

Para Platforms On The Spatial Politics Of Right Wing Populism Sternberg Press

[#para platforms](#) [#spatial politics](#) [#right-wing populism](#) [#digital politics](#) [#populist movements](#)

Explore the profound influence of para platforms on the spatial politics of right-wing populism. This critical examination delves into how digital and physical spaces are manipulated to amplify populist narratives, analyzing the mechanisms by which power is exerted and contested within these unique political landscapes, as published by Sternberg Press.

Our platform ensures every textbook is original, verified, and aligned with academic standards.

We appreciate your visit to our website.

The document Right Wing Populism Analysis is available for download right away. There are no fees, as we want to share it freely.

Authenticity is our top priority.

Every document is reviewed to ensure it is original.

This guarantees that you receive trusted resources.

We hope this document supports your work or study.

We look forward to welcoming you back again.

Thank you for using our service.

This is among the most frequently sought-after documents on the internet.

You are lucky to have discovered the right source.

We give you access to the full and authentic version Right Wing Populism Analysis free of charge.

Para-Platforms

An investigation of the social, spatial, and material reality of right-wing populism. Para-Platforms investigates the social, spatial, and material reality of right-wing populism. Three case studies—presented in a symposium organized by Markus Miessen at the Gothenburg Design Festival in November 2017—form the core from which this collection of essays has grown: journalist Hannes Grassegger on Trump and Brexit; architectural theorist Stephan Trüby on spaces of right-wing extremism in Germany; and Christina Varvia on Forensic Architecture's investigation of the murder of Halit Yozgat, a young German man of Turkish descent, at the hands of a far-right group in 2006. The presentations are reproduced along with the ensuing conversations with Miessen and the audience members. An essay by anthropologist Mahmoud Keshavarz opens the book by discussing the capacity of design to create the conditions for certain politics. Among the other theoretical, artistic, and historical contributions, editor Zoë Ritts interviews artist Wolfgang Tillmans regarding his pro-EU poster series, the ongoing project truth study centre, and guest-edited volume What Is Different? The volume concludes with a comic by artist Liam Gillick animating a block of granite—culled from the Swedish quarry responsible for extracting the red granite intended for the Third Reich's architectural ambitions—as the messiah of spatial and material politics.

The Violence of Participation

Is Europe a place, a space, or a temporary community of shared interests? As a political space, Europe is as conflictual as its debated constitution. It is a construct that must be continuously negotiated, and its longing for an architecture of strategic encounters parallels an increasing economical power of the private sector, while the sovereignty of European nation states attenuate. This book, edited by London-based architect and author Markus Miessen, marks an extension of the discursive space he has produced as contribution to the 2007 Lyon Biennial. He has pulled together a heterogeneous group

of interlocutors to lead conversations on alternative notions of participation, the inconsistency between democratic concepts, and what it means to live in Europe today"--Publisher's website.

The Populism Catalogue

Despite its exploration of the connection between political rhetoric and artistic expression, the project does not aim to illustrate its theme through 'populist art'. Instead, the artists in the exhibitions deal with populist sentiments and ideologies of our time through sub-themes such as the mass media projection of politics; market populism and cultural industries; group and corporate identities; representations and spaces of 'the people'; law, order and security; religious and moral controversy; nationalism and xenophobia. But all the artists share a common populist premise in their unwillingness to accept the old opposition between mass and elite culture, and their desire to investigate the forms of politics - the dreams of democracy and its remodelling - that are being produced in contemporary society"

East Coast Europe

¿East Coast Europe¿, which took place during Spring 2008, is a project about the perceptions of contemporary European identity and its relation to spatial practices and international politics. The title ¿East Coast Europe¿ is a word play. ¿Europe¿ in the title is the central topic for investigation, its contemporary culture, expansion, and its status as a continuing social project. ¿East Coast¿ refers to two distinct edges of Europe, both real and imaginary ¿the geographical East Coast of the United States of America and the political ¿East Coast¿ of the European Union. The project invited leading figures in culture and politics from the two east coasts¿of the United States of America, and of the countries in the European Union and its vicinity to comment on their perception of Europe today. East Coast Europe dives into the urgent details of a dense network of contemporary experience of the European Union¿s extensive exchange of knowledge, people, and goods with the East Coast of the United States and also with its own eastern border. What are its challenges and possibilities for social, political and spatial practices? With contributions by Can Altay, Marina Abramovi , Paddy Ashdown, Zdenka Badovinac, Katherine Carl, Eda ufer, Reinier de Graaf, Mladen Dolar, Lisa Farjam, Srdjan Jovanovi Weiss, Carin Kuoni, Zak Kyes, Jacques Le Goff, Aaron Levy, Genevieve Maitland Hudson with Cyril Blanc, Markus Miessen, Viktor Misiano, Miran Mohar, Shamim Momin, Hans Ulrich Obrist, Orchard, Dan Perjovschi, Marjetica Potr , Neboj¿a ¿eri Shoba, Michael Shamiyeh, Erzen Shkololli, Taryn Simon, Nedko Solakov, Alenka Suhadolnik, Milica Tomi , Kazys Varnelis, Felix Vogel, Borut Vogelnik, Jordan Wolfson, and Sislej Khafa.

