elements of a desired society, giving out free health care, food or education through volunteer work and donations. All of this worked based on an economy of generosity which the official prohibition of money. In the case of a movement which did not write a fix set of demands, the Sol Camp can be read as a political manifesto, which stated the reality of another possible world which is not based on profit, but on human encounter and solidarity. Placed in the middle of the city, it also functioned as an «ethical spectacle», which, as theorized by Stephen Duncombe, has the qualities of being open and participative. The message of it was clearly the affirmation of alternatives thus questioning the dogmatism of austerity and neoliberal governance.

Julia Ramírez Blanco is a lecturer at the University of Barcelona, in the Art History Department (Juan de la Cierva Programme). Art historian and critic, she has specialized in the relationships between art and utopia. She is the author of the book *Artistic Utopias of Revolt: Claremont Road, Reclaim the Streets, the City of Sol* (New York and London, Palgrave, 2018) previously published in Spanish in Madrid by Câte-dra. In this work, she explores the aesthetic and utopian dimensions of various urban social movements.

'If these walls could talk': Political street art from the streets of Athens-Myrto Tsilimpoudini

Political street art and slogans appear as visual markers of the shifting, complex discourses of power struggles, marginality and counter-cultures that establish a new reality that must be seen and heard. Street art in Athens has boomed over the last years, transforming the fixed landscape of a city into a platform for negotiation and dialogue. As an art form, it is largely connected to and inspired by the existing social conditions. The central Athens of previous years is now a terrain of conflict and metamorphosis and the city's walls are screaming a thousand stories. In other words, city walls are the canvas and social conditions the paint in a gallery of untold stories. Redefined symbols, decomposed stereotypes, re-visioned aesthetics, and antiracist slogans are the tools for the transformation of walls into social diaries. In this light, street art is examined as a form of social diary, a visual history of marginalised and minority groups. Street art captures the need for self-expression in a changing environment, and street artists actively participate in the production of culture in the micro-level by consciously contributing to the need for urban re-visions. In this presentation street art is explored as a visual marker of the shifting, complex discourses of power struggles, marginality and counter-cultures that establish a new reality that must be seen and heard.

Myrto Tsilimpoundi is a social researcher and photographer. Her research focuses on the interface between urbanism, culture, and innovative methodologies. She is the author of *Sociology of Crisis: Visualising Urban Austerity* (Routledge, 2017), co-author of *Reproducing Refugees: Photographia of a Crisis* (Roman & Littlefield, forthcoming), and the co-editor of *Remapping Crisis: A Guide to Athens* (Zero Books, 2014) and *Street Art & Graffiti: Reading, Writing & Representing the City* (Routledge, 2017).

CONFERENCE PRESENTATIONS

Writing [on] Architecture in Crisis Ridden Athens: The Aesthetics of Destruction and Reconstruction – Konstantinos Avramidis

The talk focuses on the cathedral of capitalism in Greece, i.e. the Bank of Greece headquarters building, which is a site of recurring political expression in contemporary crisis. It is based on a corpus consisting of graffiti writings from the particular building gathered over the span of five years (2010–2015). This presentation critically re-examines a series of architectural drawings of the Bank's surfaces which were produced as part of my design-driven doctoral thesis. As the drawings zoom in scale, document and explore different graffiti features: the urban contexts (1:2000), the physical texts (1:50) and the writing gestures (1:1) respectively. The aim of this talk is to reflect on the methods followed to produce these drawings that fastidiously record all the writings of the building's façades. Following the constant appearance, removal and reappearance of the writings, the paper registers the counter-hegemonic responses to the overwhelming forces of crisis and explores what the aesthetics of destructions and reconstruction in this politically sensitive moment and charged space might entail. Ultimately, the presentation shows the complimentary, rather than oppositional, character of defacement and refacement whilst introducing a design method to study graffiti that allows us reconceptualise the meaning and function of the writings in the streets.

Konstantinos Avramidis holds a DipArch from the Aristotle University of Thessaloniki, an MSc in Architecture and Spatial Design from the National Technical University of Athens with distinction, and a PhD in Architecture by Design from the University of Edinburgh. Currently, he is an Adjunct Lecturer at Drury University. Konstantinos co-founded the architectural design research journal *Drawing On* and is the principal editor of *Graffiti and Street Art: Reading, Writing and Representing the City* (Routledge, 2017).

Urboglyphs: Urban Figures of Memory – Boris Bakal and Sandra Uskokovic

Shadow Casters' project *Recollecting the City/Recollecting the Time (RCRT)* re-creates and socialize urban spaces by evoking the memory while underlying performative character of public spaces, with an emphasis towards the creative investigation of the broader context of artistic and political actions in urban spaces. The project was focused on detection, archiving, studying and exhibiting of the artworks and the project' documentation on artistic actions as well as political protests and public gatherings in Zagreb (Croatia) that occurred in public, urban performing spaces from 1945 to the present, while simultaneously encompassing intensive civic interactions and participation. The RCRT project strove to capture fragile and ephemeral aspects of past events by searching for memories of individuals – artists themselves, journalists, accidental passer-by's in various forms: from material ones to oral histories. The collected materials were mainly formed through creative output of critical presentation: Wall Newspapers. These urboglyphs have been exhibited in eight street displays boxes spread in the various locations in the center of the city. By cultivating aspects of enthusiasm for creative practice as a form of resistance, this project aims to enhance the street art integrity, and functions as an agent of specific social transformations, while infusing urban place with new meaning.

