



# THE POLITICAL AESTHETICS OF POWER AND PROTEST

25th September 2012  
University of Warwick



# THE POLITICAL AESTHETICS OF POWER AND PROTEST

Workshop @ the University of Warwick 25<sup>th</sup> September, 2012



This one-day workshop, funded by the Leverhulme Trust, is structured around the technologies and sites of power and protest. The challenges to dominant models of aesthetics instituted by the state and historically legitimized, come in different forms and expressions. Protest movements and contesting groups are as sensitive to the style in which their demands are asserted as to the substance of their politics. The diffusion of these new forms of aesthetics through mediatization alert us to the importance and pervasiveness of politics today.

Democracy requires a constant renewal of forms – sets of symbols or an aestheticisation of political language, which appeals to people and instils in them a sense of belonging and identification. It does not function through command or coercion. The increasing disenchantment and disillusion with the state, with political institutions and their practices and performance makes it more important to explore the place of aesthetics of power as well as of protest. The widespread movements of resistance and rejection of state power also project ideas through aesthetic modes and make the question of the everyday symbolism of politics more urgent to explore.

Contributions to this workshop deal with the categories of political icons and symbols, art, dress and fashion, theatre and spaces of performance of power and protest from different disciplinary and theoretical standpoints.

The proceedings of the workshop will be published as either as an edited volume or as a special issue of a journal.

**Speakers:** Louise Amoore, Christine Battersby, Roland Bleiker, Rebecca Brown, Manuela Ciotti, Oliver Davis, Simonetta Falsaca-Zamponi, Laragh Larsen, L.H.M. Ling, Alice Mah, Partha Mitter, Les Moran, Nirmal Puwar, Jean Christophe Sevin, Maria Tamboukou, Rashmi Varma

**Organisers:** Shirin M. Rai (University of Warwick) and Arundhati Virmani (Ecole des Hautes Etudes en Sciences Sociales, Marseille)



**GCRP**



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**WARWICK**



# Workshop Programme

Radcliffe House Conference and Training Centre  
University of Warwick

- 9.00 - 9.15 am**      **Registration, Coffee**
- 9.15 - 9.30 am**      **Welcome:**  
**Shirin Rai** (Warwick) and **Arundhati Virmani** (Marseille)
- 9.30 – 11.00am**      **Panel 1: The Power of Aesthetics**  
Chair: **Nick Vaughan-Williams** (Warwick)  
**Partha Mitter** (Sussex/Oxford)  
*'Power and Authority in Cultural Exchanges: A Revisionist Approach'*  
**Louise Amoore** (Durham)  
*'Digital Aesthetics: Security's Objects and the Form of Politics'*  
**Les Moran** (Birkbeck)  
*'Pedestrian Crossings; Some Reflections on the Occasion of a Contemporary Judicial Spectacle'*  
Discussant – **Claire Blencowe** (Warwick)
- 11.00 – 11.30am**      **Coffee**
- 11.30 – 1.00pm**      **Panel 2: Mapping Power Aesthetics**  
Chair: **Nirmal Puwar** (Goldsmiths College)  
**Jean Christophe Sevin** (Centre Norbert Elias, Marseille) -  
*'The Aesthetic Politics of the Techno-Movement in France 1990-2010'*  
**Manuela Ciotti** (Edinburgh)  
*'The Nation's Aesthetic Production: India's Politics of Presence Through Contemporary Art'*  
**Laragh Larsen** (Trinity College, Dublin)  
*'Power, Politics and Public Monuments in Nairobi'*  
Discussant – **Nicola Pratt** (Warwick)
- 1.00 – 2.00 pm**      **Lunch**