Forensis

The role of material forensics in articulating new notions of the public truth of political struggle, violent conflict, and climate change are the focus of Forensis, the HKW exhibition catalog based on the theories of Eyal Weizman. - The concept of forensis was developed as a research project by Goldsmiths College, Centre for Research Architecture by theorist Eyal Weizman. The project is the subject of a major exhibition at the Haus der Kulturen der Welt (HKW) and catalog cum theoretical reader presenting the findings and contributions of over 20 influential architects, artists, filmmakers, and academics. Forensis, (Latin for pertaining to the forum) argues for the role of material forensics as central to the interpretation of the ways in which states police and govern their subjects. Forensics engages struggles for justice across frontiers of contemporary conflict through the study of how technology mediates the testimony of material objects such as bones, ruins, toxic substances, etc. In the hopes of unlocking forensics potential as a political practice, the project participants present innovative investigations aimed at producing new kinds of evidence for use by international prosecutorial teams, political organizations, NGOs, and the UN.

Black Transparency

A Google executive once said: "If you want to liberate a society just give them the Internet." But how does one liberate a society that already has the Internet? Publicly, modern government adheres to the twin ideals of institutional transparency and personal privacy. In reality, while citizens are subjected to mass surveillance, government practice goes unchecked. A new generation has taken to the Internet to defend the right to governance without secrets. From Bradley Manning and WikiLeaks to LulzSec and Anonymous, from the Icelandic Modern Media Initiative to the revelations of Edward Snowden, a coalition is breaking through the secrecy that lies at the core of the modern state. The story gets more complex when open government is contrasted with black transparency, and when a geopolitical rift

between the West and Russia becomes the dividing line for whistleblowers and transparency activists seeking refuge. What is transparency for one may be propaganda for the other.

Perhaps it is High Time for a Xeno-architecture to Match

"Our decision to start the series of conversations with you is based on your implementation of the "xeno" in your perspective practices. Perhaps it is high time for a xeno-architecture to match aims to unpack the prefix xeno, probing what it entails -not merely rhetorically but also as a means of practice- in an attempt to bring the ideas it contains more concretely into the domain of architecture. It proposes to link the more philosophical discussions on the notion of xeno with the questions of instrumentalization and governance that are necessarily involved in the praxis and geopolitics of architecture. And it relates the significance of legal architectures and technologically driven transformations in the metaphysics of law back to the agenda of xeno-architecture."

Hito Steyerl

Hito Steyerl is rightly considered one of the most exciting artists working today who speculates on the impact of the Internet and digitization on the fabric of our everyday lives. Her films and writings offer an astute, provocative, and often funny analysis of the dizzying speed with which images and data are reconfigured, altered, and dispersed, many times over, accelerating into infinity or crashing into oblivion. Published to accompany the artist's survey exhibitions at the Van Abbemuseum, Eindhoven, and the Institute of Modern Art, Brisbane, this book gathers a series of essays and close readings of Steyerl's films from the past ten years. Newly commissioned texts by Sven Lütticken, Karen Archey, Ana Teixeira Pinto, and Nick Aikens, alongside writings by Thomas Elsaesser, Pablo Lafuente, David Riff, and Steyerl, are spliced with over one hundred pages of color stills. This publication is a charged slideshow of the artist's extraordinary investigations into the status, circulation, and materiality of images.

Brexit and Beyond

Brexit will have significant consequences for the country, for Europe, and for global order. And yet much discussion of Brexit in the UK has focused on the causes of the vote and on its consequences for the future of British politics. This volume examines the consequences of Brexit for the future of Europe and the European Union, adopting an explicitly regional and future-oriented perspective missing from many existing analyses. Drawing on the expertise of 28 leading scholars from a range of disciplines, *Brexit and Beyond* offers various different perspectives on the future of Europe, charting the likely effects of Brexit across a range of areas, including institutional relations, political economy, law and justice, foreign affairs, democratic governance, and the idea of Europe itself. Whilst the contributors offer divergent predictions for the future of Europe after Brexit, they share the same conviction that careful scholarly analysis is in need – now more than ever – if we are to understand what lies ahead for the EU. Praise for *Brexit and Beyond* 'a wide-ranging and thought-provoking tour through the vagaries of British exit, with the question of Europe's fate never far from sight...Brexit is a wake-up call for the EU. How it responds is an open question—but respond it must. To better understand its options going forward you should turn to this book, which has also been made free online.' Prospect Magazine 'This book explores wonderfully well the bombshell of Brexit: is it a uniquely British phenomenon or part of a wider, existential crisis for the EU? As the tensions and complexities of the Brexit negotiations come to the fore, the collection of essays by leading scholars will prove a very valuable reference for their depth of analysis, their lucidity, and their outlining of future options.' - Kevin Featherstone, Head of the LSE European Institute, London School of Economics 'Brexit and Beyond is a must read. It moves the ongoing debate about what Brexit actually means to a whole new level. While many scholars to date have examined the reasons for the British decision to leave, the crucial question of what Brexit will mean for the future of the European project is often overlooked. No longer. *Brexit and Beyond* bundles the perspectives of leading scholars of European integration. By doing so, it provides a much needed scholarly guidepost for our understanding of the significance of Brexit, not only for the United Kingdom, but also for the future of the European continent.' - Catherine E. De Vries, Professor in the department of Government, University of Essex and Professor in the department of Political Science and Public Administration Free University Amsterdam 'Brexit and Beyond provides a fascinating (and comprehensive) analysis on the how and why the UK has found itself on the path to exiting the European Union. The talented cast of academic contributors is drawn from a wide variety of disciplines and areas of expertise and this provides a breadth and depth to the analysis of Brexit that is unrivalled. The volume also provides large amounts of expert-informed speculation on the future of both the EU and

