E1 Postcolonial Strategies of South Korean Animation: two cases of textual and industrial negotiations
Chair: Kukhee Choo, Tulane University, United States

Historically speaking, South Korean animation has had rather an ambiguous spot in the world atlas of animation production and reception. In spite of its industrial expansion since the 1970s and its technical sophistication, South Korean animation has hardly achieved the same kind of prestige and recognition as US animation has with its Disney and Pixar productions, and Japanese animation with its Ghibli features and many other auteurist titles. The fact that Korean animation is lacking a single domestic production that has attracted the same degree of global attention and popularity has often been considered symptomatic of its underdevelopment.

Instead of revisiting the same old problems of South Korean animation, this panel explores different ways of thinking about historical developments within Korean animation, arguing some of those developments as cases of strategic negotiations under postcolonial conditions. By examining bestial imageries of anti-communist children's cartoon/animation in the Cold War environment of the 1970s, and by investigating Korean animation during the heyday of anime outsourcing in the 1970s and 1980s, on both textual and industrial level, the panel offers an alternative understanding of South Korean animation as a popular discursive formation that actively deals with the postcolonial experiences of contemporary Korea. The organizer of this session is Jiwon Ahn (Keene State College, United States).

Beyond Humanity and Sovereign Species: Animality and Bestial Ambivalence in South Korean Anti-Communist Visual Culture
Yongwoo Lee, Ministry of Culture, Sports and Tourism, Republic of Korea

This paper investigates the rhetoric of mono-ethnic society, and sub-imperialism in relation to Park Chung-Hee regime’s own biopower and necropolitics by examining the representation of South Korean children’s manhwa(comics and animated films) in the 70s and 80s. As an efficient form of disseminating anti-communist ideology, the narrative structure of comics such as Ttorichangkun (1978) and The Adventure of Haedori (1981) constituted powerful propaganda for supporting dictatorial governmentality in South Korea. The paradoxical relations between figurations of the other in these anti-communist manhwa lie in their racial representation and animal characters, depicting North Koreans as demonized non-human subjects, or animality itself. Thus, this paper focalizes the popular translation of anti-communist propaganda imaginary and its implicit analogy vis-à-vis North Koreans in a derogatory fashion and “Americanized” national heroes that demonstrate a discursive displacement of human/sub-humanity and bipolar sovereignty in the form of Korean visual culture during the Cold War era.
Hyperbolic Nationalism: South Korea’s Shadow Animation Industry
Kukhee Choo, Tulane University, United States

South Korean popular culture such as K-pop and K-drama has become an integral part of the global media flow during the past decade. However, what is virtually unknown to the world is the conspicuous production of animations for South Korean audiences that existed since the 1960s, most of which were developed through South Korean animation studios "hyperbolically" mimicking popular Japanese anime titles. As the major subcontracting country to Japanese animation production (as well as to US and European cartoons), South Korea maintained its position as the third largest animation producer in the world until the end of the 1990s. The cultural economy of South Korea’s animation industry provides alternative knowledge to the “Japanese-ness” of anime through its various modalities and praxis, such as hyperbolically mimicking and nationalizing popular robot anime, which functioned as means to overcome South Korea’s position as a “shadow” to the Japanese anime industry.

E2 From Violent Backlash to Reparative Interventions
Chair: Sanna Karkulehto, University of Jyväskylä, Finland
Discussant: Rosemary Hennessy, Rice University Houston, United States

The second decade of the third millennium has seen a surge in racist and neo-nationalistic movements and public expressions all over Europe. This surge is an abrupt about-face from the social, political, and civic recognition of sexual, gender, and racialized minorities that began to emerge in the Nordic and European context in the 1990’s. The current intolerance of difference and diversity unfolds in the context of economic tensions and fractures within the European Union. This broader regional, societal and cultural situation takes expression in a range of ways in Finland and in other Nordic countries, and it is these expressions that compel the aims of this workshop.

The workshop offers a venue for studies of the contemporary public aggression and violence directed towards those who are visibly different in salient aspects of identity, with particular attention to public aggression directed at non-normative doing of gender, people of color, and non-mainstream sexualities. This aim could be realized, f.e. by analyzing Finnish, and also more broadly Nordic, cultural discourses in both print and social media, audiovisual and literary representations—constructed and shared imaginaries, and other structures that produce all the above mentioned expressions.

Even though the emphasis is on the analysis of representations of aggression, the presentations may also study counter-discourses to xeno- and homophobic, and misogynist or anti-feminist talk. The objective is to scrutinize the agency produced by ‘reparative’ discourses and interventions so as to better understand what can be done in response to the appropriation of “free speech” justifications currently adopted by those producing expressions of hatred and aggression.