Boris Bakal is a theatre/film director and actor, intermedia artist, activist. Throughout more than thirty years of his career, he authored theatre and film projects, performances, installations and multimedia artworks which have been presented at festivals and exhibitions in over 20 countries worldwide. He is co-founder of several artistic and activist platforms/associations: Shadow Casters, Flying University, Orchestra Stolpnik.

Sandra Uskokovic, is a scholar of modern and contemporary Central and Eastern European art, is Associate Professor at the University of Dubrovnik, Croatia. She holds an MA from George Washington University, USA and a Ph.D. from the University of Zagreb, Croatia. Her research interests include art criticism, modern and contemporary art, performative arts, heritage studies.



Racist Street Art: Implicitness, Impunity and Interaction-Tina Bitouni

This article aims to investigate the interpretation and the impact of the racist street artworks created by the Swedish street artist Dan Park. The ambiguity and implicitness in his verbopictorial street art messages regarding sociopolitical phenomena such as mass migration and terrorism provide impunity to his artworks. They enhance the unsanctioned nature of the street art environment and advocate the street art's and "graffiti's legitimacy as a means of uncensored and free expression" (Lynn, Lea, 2005). Through the methodological application of a photographic documentation and a visual analysis, I argue that his provocative collages have evoked several reactions from the viewers. The prominent punk aesthetics along with the technique of *détournement* attribute to his work a deceptive impression of being leftist messages. I compartmentalize this technique into three communicative components; mimesis, shock and irony. His collages, despite not being visually conspicuous are very challenging and aim to bring to the fore the political contestation and frictions which the liberal and gentrifying practices try to neutralize and commodify. While street art may reinforce the political engagement to the urban commons and promote the participatory democratic values, equally and at the same time it can provide an outlet for radical far-right irreconcilable and non-negotiable stances which remained marginalized in the public discourse. (Mouffe, 2014).

Tina Bitouni has graduated from the master program of Visual Culture in Lund University, Sweden. She holds a MSc in Political Science and a bachelor's degree in Media Studies from the National Kapodistrian University of Athens, Greece. Her research focuses on the political dimension of graffiti and street art in contested territories.

The “Assedio” project in Turin, Italy: a real siege to give an example of Street Artists’ resistance in public space re-appropriation–Gabriele Boero

“Assedio” was a one-year long Street Art project organized and actuated by Guerrilla SPAM, a collective of artists from Turin always active in countercultural initiatives and shows. Guerrilla SPAM’s achieved objective was that of doing a siege (“assedio”, in Italian) to a sort of little “tower” in a street in the city centre of Turin, on which can be displayed three advertising posters. Starting from November 2016, the collective and other involved artists began to cover for a whole year the advertising posters of that “tower” with posters designed by different artists. Every time the artist’s posters were covered with the advertising’s ones, another artist would cover them, engaging a never-ending battle for this single portion of public space, realizing the so-called “assedio”, the siege. Guerrilla SPAM presented this project as an attempt and a demonstration of public space re-appropriation, and also a sort of parallel and a criticism to the various art fairs that take place in the city, criticising in this way the art market in general. The aim of the article is so that of describing with attention the whole project and its realization, interviewing various artists who contributed and trying also to investigate the citizens’ reactions to this kind of urban creativity action. Without any doubt, “Assedio” is a special case in Street Art history, in which a collective of artists organize a precise plan in order to realize a re-appropriation of a single public space, with the clear objective of stimulating a reflexion about public space and the “right to the city”.

Gabriele Boero is a graduate student from Genoa University, Italy. His main research interests are sub-cultural phenomena as Writing and Street Art. He took part in the last SAUC conference in Lisbon and last Tag conference in Amsterdam. He works in Villa del Principe museum in Genoa.

Art Interventions as tools of civil rights in conflictual sites–Irit Carmon Popper

The paper deal with site-specific participatory art interventions performed on a single building – covering a floor with red plastic bowls to create an unstable carpet, filling the windows with sugar cubes to melt gradually, or weaving a ceiling out of yarns by collective work with the participation of local community members. These artworks are part of a series performed during the last decade by co-creators Hanna and Hila Lulu Farah–Kufr–Bir’im, a Palestinian artist and architect and his Jewish artist wife on the site of his Arab father’s birthplace. The site is part of a National Park in Israel. Site specificity practice reconstitutes the concept of democratic space; socially engaged art strategies provide the active spectatorship with new innovative ways to engage and demand their right to the place. I argue that under the institutional constrains of the Israeli context artists can introduce different methods to address restricted sites and intervene in the decision-making mechanism. The strategies of spatiality, temporality and flexibility – adopted by the art interventions – undermine the fixed institutional values, so the critical tendencies embodied in them remain relative and leave multiple options open to various interpretations. The paper draws on innovative methodology with interface between contemporary art and architectural theories and critical reading of territorial political conflicts, which sheds light on issues such as social margins, migration and suppressed communities. The paper aims to stress the activation of aesthetical spatial practices as art interventions for the sake of political struggles and indirect civic actions in pursuit of democracy and civil rights.

Irit Carmon Popper is an art curator, PhD candidate and Associate Lecturer at the Faculty of Architecture and Town Planning, Technion IIT. Her research evokes new boundaries in the art and architecture historiography discourse. She graduated with a BA in Philosophy and Art History and an MA in Art History from The Hebrew University, Jerusalem, and an MA in Museology Studies from Tel Aviv University.