- 2.00 -3.00pm**      **Panel 3: Mapping Power Aesthetics II**  
Chair: **Michael Seward** (Warwick)  
**Simonetta Falasca Zamponi** (California Santa Barbara)  
*'The Politics of Aesthetics: Mussolini and Fascist Italy'*  
**Rebecca Brown** (Johns Hopkins)  
*'Perfecting Political Performance: Spinning, Gandhi and Virtuosity'*  
Discussant: **Tim White** (Warwick)
- 3.00 - 4.30pm**      **Panel 4: Aesthetics and Forms of Protest**  
Chair: **L.H.M Ling** (The New School, New York)  
**Rashmi Varma** (Warwick)  
*'Beyond the Politics of Representation: Tribal Art in Postcolonial India'*  
**Maria Tamboukou** (University of East London)  
*'Ordinary/Extraordinary': Art, Politics, History'*  
**Alice Mah** (Warwick)  
*'Alternative Forms of Resistance: Working-Class Cultural Production in Liverpool'*  
Discussant – **Yvette Hutchinson** (Warwick)
- 4.30 – 5.00pm**      **Tea**
- 5.00 – 6.30pm**      **Panel 5: Aesthetics as Method: Roundtable**  
Chair: **Shirin Rai** (Warwick)  
**Roland Bleiker** (Queensland)  
**Christine Battersby** (Warwick)  
**Oliver Davis** (Warwick)  
**L.H.M. Ling** (The New School, New York)  
**Nirmal Puwar** (Goldsmiths)
- 6.30 pm**              **Drinks**
- 7.30 pm**              **Dinner (Radcliffe House Private Dining Room)**



# Paper Abstracts

**Partha Mitter**

**Title: Power and Authority in Cultural Exchanges: A Revisionist Approach**

**Abstract**

Debates on the interface between East and West and the problematic nature of cultural exchanges have assumed a fresh urgency because of the increasing globalization of culture. Our period has witnessed an explosion in transcultural conversation, made possible by communication and transport revolutions. One of the anxieties in this era of relentless cultural mixing is this: are we in danger of losing cultural diversity that makes humanity so interesting? The paper will argue with illustrations from art history that this is hardly the case. What appears to be inclusive may actually be the grip of the Western modernist canon, which tends to undermine the diversity of expressions. These developments force us to ask: in what ways can we study cultural encounters and exchanges, and can this ever be a neutral exercise? The tendency has been to view the flow of cultures from the West to the Rest as a waterfall, all ideas flowing from the West, never the other way around. This discourse, which affects the humanities, implicitly endorses the power and authority of the European knowledge system. Taking its cue from the Russian literary theorist, Mikhail Bakhtin, the paper will propose ways of revising our intellectual assumptions with a view to defining the flow of global culture not as a linear process but as multiple crisscrossing of ideas that flow in different directions, including exchanges between western and non-western cultures in which a genuine reciprocity is possible.

**Louise Amoore**

**Title: Digital Aesthetics: Security's Objects and the Form of Politics**

**Abstract**

Let every object under our consideration be imagined to have its inward contents scooped out so nicely, as to have nothing of it left but a thin shell, exactly corresponding both in inner and outer surface, to the shape of the object itself: and let us likewise suppose this thin shell to be made of fine threads, closely connected together, and equally perceptible, whether the eye is supposed to observe them from without or within [...] the imagination will enter into the vacant space within this shell, and there at once view the whole from within (William Hogarth, *The Analysis of Beauty*).

It is not easy to say how I know which elements to work on. If it doesn't feel right, I mean it needs to look pretty, then I... well, then I write another line of code (Software designer, *Identify Security*).

In an unremarkable industrial hangar-like building in a Paris suburb, a software engineer runs a test on a new software system destined for the South African government and designed to identify people who pose a potential security threat before they arrive into the country for the 2010 football World Cup. Asked how he knows when the lines of code he has built are complete his reply is not the expected appeal to mathematics and computer science. Instead, he suggests an aesthetic judgement – “it needs to look pretty” – a tacit and affective sense of the appearance of a complete entity or whole object. As contemporary analytics gather together new elements, correlating data elements to produce new things that go out into the world and have effects, the objects of security materialize in new forms.