UK and which is both stimulating and anxiety-inducing.' -Professor Richard Whitman, Head of School, Professor of Politics and International Relations, Director of the Global Europe Centre, University of Kent

When is the Digital in Architecture?

But it's not just about articulating a variety of responses. Asking a question like "When is the digital in architecture?" can produce millions of stories in response and millions of digressions and redirections that narrow in focus and change geographies, producing a Tristram Shandy of the digital as the CCA continues to build its digital archive and make it increasingly accessible to researchers. If this novel of digressions is distributed across future research projects and extended with studies of new archival material, so much the better for the reader, in our opinion.

Radicalizing Care

Critical theoretical essays, case studies, and manifestos offer insights from diverse contexts and geographies of feminist and queer care ethics. What happens when feminist and queer care ethics are put into curating practice? What happens when the notion of care based on the politics of relatedness, interdependence, reciprocity, and response-ability informs the practices of curating? Delivered through critical theoretical essays, practice-informed case studies, and manifestos, the essays in this book offer insights from diverse contexts and geographies. These texts examine a year-long program at Schwules Museum Berlin focused on the perspectives of women, lesbian, inter, non-binary and trans people at Schwules Museum Berlin; the formation of the Queer Trans Intersex People of Colour Narratives Collective in Brighton; Métis Kitchen Table Talks, organized around indigenous knowledge practices in Canada; complex navigations of motherhood and censorship in China; the rethinking of institutions together with First Nations artists in Melbourne; the reanimation of collectivity in immigrant and diasporic contexts in welfare state spaces in Vienna and Stockholm; struggles against Japanese vagina censorship; and an imagined museum of care for Rojava. Strategies include crippling and decolonizing as well as emergent forms of digital caring labor, including curating, hacking, and organizing online drag parties for pandemic times. Contributors Nataša Bachelez-Petrešin, Edna Bonhomme, Birgit Bosold, Imayna Caceres, Pêdra Costa, COVEN BERLIN, Nika Dubrovsky, Lena Fritsch, Vanessa Gravenor, Julia Hartmann, Hitomi Hasegawa, Vera Hofmann, Hana Jane ková, K\are: Agnieszka Habraschka and Mia von Matt, Gilly Karjevsky, Elke Krasny, Chantal Küng, Sophie Lingg, Claudia Lomoschitz, Cathy Mattes, Elizaveta Mhaili, Jelena Mici , Carlota Mir, Fabio Otti, Ven Paldano, Nina Prader, Lesia Prokopenko, Patricia J. Reis, Elif Sarican, Rosario Talevi, Amelia Wallin, Verena Melgarejo Weinandt, Stefanie Wuschitz.

The Politics of Contemporary Art Biennials

Contemporary art biennials are sites of prestige, innovation and experimentation, where the category of art is meant to be in perpetual motion, rearranged and redefined, opening itself to the world and its contradictions. They are sites of a seemingly peaceful cohabitation between the elitist and the popular, where the likes of Jeff Koons encounter the likes of Guy Debord, where Angela Davis and Frantz Fanon share the same ground with neoliberal cultural policy makers and creative entrepreneurs. Building on the legacy of events that conjoin art, critical theory and counterculture, from Nova Convention to documenta X, the new biennial blends the modalities of protest with a neoliberal politics of creativity. This book examines a strained period for these high art institutions, a period when their politics are brought into question and often boycotted in the context of austerity, crisis and the rise of Occupy cultures. Using the 3rd Athens Biennale and the 7th Berlin Biennale as its main case studies, it looks at how the in-built tensions between the domains of art and politics take shape when spectacular displays attempt to operate as immediate activist sites. Drawing on ethnographic research and contemporary cultural theory, this book argues that biennials both denunciate the aesthetic as bourgeois category and simultaneously replicate and diffuse an exclusive sociability across social landscapes.

Living as Form

'Living as Form' grew out of a major exhibition at Creative Time in New York City. Like the exhibition, the book is a landmark survey of more than 100 projects selected by a 30-person curatorial advisory team; each project is documented by a selection of colour images.