Ecosophical Art Practices in Israeli Urban Spaces– Mor Cohen

There are two buildings across Tel-Aviv and Jerusalem considered by most residents to be economical, architectural, and environmental disasters. The first building, the new Central Bus Station (CBS), is in Tel-Aviv, and the second, Clal shopping centre, is in Jerusalem. For the past few years, two art collectives have inhabited these buildings; Onya collective works in the new CBS, and Muslala collective in Clal centre. Both collectives produce artistic and landscape interventions using gardening and sustainability methods while aiming to transform these buildings into lively community art centres. This paper explores the practices of Onya and Muslala in relation to nationalist and neoliberal tendencies within Israeli society. For this purpose, I will approach this discussion from an ecosophical perspective. Félix Guattari suggests that ecosophy can pave the reinvention of social practices through configuring a sense of responsibility towards all forms of life on the planet. I will use this framework to challenge the national discourse in which identities in Israel are categorised as well as the market language that has affected the country's socio-economic division. By comparing the works of Onya and Muslala, I will demonstrate how different models of collaboration impact communities through the expansion of artistic skills and shared labour.

Mor Cohen is a PhD candidate in the Postgraduate Arts and Humanities Centre at Manchester Metropolitan University. Her research examines socially engaged and collaborative art practices in Israel.

The Spatial and Aesthetic Politics of Street Art in Egypt–Mohamed El-Shewy

One of the most striking aspects of Egypt's January 2011 uprising was the proliferation of eye-catching, politically motivated street art across Cairo and other cities. Although analysed as new phenomena of the uprising, Egypt in fact has a long history of street art and graffiti. What was different during the January uprising was the emergence of a new form of graffiti, with a far more pronounced political angle that narrated and followed the trajectories of the revolutionary moment. Despite this, graffiti and street art have not yet been studied systematically as sites of politics, instead they have been understood as a by-product of the uprising, as an example of a newly-found freedom of expression. This paper will argue instead that street art and graffiti, as aesthetic practices, constitute a vital element of politics and political struggle. To do so requires viewing street art in a way that is attentive to art's political potential. This paper will therefore put forward a reading of street art as a site of politics through an aesthetic and spatial approach. To do so, I draw on Jacques Rancière's concept of 'dissensus', a term referring to a political and aesthetic process that creates new modes of perception and novel forms of political subjectivity. As a spatially-bound practice, street art can also produce public spaces, allowing for a visible 'dissensus' to take place. This paper therefore seeks to analyse post-January 2011 Egyptian street art – such as the Mohamed Mahmoud Street murals – as a spatial and aesthetic practice that contributes to political movements. By merging Rancière's political philosophy with a spatial approach, I will argue that street art allows for ways of being in space that question the everyday uses of space.

Mohamed El-Shewy is a PhD candidate in the Department of Politics and International Studies (PAIS) at the University of Warwick. Mohamed's thesis explores the intersections between art and politics in Egypt's 2011 uprising, namely street arts, music and video production. Prior to beginning his PhD, Mohamed worked as a researcher at the Egyptian Initiative for Personal Rights (EIPR). He holds an MSc from the London School of Economics and Political Science (LSE).

The Yellow Vests Movement in France and Its Expression on the Walls by Street Artists—Christian Gerini

The Yellow Vests movement in France (the “Gilets Jaunes») is a new kind of resistance and social struggle against the state and financial policies. But another kind of expression of this «revolt», or of the support that some people express for it, is executed through what is now called «street art». Since the beginning of this movement of contestation, messages have appeared on walls: they are not simple but explicit graffiti, individual or collective mural works. In this presentation, I will show the links between these two kinds of revolts and the reasons why it is also important to look at the digital social networks and protest websites and blogs that have made this movement and those urban artists—directly or indirectly linked to this movement—visible to all the world. I will show that we are here in a kind of urgency about the digital memory of an ephemeral art (as well of the one of this revolt in the streets), urgency if one wants to save the historic and artistic memory of the very quickly erased walls (by order of the State or local authorities).

Christian Gerini is a professor in Philosophy and history of knowledge at the University of Toulon and Aix-Marseille University. His last article on street art is published by *Art, culture et communication* in 2017.

Arts, culture and neoliberalism: instrumentalization and resistances through the case of Marseille— Alexandre Grondeau and Mathilde Vignau

Since the end of the nineties, a tremendous number of city decision-makers have been using creativity as a new urban planning tool in order to rehabilitate some disadvantaged neighbourhoods. A lot of searchers have demonstrated how the arts and cultural fields – as well as the attraction of the most creative people – could induce a local development within cities. Today, it seems that creativity (i.e. arts and all kind of cultural fields) plays a crucial role in urban spaces metamorphosis. But at the same time, as far as cultural or artistic amenities emerge within public spaces, we also notice a growing accentuation of spatial injustices resulting from two main territorial processes: urban neoliberalism and gentrification. Related to this, the case of Marseille is interesting in many ways. For a decade, the second French city has radically evolved and the connections between arts, culture and neoliberalism are increasingly visible. Two main tendencies exist: the reinforcement of gentrification and urban neoliberalism by arts and culture and the permanence of creative resisting movements, opposed to all capitalism’s drifts. Our communication will present four study cases to illustrate both the instrumentalization of culture and the resistances through creative and artistic ways.