When the partial elements of an unknown subject gather with other elements, some of these are parts of *things*. The dividuated subject is composed of an amalgam of elements of other subjects and objects, held together by associations. Security data, then, are always also lively vital things that do work beyond their designed intentions. To juxtapose historical moments when the life-form of data comes to the visible surface is to suggest how we might access the world of data as things. In this way, I open up the potentiality that exceeds a politics of possibility, the unexpected and unanticipated effects that are not in the design of the security apparatus itself



**Les Moran**

**Title: Pedestrian Crossings; Some Reflections on the Occasion of a Contemporary Judicial Spectacle**

**Abstract**

I have a distinct memory of being surprised. The judges of the UK Supreme Court in their gold decorated ceremonial robes of office were on the pedestrian crossing. They were sandwiched between the ordinary paraphernalia of road works, then brushing up against a mother and babe in a buggy pressed against the railings of Westminster Abbey. What were the judges doing crossing the road? What was I doing observing them? Why was I surprised by this particular incident? What was my sense of the occasion that was disturbed or disrupted?

The occasion was the first day in the life of the UK's Supreme Court which coincided with the annual Judges Service and Lord Chancellor's Breakfast for members of the judiciary on the 1<sup>st</sup> of October 2009. I was there to witness and record the event for my research on the visualisation of judicial authority. It is research that has examined judicial swearing in ceremonies, reality TV show performances by members of the judiciary, and judicial portraiture. In this paper drawing upon a range of literatures, from art history, anthropology, post structural theory, post dramatic theatre studies and law I explore an instance of a 'live' performance of judicial authority outside the usual stage setting for the performances of judicial authority.

**Jean-Christophe Sevin**

**Title: The Aesthetic Politics of the Techno-Movement in France 1990-2010**

**Abstract**

The techno movement sparked a series of political and cultural conflicts in France from the 1990s onwards. This music without words and this new type of musical event that would not fit into the established categories has generated a lot of misunderstanding and fostered various interpretations. The interpretation that has dominated social science works on this issue, has seen « raves » as a space of collective trance and a means of re-establishing social ties in an individualistic society. From this perspective raves were an answer to a societal failure. This postmodern interpretation shrugs off the political dimension and does not take into account the characteristics of this form and the cultural practices related to it. I will discuss the case of « free parties » and conflicts between public and state agencies in their attempt to ban and control them. « Raves » organized without the consent of political and administrative authorities by groups of practitioners (sound-system) invite a critical analysis of established divisions between amateurs and professionals, public and organizers, spectators and producers. « Free parties » propose an aesthetic politics based on a fresh division of roles and capacities granted to everyone (what Rancière calls "partage du sensible"), which involve the conquest of its own time and space.

**Manuela Ciotti**

**Title: The Nation's Aesthetic Production: India's Politics of Presence Through Contemporary Art**

**Abstract**

India is experiencing an unprecedented rise to visibility of its artistic production under the form of modern and contemporary art - also thanks to the infrastructure of the global art world. I have recently argued that art could be viewed as an aesthetics of social and economic change (Ciotti 2012) - more often fostered by private capital than by State institutions. Against the backdrop of the increasing politicization of the visual sphere in India, this paper looks at the nation's politics of presence which such artistic production conjures up, its aesthetic dimension, and the means through which it is actualized. The paper examines this politics of presence through the participation of India as a national pavilion to the Venice Biennale in 2011. It is argued that within this institutional participation, different artistic voices articulated belonging and disjuncture, and the consequences of India's economic growth amongst others. The paper also asks whether these voices share lineages of artistic expression within India, or whether they have coined new languages to deal with the effects of migration, globalization and neoliberalism amongst others.