Art School

Leading international artists and art educators consider the challenges of art education in today's dramatically changed art world. The last explosive change in art education came nearly a century ago, when the German Bauhaus was formed. Today, dramatic changes in the art world—its increasing professionalization, the pervasive power of the art market, and fundamental shifts in art-making itself in our post-Duchampian era—combined with a revolution in information technology, raise fundamental questions about the education of today's artists. *Art School (Propositions for the 21st Century)* brings together more than thirty leading international artists and art educators to reconsider the practices of art education in academic, practical, ethical, and philosophical terms. The essays in the book range over continents, histories, traditions, experiments, and fantasies of education. Accompanying the essays are conversations with such prominent artist/educators as John Baldessari, Michael Craig-Martin, Hans Haacke, and Marina Abramovic, as well as questionnaire responses from a dozen important artists—among them Mike Kelley, Ann Hamilton, Guillermo Kuitca, and Shirin Neshat—about their own experiences as students. A fascinating analysis of the architecture of major historical art schools throughout the world looks at the relationship of the principles of their designs to the principles of the pedagogy practiced within their halls. And throughout the volume, attention is paid to new initiatives and proposals about what an art school can and should be in the twenty-first century—and what it shouldn't be. No other book on the subject covers more of the questions concerning art education today or offers more insight into the pressures, challenges, risks, and opportunities for artists and art educators in the years ahead. Contributors Marina Abramovic, Dennis Adams, John Baldessari, Ute Meta Bauer, Daniel Birnbaum, Saskia Bos, Tania Bruguera, Luis Camnitzer, Michael Craig-Martin, Thierry de Duve, Clémentine Deliss, Charles Esche, Liam Gillick, Boris Groys, Hans Haacke, Ann Lauterbach, Ken Lum, Steven Henry Madoff, Brendan D. Moran, Ernesto Pujol, Raqs Media Collective, Charles Renfro, Jeffrey T. Schnapp, Michael Shanks, Robert Storr, Anton Vidokle

City Regions and Devolution in the UK

ePDF and ePUB available Open Access under CC-BY-NC licence. In recent years, the 'city region' has seen a renaissance as the de facto spatial centre of governance for economic and social development. Rich in case study insights, this book provides a critique of city-region building and considers how governance restructuring shapes the political, economic, social and cultural geographies of devolution. Reviewing the Greater Manchester, Sheffield, Swansea Bay City Regions, Cardiff Capital Region and the North Wales Growth Deal, the authors address the tensions and opportunities for local elites and civil society actors. Based on original empirical material, situated within cutting edge academic and policy debates, this book is a timely and lively engagement with the shifting geographies of economic and social development in Britain.

Don't Follow the Wind

Documenting an invisible, inaccessible exhibition within the radioactive Fukushima exclusion zone. The twelfth volume of the Critical Spatial Practices series focuses on "Don't Follow the Wind," the acclaimed collaborative project situated in Fukushima's radioactive exclusion zone. The book explores the long-term environmental crisis in the coastal Japanese region through this ongoing, inaccessible exhibition, which maintains traces of human presence amid the fallout of the March 2011 nuclear reactor meltdown that displaced entire towns. What can art do in a continuing catastrophe when destruction and contamination have made living impossible? The exhibition is located inside the exclusion zone, an evacuated radioactive area established after the nuclear disaster that forcibly separated residents from their homes, land, and community. In cooperation with former residents, participating artists installed newly commissioned works at sites in the exclusion zone. Although the exhibition opened in March 2015, the zone is still inaccessible to the public—the exhibition, like the radiation, is virtually invisible. The exhibition can only be viewed when restrictions are lifted and people are permitted to return. This might take several years or decades—a period that could extend beyond our lifetime. While nuclear contamination has displaced and ruptured communities, new temporary and translocal formations have emerged among the residents who have lent their sites, other former residents collaborating on the project, and the artists, curators, and cultural workers. This book includes new texts by feminist theorist Silvia Federici, art historians Noi Sawaragi and Sven Lütticken, and political philosopher Jodi Dean. The project was codeveloped and curated by the collective Don't Follow the Wind, whose members include Chim'Pom, Kenji Kubota, Eva & Franco Mattes, and Jason Waite. The participating artists include Ai Weiwei, Chim'Pom, Nikolaus Hirsch & Jorge Otero-Pailos, Meiro Koizumi, Eva & Franco Mattes, Grand

Guignol Mirai, Aiko Miyanaga, Ahmet Ö üt, Trevor Paglen, Taryn Simon, Nobuaki Takekawa, and Kota Takeuchi.

The Democratic Courthouse

The Democratic Courthouse examines how changing understandings of the relationship between government and the governed came to be reflected in the buildings designed to house the modern legal system from the 1970s to the present day in England and Wales. The book explores the extent to which egalitarian ideals and the pursuit of new social and economic rights altered existing hierarchies and expectations about how people should interact with each other in the courthouse. Drawing on extensive public archives and private archives kept by the Ministry of Justice, but also using case studies from other jurisdictions, the book details how civil servants, judges, lawyers, architects, engineers and security experts have talked about courthouses and the people that populate them. In doing so, it uncovers a changing history of ideas about how the competing goals of transparency, majesty, participation, security, fairness and authority have been achieved, and the extent to which aspirations towards equality and participation have been realised in physical form. As this book demonstrates, the power of architecture to frame attitudes and expectations of the justice system is much more than an aesthetic or theoretical nicety. Legal subjects live in a world in which the configuration of space, the cues provided about behaviour by the built form and the way in which justice is symbolised play a crucial, but largely unacknowledged, role in creating meaning and constituting legal identities and rights to participate in the civic sphere. Key to understanding the modern-day courthouse, this book will be of interest to scholars and students in all fields of law, architecture, sociology, political science, psychology and criminology.