Alexandre Grondeau is Assistant Professor at Aix-Marseille University. PhD in Geography (thesis defended at Parix X Nanterre), he was previously associate research professor at the University of Versailles Saint-Quentin-en-Yvelines. After having been a member of the Laboratory of Urban Geography of Nanterre, then of C3ED, he joined the laboratory TELEMME where he specializes in critical geography, through urban and economic approaches regarding territories of innovation and creativity. His researches notably focus on India, United States and France.

Mathilde Vignau is a PhD Student in Geography and Urban Planning in Aix-Marseille University, TELEMME (laboratory). Since 2014, I am working on a thesis entitled: *Towards a Creative Geography: impacts of cultural and creative places, activities and events on PACA region’s development*, under the supervision of Boris Gresillon and Alexandre Grondeau.

Street Art's Take on Migration- Genevieve Guetemme

Street art is one of the various artistic iterations on migration, highlighting various governments' failure to provide the adequate and necessary aid to refugees. Italian muralist Blu has been questioning the dynamics of the Melilla–Morocco border, Massimo Mion's *European Programme for migrationis* aimed at mapping contemporary expression on Europe's frontiers and Weiwei's installation *Reframe* is drawing attention to the thousands who risk their life to escape war and misery. The role of Street art becomes more and more relevant today as a source of tension, especially in present times when economic problems tend to seek scapegoats. This paper's aim is to measure street art's means for social and political action and assess its powers as a distancing tool that is critical of the world. The analysis of landmark pieces will investigate various approaches of the migratory phenomenon by street artists and explore how the geopolitical movement of migration that resonates in urban spaces entails ruptures and reconfigurations for migrants themselves and for those who accommodate their arrival. The idea is to present street art's complex approach on migration as a practice of political participation and cultural resistance through its choice of strategic sites, claim for anonymity and defining identity outside the traditional art.

Genevieve Guetemme is Senior Lecturer in Arts at the University of Orleans. She is affiliated to the interdisciplinary research group REMELICE (www.univ-orleans.fr/remelice) exploring the idea of Interculturality citizenship. She is the author of numerous articles on contemporary and translingual poetry. She is currently working on a research project on mobility and migration.

“This is our city”: Spatial Structure of Street Protest in Contemporary Russia- Irina Koslova

The report is dedicated to the analysis of the locations of street protest events in St. Petersburg and Moscow. The main goal of the research is to understand why in certain situations people tend to choose particular locations to organise protests in their cities. Opposition protests in contemporary Russia can be allowed by the authorities or unauthorized. Studying the topography of these, we can see that locations chosen for coordinated events are different from those that people choose for events that have not been authorized by the local authorities. Municipal authorities can turn down the request of protesters to hold an event in a certain location, although they are to motivate their actions and suggest an alternative location. Once the organisers of a protest event have received a negative answer, they can choose between a holding the event in a compromise location or conducting it in the initially planned place, risking clashes with the police and detention. In turn, potential participants also have to make a choice between joining a particular protest event or not. In my report, I will outline different situations and explanations. The report was prepared in the framework of the «Monitoring of contemporary folklore» research project, whose participants have been regularly monitoring political protest events in Russia since 2014. The material used for the report has been collected by the author through observation at street events in Moscow and St. Petersburg (140 events) and by interviewing organisers, participants and witnesses (600 interviews).

Irina Kozlova graduated with PhD in Russian Literature, conferred by the Herzen State Pedagogical University of Russia, St. Petersburg, in 2012. Since 2019 she is a researcher at the Laboratory of theoretical folklore studies at the Russian Presidential Academy of National Economy and Public Administration in Moscow. She is also a member of the research group “Monitoring of contemporary folklore” since 2015.

Palimpsest walls for an entanglement heritage: street art & graffiti against financial & migration policies in contemporary Europe - Vincent Lambert

Berliner Mauer has been for many years considered as a symbol of Europe's division. East Germany's authorities called it the "antifascist protection wall". The most famous 20th century street art mural was marked on the back as a social active agent, as a pacific provocation. Some parts have entered in the heritage for the wall memory and his artistic and contesting values. The demolition of the wall symbolises German people & Europeans reunification. Thirty years later, other new walls divide our continent. They are technically difficult to paint, but artists & activists succeed in transforming these walls as an expression medium for scrape & change the original meaning, as in the old days, palimpsests. The one dividing social classes and at the same time rich and poor countries in the continent; and the other one made by the barbed wire of the Schengen fortress and national borders. Considering all of these social issues, streets artists and activists have reacted, which has lead to the following questioning: To what extent do street art, muralism & graffiti work in these struggles? What are the consequences of these aesthetic active agents in the political & geopolitical confrontation? December 1st, 2018, the Parisian landmark Arc de triomphe was covered with tags by yellow vest protestors. Highly scorned, messages painted on the heritage walls have almost disappeared undergoing fast and intensive restorations. However, the traces remain inscribed in palimpsest on the national monument & in the media archives. In an ethical, aesthetic & media rhetoric, this research work presents an analysis based on three specific methodological focuses: an iconographic & discursive online surveillance and a series of interviews with authors whose works are openly engaged in the debate. Based on a cross-referenced analyses on the reactions around the four financial & migration crises above mentioned, I discuss on the renewal of the aesthetics of protest through street art & graffiti. Particularly the ones that damage these palimpsest walls to build another Europe & another heritage of the history of struggles.