**Laragh Larsen**

**Title: Power, Politics and Public Monuments in Nairobi**

**Abstract**

This paper traces the history of public monuments in Nairobi, Kenya and drawing on theories of postcolonialism it illustrates how these sites of meaning in the landscape have been used to express both power and resistance. Monuments were used in colonial Nairobi as a cultural tool in the project of imperialism until the achievement of independence in Kenya in 1963. The lifting of colonial rule created a space in the city's symbolic landscape for the expression of resistance and the inscription of new voices. However, an examination of Nairobi's post-independence monuments highlights how the shift of power that took place occurred at a very narrow level. As the coloniser used monuments as tools of domination, so too did the new political elite. Up until 1992, when Kenya became a multi-party state, Nairobi's postcolonial monumental landscape very much reflects political domination by a political elite. It was not until after this period and the end of Daniel arap Moi's presidency in 2002 that other groups slowly began to inscribe themselves in the city's symbolic landscape. The paper examines the postcolonial aesthetic of Moi's regime and considers new directions in the city's symbolic landscape.

**Simonetta Falasca Zamponi**

**Title: The Politics of Aesthetics: Mussolini and Fascist Italy**

**Abstract**

Power has forever been associated with a symbolic apparatus in charge of representing it. From Louis the XIV in France to Queen Victoria in England, images and rituals have served to ease people's connections to governing institutions; they make power more tangible and appealing. Although with the Enlightenment emphasis on rational practices exposed the risks of a decision making process strayed away from legal procedures, a whole philosophical movement also emerged in the eighteenth century arguing that beauty expressed morality. Beauty was supposed to drive people's actions with the indirect result of working towards the common good. As aesthetics slowly became entangled with politics, competing interpretations of how this relationship should unfold came to the fore. Eventually beauty was conceived instrumentally, reduced to style, and devoid of content. Fascism was one of the first movements to take advantage of aesthetics? Original radical impulse while also simplifying its moral reach. This paper examines Mussolini's approach to politics as an utmost example of the degrading process aesthetics underwent at the turn of the twentieth century, a most perniciously successful implementation of the aestheticization of politics.

**Rebecca Brown**

**Title: Perfecting Political Performance: Spinning, Gandhi and Virtuosity**

**Abstract**

The idea to use spinning as a central element of his political program came to Gandhi in what he described as a sudden epiphany: "I saw as in a flash that without the spinning wheel there was no *swaraj*. I knew at once that everyone had to spin" (*Young India* 20 September 1928). The spinning wheel as object and spinning as action anchor a great deal of the visual and performative rhetoric deployed by Gandhi in the early twentieth century. Often collapsed into discussions of *khadi* and cloth, this paper treats spinning as a separate, disciplined action, one that demanded attention, time, and a commitment to excellence. Spinning poorly did not contribute to the movement; a certain virtuosity was required to learn the craft, produce yarn of sufficient quality, and thereby participate in the larger political movement.

Gandhi's appropriation of spinning can be genealogically linked to nineteenth- and early-twentieth-century imagery of cloth production. These ostensibly static images slip out of ethnographic frames to present viewers with small repeated moments of doing and action; the figures repeating these motions were not associated with particular regional, ethnic, caste, or sectarian identifiers. Building from this earli-





er imagery of action, Gandhi used spinning as a means of including a wide range of actors in the political movement. Spinning had to be continually discovered and rediscovered by new participants, each of whom committed to learning a new bodily task and, by extension, committed to *swaraj*. Sometimes described as a meditative practice, spinning required a particular repetitive motion, shared by all others spinning, whether one practiced in a group or alone. And while the ideal lay in broad-based inclusion, spinning's bodily, rhythmic, and temporal qualities left many out-of-sync with its demands. Thus, Gandhi's "flash" only partially penetrated the practices of anticolonial actors, with some achieving the proper rhythm and focus while others could or would not. This performance, as much as, if not more than, the thread it produced, demanded virtuosity, embodied in an action and linked to proper participation in the nationalist movement. This call for a certain quality of action—a certain synchronicity with the rhythm of anticolonial practice—contributed in part to spinning falling short of widespread adoption, but the demand opens up a space to explore the import of virtuosity as an ideal that engages and encourages political action.