Truth is Concrete

X93;Truth is concrete" collects 100 strategies by artists, activists and theorists, mapping the broad field of engaged art and artistic activism today. Additional essays focus on the philosophy, structures and modalities behind the many fights to make this world a better place.

Pop Or Populus

The alienation between modern high culture and its public is a fundamental conflict of art. This book develops a theory of contemporary art in response to our moment, when artists and critics must respond to art's unprecedented popularity. Close readings of Friedrich Nietzsche, Jacques Rancière, Theodor W. Adorno, Clement Greenberg, Benjamin Buchloh, and Boris Groys provide the theoretical framework to comprehend a dialectic of art propelled by tension between the enduring history of art and the domineering presence of mass culture. "In dialogue with some of the most interesting modern and contemporary philosophical figures, Bettina Funcke traces the divisions and alternations in twentieth-century art between high and low engagements with popular forms. She reveals fascinatingly how twentieth-century artists not only seek to engage the people but also problematize 'the people' as a political and cultural construct." -- Michael Hardt, co-author of *Empire* and *Multitude* "In this far-ranging, muscular book, Bettina Funcke persuasively argues for a renewed attention to the dialectical relationship between high culture and mass culture. Against the notion that the two domains have become wholly indistinguishable, Funcke posits a stubborn, even agonistic sphere still discernable between them; in her account, it is the praxis of 'contemporary art' that both embodies and reflects upon this condition. Skillfully delivering a complex history of the longstanding, slippery debates around hierarchical and repressive structures of culture, Funcke moves through two centuries of philosophical and art historical discourse. Tending to canonical--and often contradictory--premises by authors including Buchloh, Derrida, Foucault, and Greenberg and to still-ambiguous and heavily debated artistic practices like those of Beuys and Warhol, Funcke's analysis extends, with great implication, into the philosophical and artistic details of our own moment. In *Pop or Populus*, Funcke delivers a cohesive, suggestive narrative that takes up the central issues of contemporary culture and refuses to consider any history a closed case." --Johanna Burton, art historian and critic, Associate Director and Senior Faculty, Whitney Museum of American Art Independent Study Program, New York Bettina Funcke studied philosophy, art history, and media theory at the Hochschule für Gestaltung/ZKM, Karlsruhe, Germany, and has lectured at Bard College, Columbia University, Yale University, and the ZKM. Her writings have been published widely, both in artist monographs and magazines including *Afterall*, *Artforum*, *Bookforum*, *Public*, and *Texte zur Kunst*. A co-founder of The Leopard Press and

the Continuous Project group, Funcke has worked as an editor at Dia Art Foundation and recently as Senior Editor U.S., Parkett. Translated from the German by Warren Niesluchowski

Making Home(s) in Displacement

Making Home(s) in Displacement critically rethinks the relationship between home and displacement from a spatial, material, and architectural perspective. Recent scholarship in the social sciences has investigated how migrants and refugees create and reproduce home under new conditions, thereby unpacking the seemingly contradictory positions of making a home and overcoming its loss. Yet, making home(s) in displacement is also a spatial practice, one which intrinsically relates to the fabrication of the built environment worldwide. Conceptually the book is divided along four spatial sites, referred to as camp, shelter, city, and house, which are approached with a multitude of perspectives ranging from urban planning and architecture to anthropology, geography, philosophy, gender studies, and urban history, all with a common focus on space and spatiality. By articulating everyday homemaking experiences of migrants and refugees as spatial practices in a variety of geopolitical and historical contexts, this edited volume adds a novel perspective to the existing interdisciplinary scholarship at the intersection of home and displacement. It equally intends to broaden the canon of architectural histories and theories by including migrants' and refugees' spatial agencies and place-making practices to its annals. By highlighting the political in the spatial, and vice versa, this volume sets out to decentralise and decolonise current definitions of home and displacement, striving for a more pluralistic outlook on the idea of home.

Digital Passages: Migrant Youth 2.0

Increasingly, young people live online, with the vast majority of their social and cultural interactions conducted through means other than face-to-face conversation. How does this transition impact the ways in which young migrants understand, negotiate, and perform identity? That's the question taken up by Digital Passages: Migrant Youth 2.0, a ground-breaking analysis of the ways that youth culture online interacts with issues of diaspora, gender, and belonging. Drawing on surveys, in-depth interviews, and ethnography, Koen Leurs builds an interdisciplinary portrait of online youth culture and the spaces it opens up for migrant youth to negotiate power relations and to promote intercultural understanding.