Vincent Lambert holds a doctorate degree from the universit   C  te d'Azur, in information and communication science. His research is focused on the relationship between history, aesthetics & ethics in the cultural & artistic field: museum, theatre, public space, artists' careers, production & cultural mediation. He also works in museums, theatres as an actor, singer, mediator, producer & director in contact with painters, performers & street artists, giving to all of these performances an academic touch.



“Mapping the Old City: Street Art and Community Building in Nicosia, Cyprus” – Panos Leventis

Species and subspecies of graffiti and street art continue to grow among urban jungles and suburban prairies, against the overwhelming odds of neoliberal bulldozers. A dominant narrative of appropriation of these art variants by the very system they were born to oppose has been, unfortunately, both imagined and real. Meandering through gentrified urban districts across the world, there is no denying the degree to which this narrative has materialized and overtaken our cities. However, another story, one of empowerment and resistance, often exists and insists nearby. It is a story, a collection of stories rather, that speaks of continuity, hope, community and commonality. This paper will engage one such story in the work of Astraki Strikes, a street artist working in the heart of Nicosia, capital of Cyprus, by describing and interpreting her ongoing project “Mapping the Old City”, that since 2014 has engaged an entire district of Walled Nicosia. The project will be interpreted as a community-building agent, one that resists the dominant socio-urban forces of redevelopment, and one that instead showcases, celebrates and empowers unseen urban heroes of Nicosia, those who have stayed loyal to the city through decades of conflict and reconciliation, of abandonment and social re-engagement.

Panos Leventis is Professor of Architecture at Drury University in Springfield, Missouri, USA. He has been researching, writing and publishing on the past and future of Mediterranean cities, focusing on themes of socio-urban phenomenology, meaning and justice that engage a temporal spectrum from medieval times to the 21st century.

“We cannot be a bright color of the city”: Street musicians struggling to open for themselves a space in the city of Eskisehir, Turkey– Demet Lüküslü and Cemre Zekiroglu

This paper focuses on a group of young street musicians playing ethnic music in a student city, Eskisehir, Turkey. Based on our ethnographic research on a group of young street musicians conducted in the framework of our Horizon 2020 project PARTISPACE, we argue that street music is a form of participation in the city life. The street musicians’ choice to play ethnic music and not restricting this ethnic music to Kurdish music but to extend it to Turkish, Arabic and Persian as a way to demonstrate the coexistence of different cultures and ethnic groups and doing it particularly in the street, besides being an artistic choice, should be considered as a political and ideological stand as well. This paper discusses the points of tension and conflict between the street musicians and the “audience” as well as the “local authorities” but also the possibilities of dialogue and cohabitation and demonstrate how these street musicians open for themselves a space in the city. Street musicians demonstrate perfectly well how these young people struggle to open themselves a space in the city, even though as already stated they believe that they can only be a gray component of the city and will never be perceived as the “bright” side.

Demet Lüküslü is Professor of Sociology at Yeditepe University, Istanbul, Turkey. She received her PhD in Sociology from Ecole des Hautes Etudes en Sciences Sociales (EHESS) in Paris, France in 2005. Her areas of research include youth studies, social movements, sociology of everyday life, sociology of education, cultural studies, and internet studies.

Cemre Zekiroglu is a MA candidate in Cultural Studies at Sabancı University, Istanbul, Turkey. She received her BA in Sociology from Yeditepe University, Istanbul, Turkey. She worked as a research assistant at Horizon 2020 project PARTISPACE: Spaces and Styles of Participation funded by the European Commission and conducted ethnographic research.

Exploring the Fears and Hopes of the New Empowered People Through the Public Arts in Tunisia – Justin Malachowski

Cross-dressing drag shows and electronic light art sculptures are just a few examples from Tunisia’s “real revolution,” a moniker that many are using to describe Tunisia’s new thriving public art scene which in the city of Tunis has largely taken place in the old Arab Medina, an UNESCO world heritage site. Once the hub of Tunisian Elite society, the medina of Tunis underwent a ghettoization from the 1960s onward and today remains a largely poor area. With newly gained freedoms to civil society since the 2011 Tunisian revolution and the influx of foreign funding for arts and development, the medina has witnessed the birth of many on-going public art projects of various sizes. These projects are mainly created and staffed by middle-class professionals and students coming from outside the medina. Many of which are now moving into the medina and adding to what might be considered a gentrification process. Based on two years of ethnographic research on public art projects in the Medina of Tunis this paper will explore how an image of “the public” emerging through from public arts take shape in often unanticipated ways through the everyday clashes and fusions between a newly arrived, educated and socially privileged community driving public arts in the medina, and the poor communities and marginalized conditions that have long characterized the medina. Especially of concern is the relation between the emerging public of public arts and anxieties about an unruly public--often associated with poor and “popular.” neighborhoods like the medina--which has become empowered and emboldened after the 2011 Tunisian revolution.

Justin Malachowski is an Artist, Educator, and Curator, and PhD Candidate in Social Anthropology at the University of California, Davis. He studies contemporary public arts and international development aid in the context of Tunisia. He is a member of the Association Collectif Creatif and collaborating artist in the project «EL Warcha: Collaborative Design Studio.»