**Rashmi Varma**

**Title: Beyond the Politics of Representation: Tribal Art in Postcolonial India**

**Abstract**

Based on a discussion of the art of painting practised by Gonds in the city of Bhopal in central India, this paper makes a case for a materialist reading of tribal or adivasi art. Such a reading hopes to move the discussion beyond the stranglehold of postcolonial theory that has emphasised the impossibility of subaltern self-representation, as well as away from those critics of globalization that read adivasi art and its predicament in the modern world as a form of tragedy. Using the framework of "primitive accumulation, this paper argues that while Gond art is vulnerable to the violence of capitalism and its processes of accumulation on a global scale, a close reading of the art works shows that it simultaneously opens up those processes to scrutiny, and in doing so, offers both resistance and critique.

**Maria Tamboukou**

**Title: Ordinary/Extraordinary: Art, Politics, History**

**Abstract**

In this paper I look into the work of the American working-class artist May Stevens (born 1924). I am particularly interested into *The Artist's book*, (1980) and exhibition series *Ordinary/Extraordinary*, where Rosa Luxemburg and the artist's mother Alice Stevens are brought together. *The Artist's Book* and the painting series I argue should be considered as an assemblage of textual and visual narratives where the uniqueness of the human condition enters the realm of politics and the discourse of history. In looking into the complex ways that life narratives, politics and the making of history intervene in and inspire artistic creation, I follow Hannah Arendt's conceptualization of narratives within the political in their mediating role of exposing the complexities of the human condition and creating critical communities of remembrance.

**Alice Mah**

**Title: Alternative Forms of Resistance: Working-Class Cultural Production in Liverpool**

**Abstract**

The paper examines working-class cultural production as a form of political resistance to top-down policies of urban and economic redevelopment. More specifically, the paper analyses the 'cultural production' of paintings, documentary films, photographs and screenplays by working-class people associated with the Community Advice Service Agency (CASA), a bar and community charity that was founded by the 'sacked dockworkers' in the aftermath of the Liverpool Dockers' Strike in 1998. The paper connects findings from qualitative research at the CASA in Liverpool to wider debates about culture, aesthetics, art, and politics, engaging in a critical discussion of the theories of Rancière, Bourdieu, and Florida.



# Biographies

**Louise Amoore** is Professor in the Department of Geography, University of Durham. Her research focuses on three key areas: global geopolitics and the security practices of the border; the politics and practices of risk management (with specific reference to the rise of risk consulting as a technology of governing); and political and social theories of resistance and dissent. She is currently leading two ESRC projects on the techniques and technologies deployed in the 'war on terror'. She is co-editor of the Routledge/RIPE series in Global Political Economy.

**Christine Battersby** is Reader Emerita in the Department of Philosophy and an Associate Fellow of the Centre for Research in Philosophy and Literature at the University of Warwick. Central to her research interests is the neglect of female embodiment and natality in western metaphysics and aesthetics, alongside an attempt to reimagine identity and the self/not-self boundary. Her research is thoroughly interdisciplinary, and draws on the visual arts and literature, as well as on some neglected strands of the history of western philosophy. She is the author of *Gender and Genius: Towards a Feminist Aesthetics* (1989, 1994); *The Phenomenal Woman: Feminist Metaphysics and the Patterns of Identity* (1998) and *The Sublime, Terror and Human Difference* (2007), plus numerous articles on feminist aesthetics, feminist metaphysics and the history of philosophy and culture.

**Roland Bleiker** is Professor of International Relations, University of Queensland. His research lies in rethinking key dilemmas in world politics through inter-disciplinary and cross-cultural sources. He is currently working on two projects: one that scrutinizes how to best deal with nuclear North Korea; and one that examines how images – and the emotions they engender – shape responses to humanitarian crises. The latter is a collaborative project with Emma Hutchison (UQ) and David Campbell (Durham University), supported by a Discovery Grant from the Australian Research Council (2011-2014). He is the author of *Aesthetics and World Politics* (Palgrave Macmillan, 2009/2012).