The Democratization of Artificial Intelligence

After a long time of neglect, Artificial Intelligence is once again at the center of most of our political, economic, and socio-cultural debates. Recent advances in the field of Artificial Neural Networks have led to a renaissance of dystopian and utopian speculations on an AI-rendered future. Algorithmic technologies are deployed for identifying potential terrorists through vast surveillance networks, for producing sentencing guidelines and recidivism risk profiles in criminal justice systems, for demographic and psychographic targeting of bodies for advertising or propaganda, and more generally for automating the analysis of language, text, and images. Against this background, the aim of this book is to discuss the heterogeneous conditions, implications, and effects of modern AI and Internet technologies in terms of their political dimension: What does it mean to critically investigate efforts of net politics in the age of machine learning algorithms?

Displacements

In architectural history, just as in global politics, refugees have tended to exist as mere human surplus; histories of architecture, then, have usually reproduced the nation-state's exclusion of refugees as people out of place. Andrew Herscher's *Displacements: Architecture and Refugee*, the ninth book in the Critical Spatial Practice series, examines some of the usually disavowed but arguably decisive intersections of mass-population displacement and architecture—an art and technology of population placement—through the twentieth century and into the present. Posing the refugee as the preeminent collective political subject of our time, *Displacements* attempts to open up an architectural history of the refugee that could refract on the history of architecture and the history of the refugee alike. Critical Spatial Practice 9 Edited by Nikolaus Hirsch, Markus Miessen Featuring artwork by Omer Fast

Solution 196-213

Solution 196-213: United States of Palestine-Israel is an anthology of texts proposing a doable solution for the region. With contributors based in Ramallah and Tel Aviv-Jaffa, Beirut and Jerusalem, New York

and Bethlehem, Nazareth and Warsaw, the book offers solutions that will make life better, and proposes ways to do it. "Solution" is a tricky term especially in relation to the ongoing newspeak of the last two decades in Palestine-Israel. In their contributions for this book, Sandi Hilal, Alessandro Petti, and Eyal Weizman suggest revisiting the term "decolonization," "in order to maintain a distance from the current political terms of a 'solution' to the Palestinian conflict and its respective borders. The one-, two- and now three-state solutions seem equally entrapped in a 'topdown' perspective, each with its own self-referential logic." Unlike previous books in the Solution series, this book invited several writers from the region to suggest specific and doable solutions for today. This is mainly since it seems absurd to present a one-man master plan for Palestine-Israel. In many senses, such master plans (whether they take a colonial, Zionist or other meta-narrative lead) have been the mold of the problem in the region for at least the last 150 years. The idea is therefore to rethink the different antagonisms that structure our ways of resistance and compliance: to rethink Semitism and 1948, rethink identity and territory, rethink resistance and memory, rethink democracy and state, rethink Zionism and decolonization, rethink refugee and property, rethink religion and solution. Solution Series edited by Ingo Niermann Contributors Tal Adler/Osama Zatar, Asma Agbarieh-Zahalka, Maayan Amir/Ruti Sela, Ariella Azoulay, Yael Bartana/Sebastian Cichocki, Raji Bathish, Itzhak Benyamini, Sari Hanafi, Sandi Hilal/Alessandro Petti/Eyal Weizman, Yazan Khalili, Ohad Meromi/Joshua Simon, Norma Musih, Ingo Niermann, Noam Yuran

The Nightmare of Participation

Including an introduction by Eyal Weizman, a conversation with Chantal Mouffe, an interview by Hans Ulrich Obrist, and post-scripts by Bassam El Baroni, Jeremy Beaudry, and Carson Chan. Welcome to Harmonistan! Over the last decade, the term "participation" has become increasingly overused. When everyone has been turned into a participant, the often uncritical, innocent, and romantic use of the term has become frightening. Supported by a repeatedly nostalgic veneer of worthiness, phony solidarity, and political correctness, participation has become the default of politicians withdrawing from responsibility. Similar to the notion of an independent politician dissociated from a specific party, this third part of Miessen's "Participation" trilogy encourages the role of what he calls the "crossbench practitioner," an "uninterested outsider" and "uncalled participator" who is not limited by existing protocols, and who enters the arena with nothing but creative intellect and the will to generate change.

Social Housing - Housing the Social

This publication examines ongoing transformations in social housing and asks how these transformations are reflected in the aspirations and practices of artists. It investigates the role of cultural practice in the organization of the public domain.

Respublika!: Experiments in the performance of participation and democracy

Publication following NeMe's project

Exhibiting the Past

With respect to public issues, history matters. With the worldwide interest for historical issues related with gender, religion, race, nation, and identity, public history is becoming the strongest branch of academic history. This volume brings together the contributions from historians of education about their engagement with public history, ranging from musealisation and alternative ways of exhibiting to new ways of storytelling.

Methods of Critical Discourse Studies

This is a sophisticated and nuanced introduction to critical discourse analysis (CDA) that covers a range of topics in an accessible, engaging style. With international examples and an interdisciplinary approach, readers gain a rich understanding of the many angles into critical discourse analysis, the fundamentals of how analysis works and examples from written texts, online data and images. This new edition: expands coverage of multimodality adds two new chapters on social media and analysis of online data supports learning with a guided introduction to each chapter includes a new and extended glossary Clearly written, practical and rigorous in its approach, this book is the ideal companion when embarking on research that focuses on discourse and meaning-making.