Neoliberalism and the death of graffiti: a “spectral” analysis–Vittorio Parisi

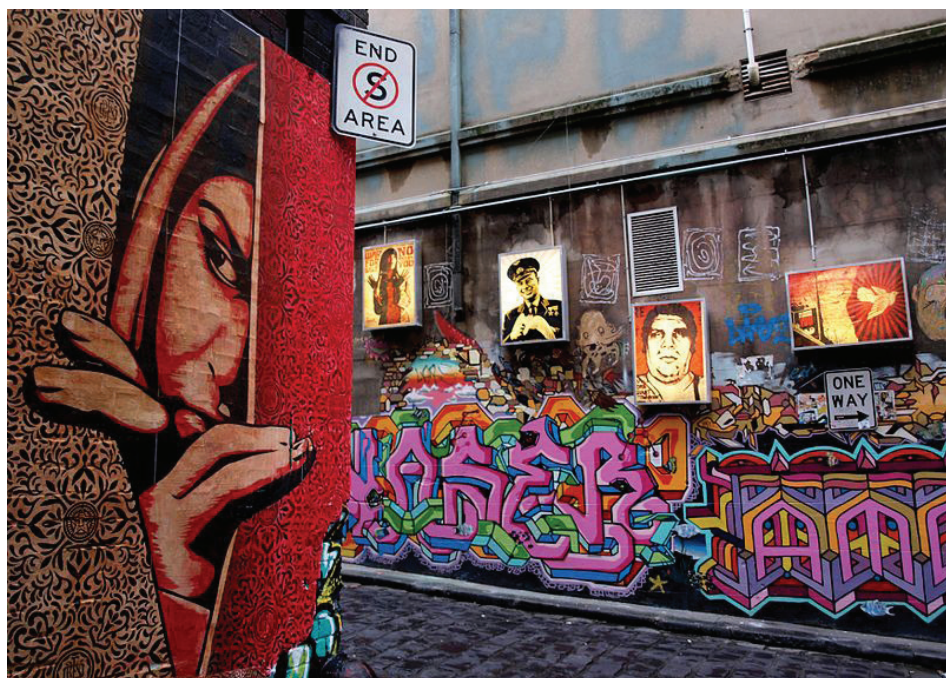
Native to the urban non-places as a spontaneous, conflictual and ephemeral creative practice, graffiti writing has been almost immediately recuperated by the institutional artworld and the cultural industry. In most cases, such a paradigm shift from non-places to institutional places goes along with graffiti’s musealization and commodification, something Adorno called *Entkünstung* (“deartification”). Nevertheless, it may also result in a critical redefinition of graffiti’s aesthetic limits and possibilities. Such is the case of French graffiti writer and visual artist MOSA/Alexandre Bavard’s work *Neo-Archaeologia*, in which graffiti writing no longer exists under its usual forms but is transfigured into a body of sculptural works that succeed in holding a trace of graffiti’s former, conflictual ethos. In order to analyze such work, I shall make use of the Derridean concept of hauntology and its interpretation by British theorist Mark Fisher: while conceived for the white cube, and while looking nothing like graffiti, *Neo-Archaeologia* is nonetheless haunted by the “ghost” of non-places, which used to define graffiti writing’s original ethos. Can such “spectral” presence mean a new aesthetic and critical life for graffiti writing at the age of Neoliberalism?

Vittorio Parisi is a Lecturer in Aesthetics at Panthéon-Sorbonne University, Paris, where he also obtained his Ph.D. His research interests focus on the relationship between uncommissioned art, urban non-places and the cultural industry.

TRAMA: Artists' Initiatives and Territorial Autogestion in Post-Crisis Argentina- Iberia Pérez González

This presentation analyses the unprecedented phenomenon of *autogestión* (self-organization) which proliferated in the Argentine contemporary art scene in the aftermath of the economic crisis and popular revolts of December 2001. In particular, I will analyse the phenomenon of self-organization in the visual arts by focusing on the specific case of TRAMA (2000-2005), an artist initiative focused on cooperation and confrontation that consolidated into a national and international network of artists' initiatives. Drawing on Henri Lefebvre's multifaceted conceptualization of autogestion, I will examine the ways in which TRAMA enacted ethical concerns and values by generating a set of conditions within the art field with regard to the social, the subjective, and the spatial. Emphasizing the latter, in this presentation I will examine how TRAMA acquired a territorial dimension through the creation of a space-other of existence and visibility where collective thought and action converged. Examining how the practice of *autogestión* in TRAMA was motivated by a similar set of ideas as those at the base of the autonomous social movements, this paper illustrates the ways in which TRAMA was not only implicated in but resonated with the broader socio-political processes and transformations taking place in Argentina at this historical conjuncture.

Iberia Pérez González holds a PhD in Art History and Theory from the University of Essex (Colchester, UK). She is currently a Contemporary and Modern Art Perspectives (C-MAP) Fellow for Latin America at the Museum of Modern Art, New York, and editor of the online platform, *post*.



“Representing and Commoning the ‘Refugee Crisis’” – Orestis Pangalos and Christy Petropoulou

The presentation is part of the research project *Representing and commoning the ‘refugee crisis’ and the ‘hot spot’: the case of Lesbos*. The research examines in depth the representations and the related exhibited and publicized artworks, articles, posters, films, TV showcases etc, as well as the graffiti and the artworks in the streets and any other form of space appropriation functioning to the commoning of the so called ‘refugee crisis’. The main aim is to investigate and critically commentate the representations’ aesthetics, the verbal and visual language incorporated, the references and symbolisms, the space and place they are held to, and finally their dynamics, their communicative ability and their impact to the audiences. In *Rebel Streets* the research unfolds in the aforementioned fashion and focuses to such refugee / migration related street artworks found in Greece during the past five years. A number of showcased examples will be examined and critically commentated both visually and verbally for their references, symbolisms and aesthetics, as well as in terms of spatial context, the place and the occasion they occurred. Further investigation involves their mediation and publicity, and their impact to the multiple audiences. A crucial categorisation refers to who the artists are each time, either they act individually or collectively. In a number of cases the artworks are made by the refugees themselves.