**Claire Blencowe** is Assistant Professor of Sociology at the University of Warwick and PI on the Participatory Practice and Immanent Authority projects and editor of the new Warwick Performance and Politics Working Papers Series. Claire has research interests in political subjectivity, biopolitics, vitalism, the discursive production of inequality, authority and new materialism and is commencing a new project investigating the relationship between Christianity and acts of citizenship in Uganda. She is also interested in collaborative modes of thinking, writing and working. Recent publications include [Biopolitical Experience: Foucault, Power & Positive Critique](#) (Palgrave).

**Rebecca Brown** is Teaching Professor in the History of Art at Johns Hopkins University and researches colonial and post-1947 South Asian visual culture and politics, and she has served as a consultant and a curator for modern and contemporary Indian art for the [Peabody Essex Museum](#), the [Walters Art Museum](#), and the [Shelley and Donald Rubin Foundation](#). Her publications include *Goddess, Lion, Peasant, Priest: Modern and Contemporary Indian Art from the Shelley and Donald Rubin Collection* (exhibition and catalog, 2011), *Gandhi's Spinning Wheel and the Making of India* (Routledge 2010), [Art for a Modern India, 1947–1980](#) (Duke University Press 2009).

**Manuela Ciotti** is Assistant Professor in Global Studies at Aarhus University. She has carried out extensive fieldwork with Dalit communities in rural and urban north India. Her research interests range from modernity, gender, politics to art and society. As 'Framing the Global' fellow (2011-2014) at Indiana University Bloomington, she has begun a new project entitled 'Modern and Contemporary Indian Art and the Global: Culture, Capital, and the Development of Post-colonial Taste'. Manuela has published several essays in leading journals and she is the author of the following books: *Retro-modern India. Forging the Low-caste Self* (Routledge 2010), *Political Agency and Gender in India* (Routledge forthcoming) and *Femininities and Masculinities in Indian Politics* (Berghahn Books forthcoming).

**Oliver Davis** is Associate Professor in the Department of French, University of Warwick. Interested in twentieth-century and contemporary French fiction (particularly the work of François Bon), in literary-critical methodology (I have published on *la critique génétique* and issues in psychoanalytic criticism) and in queer theory and French queer literary culture (particularly in relation to Guillaume Dustan). He is the author of *Jacques Rancière* (Cambridge: Polity, 2010). *Age Rage and Going Gently: Stories of the Senescent Subject in Twentieth-Century French Writing* (Amsterdam and New York: Rodopi, 2006).

**Simonetta Falasca Zamponi** is Professor of Sociology, University of California Santa Barbara. Intellectual and research interests mainly fall within the areas of politics and culture. More specifically, she is concerned with studying the political as a site of cultural discourse, cultural identity, and cultural production. She is the author of *Fascist Spectacle: The Aesthetics of Power in Mussolini's Italy* and *Rethinking the Political: The Sacred, Aesthetic Politics, and the Collège de Sociologie*.



**Yvette Hutchinson** is Associate Professor in Theatre and Performance Studies, University of Warwick. Her research interest is African theatre and performance, and its relationship to history, myth, and memory, particularly with regard to hidden or forgotten memories and contemporary identity construction in post-Apartheid South Africa. She is expanding her research to incorporate issues related to orality, and intra- and inter-cultural exchange, and how they are affected by specific ideological, social and aesthetic contexts. She is also interested in theatre as a tool for advocacy, both at a local and in wider contexts. She is the editor of *Contemporary Theatre Review: Making Theatre in Africa: Reflections and Documents*, 21:1. Co Guest edited with Dennis Walder; 2011 and *African Theatre: Histories 1850 and 1950*. Woodbridge: James Currey/ Boydell & Brewer Inc.2010.