Resistance

All around the world and throughout history, resistance has played an important role - and it still does. Some strive to raise it to cause change. Some dare not to speak of it. Some try to smother it to keep a status quo. The contributions to this volume explore phenomena of resistance in a range of historical and contemporary environments. In so doing, they not only contribute to shaping a comparative view on subjects, representations, and contexts of resistance, but also open up a theoretical dialogue on terms and concepts of resistance both in and across different disciplines. With contributions by Micha Brumlik, Peter McLaren, and others.

Deleuze, Marx and Politics

A critical and provocative exploration of the political, conceptual and cultural points of resonance between Deleuze's minor politics and Marx's critique of capitalist dynamics, engaging with Deleuze's missing work, *The Grandeur of Marx*. This book explores the core categories of communism and capital in conjunction with a wealth of contemporary and historical political concepts and movements - from the lumpenproletariat and anarchism, to Italian autonomia and Antonio Negri, immaterial labour and the refusal of work. This book will serve as an introduction to Deleuze's politics and the contemporary vitality of Marx for students and will challenge scholars in the fields of social and political theory, sociology and cultural studies.

Artist at Work, Proximity of Art and Capitalism

The main affirmation of artistic practice must today happen through thinking about the conditions and the status of the artist's work. Only then can it be revealed that what is a part of the speculations of capital is not art itself, but mostly artistic life. *Artist at Work* examines the recent changes in the labour of an artist and addresses them from the perspective of performance.

The Migration Conference 2019 - Book of Abstracts and Programme

We're pleased to welcome you to the Department of Political Science at the University of Bari "Aldo Moro" for the 7th Migration Conference. The conference is the largest scholarly gathering on migration with a global scope. Human mobility, economics, work, employment, integration, insecurity, diversity and minorities, as well as spatial patterns, culture, arts and legal and political aspects appear to be key areas in the current migration debates and research. Throughout the program of the Migration Conference you will find various key thematic areas covered in 598 presentations by 767 contributors coming from all around the world, from Australia to Canada, China to Colombia, Brazil to Korea, and South Africa to Norway. We are proud to bring together experts from universities, independent research organisations, governments, NGOs and the media. We are also proud to bring you opportunities to meet with some of the leading scholars in the field. This year invited speakers include Fiona B. Adamson, Markus Kotzur, Philip L. Martin, Karsten Paerregaard, Ferruccio Pastore, Martin Ruhs, Jeffrey H. Cohen, and Carlos Vargas Silva. Although the main language of the conference is English, this year we will have linguistic diversity as usual and there will be presentations in French, Italian, Spanish and Turkish. We have maintained over the years a frank and friendly environment where constructive criticism fosters scholarship, while being nice improves networks and quality of the event. We hope to continue with this tradition and you will enjoy the Conference and Bari during your stay. We thank all participants, invited speakers and conference committees for their efforts and contribution. We also thank many colleagues who were interested in and submitted abstracts but could not make it this year. We are particularly grateful to hundreds of colleagues who served as reviewers and helped the selection process. We also thank to those colleagues who organised panels and agreed to chair parallel sessions over three days. We reserve our final thanks to the team of volunteers whose contributions have been essential to the success of the conference. In this regard, special thanks are reserved for our volunteers and team leaders Rosa, Alda, Franco, and Aldo from the University of Bari, Tuncay and Fatma from Regent's University London, Fethiye from Namik Kemal University and Vildan from Galatasaray University, Ege from Middle East Technical University, Mehari from Regent's University London, and Gizem from Transnational Press London. Our final thanks are reserved for the leaders of the University of Bari "Aldo Moro" and the Department of Political Science, President of Puglia Regional Administration and Mayor of City of Bari for hosting the Conference and for their generous support in enriching the Conference programme. Please do not hesitate to get in touch with us through the conference email (migrationscholar@gmail.com). Ibrahim Sirkeci and Michela C. Pellicani

The Migration Conference Chairs
The Migration Conference 2019
The Migration Conference

is a global venue for academics, policy makers, practitioners, students and everybody who is interested in intelligent debate and research informed discussions on human mobility and its impacts around the world. The Migration Conference 2019 is the 7th conference in the series and co-organised and hosted by the University of Bari "Aldo Moro", Italy and Transnational Press London. The Migration Conferences were launched at the Regent's Centre for Transnational Studies in 2012 when the first large scale well attended international peer-reviewed conference with a focus on Turkish migration in Europe in Regent's Park campus of Regent's University London. The migration conferences have been attended by thousands of participants coming from all around the world in London (2012), London (2014), Prague (2015), Vienna (2016), Athens (2017), Lisbon (2018), and Bari (2019).

Towards a New Enlightenment?

Addresses key issues in understanding the decade 2008-2018 and its impact on the societies of the future. Brings together the articles B28of twenty-two prestigious international experts in different fields of thought. Through an informative approach, the essays form a transversal view of today's thinking. This is the tenth title of the Open Mind essay collection published by BBVA. A27.0We are living through years of great importance, marked by the unstoppable evolution of technology, science and the information society. This book brings together twenty-two essays written by prestigious researchers from the world's leading universities on areas as diverse as crucial to our future: climate change, artificial intelligence, economics, cyber-security and geopolitics, democracy, anthropology, new media, astrophysics and cosmology, nanotechnology, biomedicine, globalisation, gender theory and the cities of the future.