Orestis Pangalos, PhD, is an architect, artist and researcher living in Thessaloniki, Greece. He was an active participant in the very early local graffiti scenes and he has been a member of various other subcultural and countercultural communities and collectives. In the late 90s he was publishing Greece’s first graffiti magazine and he has been involved in various other relevant publications since then. He is the co-editor of the *History of graffiti in Greece* book series.

Chryssanthi (Christy) Petropoulou is Dr. of Human Geography from the Université de Strasbourg I – ULP. Since 2003, she is an Assistant Professor of Urban Geography in Department of Geography, University of the Aegean and since 2005 she is an Associate Academic Staff of Hellenic Open University, Human Geography and European Cultur. Her research fields are: Urban geography, urban and regional social movements, cultural approaches to urban spaces, social and ecological approaches of urban and regional planning; and recently street art and gender studies.

Street Art and Everyday: A collaborative community art project engaging young women in an Urban Village, New Delhi– Sreejata Roy and Mrityunjay Chatterjee

The proposed paper questions how a group of women (age 15–20) from different ethnic backgrounds in a working-class settlement in New Delhi, to individually and collectively tries to reclaim and create their own spaces through wall painting on the street. This is to respond and to adapt to the pressures of the constantly changing urban ecology, within the larger contemporary discourses and experiences of risk and vulnerability negotiated by them in public space. Thus, the paper foregrounds the ‘relational’ approach and collaborative ethic with the trajectory of ‘dialogue’ as a key method within the socially engaged art project. The idea of reclaiming spaces to negotiate the changes of local ecology, which accommodates the change of perception of men regarding women in public, has been initiated through creating wall painting in the streets. A wall painting initiative evolved through a series of discussion sessions with a group of young women in Khirkee & Hauz Rani an Urban Village in New Delhi. The idea was to paint a series of ordinary women doing daily activities and engaging in work that is customarily done by men in the locality. The

intent was to draw men on the street into a dialogue about the gender equality in terms of the acceptance of women in male-associated professions, as well as dialogue about the visibility of women in public spaces.

Revue (Sreejata Roy and Mrityunjay Chatterjee) is a two-member team of visual artist and a media practitioner. Revue's practices with regard to urban space are generally twofold. Through the socially engaged projects Revue explore, adapt and create spaces for public interactions and collective intellectual and creative practices. Sreejata Roy has been awarded with 'Public Art' grant from Foundation of Contemporary Art (FICA) for reshaping a community park in one of the low-income colonies. Mrityunjay is an artist with specific interest in public domain and popular print culture. He was part of the Sarai Media Lab, a programme of the Centre for the Study of Developing Societies, Delhi (www.sarai.net).

The Urban Art, Landscapes, and Community Stories Project: Mapping Art, Narrative, and Community in St. Paul, Minnesota - Heather Shirley, Todd Lawrence, Paul Lorah, Martin Beck, Tiaryn Daniels, Hannah Shogren-Smith, Chioma Uwagwu

This presentation will introduce the collaborative, interdisciplinary methodologies and analytical framework used in the Urban Art, Landscape, and St. Paul Community Stories Project. With this project, an interdisciplinary team of nine undergraduate students and three faculty members from the University of St. Thomas (Minnesota, USA) combines insights from art history, ethnographic research, and spatial analysis in order to examine art and the concept of public space, street art's potential to activate community identity, and sanctioned and unsanctioned art as a response to gentrification in the Midway neighborhood of Saint Paul, Minnesota. Historically considered an affordable area of working-class homes, recent economic development has caused change and greater instability in this neighborhood. With growing racial and ethnic diversity and the beginning hints of gentrification, the Midway neighborhood in Saint Paul a key site for counterhegemonic artistic expression and resistance.

The Urban Art, Landscape, and St. Paul Community Stories Project team consists of faculty and students from a variety of disciplines, including Cultural Studies, Art History, Communication, Geography, and Justice and Peace Studies. Martin Beck, Tiaryn Daniels, Dr. Todd Lawrence, Dr. Paul Lorah, Dr. Heather Shirey, Hannah Shogren-Smith, Chioma Uwagwu. Our team is actively surveying and documenting all forms of street art in Midway (including tags, stickers, murals, etc.). The result is a spatial database that allows us to map the location and extent of street art and analyze the interconnected nature of these various forms of artistic expression.

Art on the rebel streets and the case of Gezi Uprising in Turkey–Tijen Tunali

Today's political landscape consists of signs, symbols, images and spectacle. Responding to this new terrain, there has been an upsurge in the use of creative, artistic, and cultural strategies as a tool for social change. Artists are more and more using their aesthetic training and skills along with activists and ordinary protesters to wage battles in the insurgent terrain of the rebel streets. Artistic rebellion that we saw deployed at the urban social movements, not just the aesthetic of visual media, but also the aesthetics of organizing and sharing in the occupied spaces, and the aesthetics of the resistance of the rebels during the protest and of the collaborative support they gave each other are common dispositions of contemporary activist culture. In this paper, after discussing how art pushes the political field toward the agonistic intervention in the public space, I will resort to examples from the Gezi Movement in Turkey, and I will argue that the political and aesthetic occupation of the urban space responded not only to the crisis of representational democracy but also to the crisis of representation in art—thus to the very idea of representation.