**Laragh Larsen** is a Research Fellow in the Department of Geography, Trinity College, Dublin. She is currently investigating the historic and socio-economic dimensions of environmental change and disease transmission in eastern Africa as part of the EU FP7-funded project, HEALTHY FUTURES. The title of her PhD thesis is *Shaping the Symbolic Landscape: Public Monuments in Nairobi, 1899-1992*.

**L.H.M. Ling** is Associate Professor in the Graduate Program in International Affairs (GPIA), Milano School of International Affairs, Management, and Urban Policy, The New School in New York City. Her research focuses on developing a post-Westphalian approach to world politics through the notion of "multiple worlds" or worldism. Dr. Ling is the author of three books: *Postcolonial International Relations: Conquest and Desire between Asia and the West* (Palgrave Macmillan, 2002), *Transforming World Politics: From Empire to Multiple Worlds* (Routledge, 2009), co-authored with Anna M. Agathangelou (York University), and *The Dao of World Politics: A Post-Westphalian Approach* (Routledge, forthcoming).

**Alice Mah** is Assistant Professor in Sociology at the University of Warwick. Her research interests are in urban sociology, work and employment, political economy, and socio-economic change. Alice is the author of *Industrial Ruination, Community, and Place* (University of Toronto Press, 2012). She is currently working on a new book on port cities and global society that explores changing urban identities, work dynamics, and politics of resistance in Liverpool, Marseilles, and New Orleans.

**Partha Mitter** is Emeritus Professor of Art History at University of Sussex. His research focuses on connections between Indian art and national identity. He is the author of *Much Maligned Monsters. A History of European Reactions to Indian Art* (Clarendon Press, 1977); *Art and Nationalism in Colonial India, 1850-1922* (Cambridge University Press, 1994); and *The Triumph of Modernism: Indian Artists and the Avant-garde 1922-1947* (University of Chicago Press, 2007).

**Les Moran** is Professor of Law, Birkbeck College, University of London. He has written and researched extensively on matters relating to sexuality and law, criminal justice, with particular reference to hate crime, law and visual culture and the judiciary. He has a keen interest in multidisciplinary and empirical legal research. He works on law and television, law and architecture. He is a member of JILC (Justice Image, Language, Culture) a research laboratory to promote the study of images of justice based at the University of Paris 8, France. He is the author of *The Homosexual(ity) of Law*, Routledge, 1996.

**Nicola Pratt** is Associate Professor in the Department of Politics and International Studies, University of Warwick. Her research and teaching interests are located in the intersections between the politics of the Middle East and feminist international relations theory. In my research, I am particularly interested in the ways in which 'ordinary people' are shaped by and also influence national and international politics—particularly, democratization, peace and security. She is the author of with Nadjie Al-Ali of *What Kind of Liberation? Women and the Occupation of Iraq*, Berkeley: University of California Press, 2009.

**Nirmal Puwar** is Senior Lecturer at Goldsmiths College, University of London. Member of the [Feminist Review editorial collective](#) since 2000 and Programme Associate of the Leverhulme Funded study of Gendered Ceremony & Ritual in Parliament. She is the author of 2004.*Space Invaders: race, gender and bodies out of place*. Berg and with Bhatia, Nandi and Mast, J., eds. 2003.*Fashion and Orientalism*. London: Berg.



# Biographies

**Shirin M. Rai** is a Professor in the department of Politics and International Studies. She is also a Visiting Professorial Fellow at the Gender Institute, London School of Economics. She has directed a Leverhulme Trust funded programme on Gendered Ceremony and Ritual in Parliament (2007-2011). Her research interests are in gendered performance and politics, gender and political institutions and gender and the political economy of development. She is the author of *The Gender Politics of Development* (2008, Zed Books/Zubaan Publishers) and editor of *Ceremony and Ritual in Parliament* (2010).