The Social Question in the Twenty-First Century

At publication date, a free ebook version of this title will be available through Luminos, University of California Press's Open Access publishing program. Visit www.luminosoa.org to learn more. Want. Disease. Ignorance. Squalor. Idleness. Taken together, these comprise the "giant evils" expressed in the Social Question—first raised in mid-nineteenth-century Europe to diagnose the crises produced by the emergence of the industrial society. Due to a globalized switch to neoliberalism in the final quarter of the twentieth century, the Social Question has made a worldwide comeback. The Social Question in the Twenty-First Century maps out the linked crises across regions and countries and identifies the renewed and intensified social question as a labor issue above all. The volume includes discussions from every corner of the globe, focusing on American exceptionalism, Chinese repression, Indian exclusion, South African colonialism, democratic transitions in Eastern Europe, and other phenomena. The effects of capitalism dominating the world, the impact of the scarcity of waged work, and the acknowledgment of how the dispossessed poor bear the brunt of the crisis are all evaluated in this carefully curated volume. Both thorough and thoughtful, the book serves as collective effort to revive and reposition the Social Question, reconstructing its meaning and its politics in the world today.

The Political Philosophy of AI

Political issues people care about such as racism, climate change, and democracy take on new urgency and meaning in the light of technological developments such as AI. How can we talk about the politics of AI while moving beyond mere warnings and easy accusations? This is the first accessible introduction to the political challenges related to AI. Using political philosophy as a unique lens through which to explore key debates in the area, the book shows how various political issues are already impacted by emerging AI technologies: from justice and discrimination to democracy and surveillance. Revealing the inherently political nature of technology, it offers a rich conceptual toolbox that can guide efforts to deal with the challenges raised by what turns out to be not only artificial intelligence but also artificial power. This timely and original book will appeal to students and scholars in philosophy of technology and political philosophy, as well as tech developers, innovation leaders, policy makers, and anyone interested in the impact of technology on society.

The Curatorial

Stop curating! And think what curating is all about. This book starts from this simple premise: thinking the activity of curating. To do that, it distinguishes between 'curating' and 'the curatorial'. If 'curating' is a gamut of professional practices for setting up exhibitions, then 'the curatorial' explores what takes place on the stage set up, both intentionally and unintentionally, by the curator. It therefore refers not to the staging of an event, but to the event of knowledge itself. In order to start thinking about curating, this book takes a new approach to the topic. Instead of relying on conventional art historical narratives

(for example, identifying the moments when artistic and curatorial practices merged or when the global curator-author was first identified), this book puts forward a multiplicity of perspectives that go from the anecdotal to the theoretical and from the personal to the philosophical. These perspectives allow for a fresh reflection on curating, one in which, suddenly, curating becomes an activity that implicates us all (artists, curators, and viewers), not just as passive recipients, but as active members. As such, the Curatorial is a book without compromise: it asks us to think again, fight against sweeping art historical generalizations, the sedimentation of ideas and the draw of the sound bite. Curating will not stop, but at least with this book it can begin to allow itself to be challenged by some of the most complex and ethics-driven thought of our times.

Crossbenching

Using the analogy of the crossbencher the independent politician in the uber-conservative British House of Lords he proposes a reframing of architecture practice as one which operates on the basis of alternative and self-governing political parameters, hoping to open up a fresh debate on ways of acting politically. Preface by Austrian philosopher and political theorist Armen Avanessian, introduction by Swiss journalist and author Hannes Grassegger and Miessen, and postscript by Canadian artist, writer and designer Patricia Reed.

Graphic Design in Museum Exhibitions

Graphic Design in Museum Exhibitions offers an in-depth analysis of the multiple roles that exhibition graphics perform in contemporary museums and exhibitions. Drawing on a study of exhibitions that took place at the Victoria and Albert Museum, London, the Museum of London and the Haus der Geschichte, Bonn, Piehl brings together approaches from museum studies, design practice and narrative theory to examine museum exhibitions as multimodal narratives in which graphics account for one set of narrative resources. The analysis underlines the importance of aspects such as accessibility and at the same time problematises conceptualisations that focus only on the effectiveness of graphics as display device, by drawing attention to the contributions that graphics make towards the content on display and to the ways in which it is experienced in the museum space. Graphic Design in Museum Exhibitions argues for a critical reading of and engagement with exhibition graphic design as part of wider debates around meaning-making in museum studies and exhibition-making practice. As such, the book should be essential reading for academics, researchers and students from the fields of museum and design studies. Practitioners such as exhibition designers, graphic designers, curators and other exhibition makers should also find much to interest them in the book.

Countryside

From animals to robotization, climate change to migration, Rem Koolhaas presents a new collaborative project exploring how countryside everywhere is transforming beyond recognition. The pocketbook gathers in-depth essays spanning from Fukushima to the Netherlands, Siberia to Uganda - an urgent dispatch from this long-neglected realm, revealing its radical potential for changing everything about how we live