Tijen Tunali received her doctoral degree in art history, theory, and criticism from the University of New Mexico (UNM). Currently, she is working on a multidimensional project that investigates the political and artistic formations and practices that arise from the diverse, creative and counter-hegemonic interactions in the urban space and the aesthetic configuration of radical political subjectivity in recent urban social movements. Rebel Streets conference stems from her postdoctoral research project «Art and the City: Urban Space, Art and Social Movements.»

From Staging to Enacting Politics: The Case of Alternative Theatres in Istanbul – Zeynep Ugur

Alternative theatre movement in Turkey emerged in 2000s, however can be traced from 1980s, by theatre companies constructing their own space by converting unexpected places to theatres and crafting a new way of practicing theatre that is emancipated from hierarchy. A reflexive approach on spatiality is embraced through *site-specific* methodologies in connection with their site of manifestation, and the public that is engaged. Transformation of the form brings up new dramaturgies and languages staging the narratives of ethnical, religious, sexual minorities. This transformation is strongly linked with emergence of an autonomous sphere of activism in 1990s, extending to the cultural sphere, where secular public culture is transformed from within by *autonomous political practices of citizens*. Their political nature comes from the fact that it is the relationship between persons, social norms, life styles and practices which are reorganized and negotiated. I make the hypothesis that alternative theatrical practice in Turkey contributes to the political transformation from below by transforming the relationship to the space, and thus to the politics by creating autonomous zones and *weaving the fabric of a new common life*. In other words, I try to explore how the transformation of the relationship between the body and the space in theatrical scene echoes on the relationship between citizen and the city before and after Gezi (2013) by means of (re)appropriating the space, transforming social ties, thus enacting the politics.

Zeynep Ugur is a PhD candidate in the Political Science department of EHESS/Paris. Her PhD dissertation is entitled «Transformation of the Public Culture: Theatre as a Battlefield of Politics in Turkey since 2000s» She is working as a research assistant in *PublicDemoS (Public Space Democracy) Project* directed by Nilüfer Göle and funded by NOMIS. Her research topics include theatre, public space and public square movements.

Indigenous Cultural Resurgence and Creative City Discourses – Michelle Veitch

This paper uses theories on critical geography and political aesthetics to examine indigenous cultural resurgence and resistance in the context of neo colonial and neo liberal urbanism. Focusing on the indigenous art hotel, Skwachàys Lodge in the Downtown Eastside, Vancouver, Canada, I describe the re-adapted building interiors completed by Northern Tutchone artist, Richard Shorty, Tlingit artist, Clifton Fred and Cree artist, Jerry Whitehead. Fred and Whitehead re-spatialize and re-historicize culturally driven gentrification by creating interior designs that incorporate heraldic crest art, oral history poems and ceremonial me-diascapes. Re-envisioning the architectural interiors of Skwachàys Lodge they articulate trans-indigenous cultural inheritances, ancestral knowledges and political modalities. All three artists reference the ideological frameworks through which band affiliations negotiate treaty agreements including territorial and governmental jurisdictions within and across urban localities. In re-adapting the hotel building in the Downtown Eastside, they insert indigenous epistemologies and ideologies into government instituted and corporate driven cultural capital initiatives hence remapping and re-imagining creative city discourses.

Michelle Veitch is an Associate Professor in Art History at Mount Royal University, Calgary. She has published several journal articles on contemporary Canadian art with a focus on political aesthetics in public city space. She is currently working on a monograph study of urban art hotels and culture led gentrification in Canada from the 1980s to the present.

Art and anti-gentrification resistance: the role of two artists in a local community market (Ridley Road market, in the borough of Hackney – Inner London) – Marie-Pierre Vincent

Ridley Road market is a daily retail market, famous for its fusion of Afro-Caribbean, Asian and European goods. Recently it has been altered by gentrification. This paper will analyse two separate artistic projects documenting the market and the resistance to gentrification – Lucinda Rogers' past exhibition of paintings, *On Gentrification* displayed at The House of Illustration gallery (King's Cross) and Donna Travis's photographic work in progress *Dalston Stories* to be displayed this year in two separate galleries (in a local gallery and a trendy one in gentrified Shoreditch). By analysing the diversity of the artistic creations (ranging from visual to textual productions) and the impact of these works (through semi-structured interviews), this paper will examine the extent to which a new form of covert, nay disguised activism is produced. It will address more specifically the role and the limits of these white middle-class female artists using art both as a tool for reflection and a catalyst for resistance. And it will question the use of Instagram in the case of *Dalston Stories* (@Future Hackney) to reach out for a large heterogeneous audience and create spaces for interactions to empower the local community.

Marie-Pierre Vincent is a former student of the ENS Cachan, an agrégation holder in English, and currently in my second year of doctoral contract, in British civilisation plus a teaching fellow at Sorbonne Université (Lettres). I study the contestations to gentrification in Hoxton/Shoreditch in London.



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Avec le soutien financier assuré du laboratoire CITERES, de la MSH Val de Loire et du Studium Loire Valley.

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