**Michael Saward** is Professor of Politics at the Open University. He will join University of Warwick in October 2012. He has published widely on democracy, representation and citizenship, focussing on the links between theory and practice. Recent themes include new ways of looking at political representation, in his book *The Representative Claim* (Oxford University Press 2010). His editorial work has included the four-volume collection *Democracy: Key Concepts in Political Science*, published by Routledge in 2007, and *Democratic Innovation: Deliberation, Representation and Association* (Routledge 2000).

**Jean-Christophe Sevin** is a sociologist at the Centre Norbert Elias, Marseille specializing in the dynamics of cultural forms and social processes. He has researched contemporary approaches and practices of musical experience. His publications include : « La rencontre avec la techno : des parcours d'expériences à l'événement qui constitue l'amatteur », in Olivier Roueff et Anthony Pecqueux (eds.), *Ecologie sociale de l'oreille. Enquêtes sur l'expérience musicale*, Paris, éditions de l'EHESS, 2009 ; « S'attacher Courbet » in : *Le sens de l'usine. Art, public, habitants*, Saskia Cousin, Emilie Da Lage, François Debruyne, David Vandiedonck ed. Paris, CREAPHIS, 2008.

**Maria Tamboukou** (BA, MA, PhD) is Professor of Feminist Studies and Co-editor of *Gender and Education*. Her research activity develops in the areas of critical feminisms, auto/biographical narratives and Foucauldian and Deleuzian analytics. Writing feminist genealogies is the central focus of her work. Recent publications include the monographs *In the Fold between Power and Desire: Women Artists' Narratives*; *Nomadic Narratives: Gwen John's Letters and Paintings*; *Visual Lives: Carrington's Letters, Drawings and paintings* and the co-edited collections: *Doing Narrative Research and Beyond Narrative Coherence*. Maria is currently working with epistolary narratives on love and agonistic politics and on a genealogy of the seamstress, a British Academy funded project looking into auto/biographical narratives of home-based dressmakers and women working in the garment industry.

**Rashmi Varma** is Associate Professor in the Department of English and Comparative Literary Studies, University of Warwick. Her research interests include: the postcolonial city, postcolonial Indian and African theory, literature and culture, feminism in a global context, representations of indigeneity in postcolonial India, and the theory of world literature. She is the author of *The Postcolonial City and its Subjects: London, Nairobi, Bombay* (Routledge, 2011) and co-edited with Robyn Warhol, et. al. *Women's Worlds: the McGraw-Hill Anthology of Women's Writing in English Across the Globe* (2008).

**Nick Vaughan-Williams** is Associate Professor of International Security, Department of Politics and International Studies, University of Warwick. His research is located in International Relations (IR), critical security studies, and contemporary political theory. Most of his work has focused on the changing nature of borders in global politics, and the conceptual problems this poses for theorists of IR, security studies, and political geography. He is the author of *Border Politics: The Limits of Sovereign Power* (Edinburgh University Press, 2009, 2012); *Critical Security Studies: An Introduction*, co-authored with Columba Peoples (London and New York: (Routledge, 2010) and *Critical Theorists and International Relations*, co-edited with Jenny Edkins (Routledge, 2009).



## SIMONETTA FALASCA ZAMPONI

### Books

(2011) *Rethinking the Political: The Sacred, Aesthetic Politics, and the Collège de Sociologie* (Montreal: McGill-Queen's University Press).

(1997) *Fascist Spectacle: The Aesthetics of Power in Mussolini's Italy* (Berkeley: University of California Press).

### Articles

(2008) Fascism and Aesthetics? in *Constellations* (special issue on Theories of Fascism), vol. 15 (no. 3).

(2007) 'Mussolini's Self-Staging?' in Nikola Doll and Hans-Jörg Czech (eds.), *Kunst und Propaganda im Streit der Nationen 1930-1950, Ausstellungskatalog* (Dresden: Sandstein Verlag).

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## CHRISTINE BATTERSBY

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