Deviant Will to Knowledge: The Pandora Myth and Its ‘Reparative’ Revisions
Ilmari Leppihalme, University of Oulu, Finland

The paper discusses two different modes of feminist engagements with the classical, originally misogynist Pandora myth; the one that Laura Mulvey (1992; 1996) has written
about in her feminist psychoanalytical theory and the other that a Finnish author Ritva Ruotsalainen has constructed in her contemporary novel Pandora (1996). Mulvey’s and Ruotsalainen’s revisionist texts prove that the Pandora myth is a misogynist warning narrative implying that feminine will to knowledge is deviant, as it has potential to destabilize the masculine power of knowledge. They suggest that themes such as the ‘will to knowledge’, hiding and revealing, and surface and secret, have produced Pandora’s box as a complex epistemological metaphor and a fetishized signifier of non-normative desires, such as a woman’s desire to someone like herself, and differences, such as gender or sexual difference. Whereas the original Pandora myth reflects gendered and hierarchic constructions of philosophy, psychology and knowledge theories, the reparative retelling and visualization projects of the myth by Mulvey and Ruotsalainen introduce it as a feminist epistemological metaphor that represents women’s will to knowledge and desire for the body of another woman – and of their own. These reparative revisions reveal the strategies with which feminine will to knowledge has been hostilely rendered deviant in most Western cultures and societies.

**Slash fiction – rewriting cultural narratives, ‘repairing’ virtual space**
Sanna Karkulehto University of Jyväskylä, Finland & Tuija Virkki, University of Jyväskylä, Finland

The Internet has provided a means for widespread, self-published and uncensored circulation of erotic fiction, allowing especially women to share sexual fantasies with others. ‘Slash fiction’ is a non-for-profit genre of fan fiction written mainly by women, or, rather, by people who regard and characterize themselves as women, using appropriated characters from popular culture, and shared with other fans online (Jenkins 2013). Most of slash fiction eroticizes a homosocial relationship (Sedgwick 1984) between male protagonists of the original story and develops it into a homosexual one. In the process of rewriting the already existing cultural narratives, slash writers open up different possibilities by posing the question “what if”, typical to speculative fiction such as scifi and fantasy, to different facets of the source text: “What if these two male characters were attracted to each other? What if they become romantically involved?” (Derecho 2006). Slash authors take what popular culture offers them and queer it until they have created something that they like better. We argue that this online fantasy sharing by the slash authors does not only offer possibilities to rewrite cultural narratives and discourses of, for example gender and sexuality, but also a revolutionary, ‘reparative’ (c.f. Sedgwick 2003) virtual space, that reconsiders culturally complex topics such as representations of violence, and an alternative to the contemporary virtual space often saturated with homo- and xenophobic as well as misogynist expressions of hatred and aggression.

**E3 Images of Cultures and Nations in the European Public Spheres**
Chair: Udo Göttlich, Zeppelin University, Germany

Stereotypes and images of others as well as of ourselves as national, regional or local groups are very common in our visual and textual culture. The proposed session is interested in the changing role of these images and stereotypes of national cultures and identities for current aspects of national and transnational communication.
Presently, these images are still communicated within different sectors of society through various media. For example, entertainment media make use of cultural stereotypes by using certain stock characters; sports media attribute certain characteristics to athletes from different nations and political communication routinely evokes images of ethnic groups and nations. All these communications follow the common goals of inclusion and exclusion as they bind members of a society together and point out the differences of the others. The proposed session will focus on the construction, exchange and reception of these stereotypes and will ask for the role of such images in current communications and (European) public spheres.

Language Diversity between National and European Identity: Conflicts and Discourse Practices in the French, German, Italian and Spanish Press
Giulia Pelillo, Universität Heidelberg, Germany

“Plurilingualism is the means to assert the durability of national entities in Europe which are privileged places for the practice of citizenship”: through this, among other principles, the 2005 European Charter of Plurilingualism established a fundamental link between language diversity and European identity, challenging the centuries-old image - realistic or not - of a citizen speaking one national language within the national cultural space. The ongoing process of redefinition of “nation” and “citizenship” is reflected in the public debate on language policy.

The presentation compares discourse practices relating to language policy in the field of education in the French, German, Italian and Spanish press from 2005 to the present, examining - in a national as well as a transnational perspective - the changing images and stereotypes about the “language of the other” and mapping the conflicts arising when this foreign language (English, but also Turkish or Chinese) crosses national boundaries.

Ridiculing stereotypes. The comedic subversion of cultural and national stereotypes on German television
Martin R. Herbers, Zeppelin Universität gemeinnützige GmbH, Germany

Comical communication about ethnic groups draws heavily from established stereotypical depictions and ranges from violent attacks to light-hearted banter. Sociologically speaking, the comical communication thus establishes an in-group (those who tell the joke) and an out-group (those, who are at the bottom of the joke) and furthermore develops hegemonic structures of power, which results in consequences to the public sphere. Nevertheless, these established and fortified stereotypes can be subverted, if the members of the out-group use their stereotypical depictions in forms of comedy themselves and re-interpret them through playful subversion. Based on these assumptions, we analyze the German television comedy show StandUpMigranten, a program where members of ethnic groups perform stand-up routines about the life as a foreigner in Germany, through means of qualitative content analysis with regard to the established and subverted stereotypes and draw conclusions to the theory of the public sphere.

Symbolic power: museums, national identities and intercultural encounters
Lilia Abadia, University of Nottingham/CAPES Foundation, United Kingdom/Brazil
National identities and intergroup relationships remain issues of concern both for the public and academics in many scientific disciplines. The recent social and political configuration of European states, dictated by recent waves of immigration, globalisation and economic instability among other factors, have highlighted various aspects of multicultural interaction and cultural encounters. Consequently, there has been a negotiation of meanings regarding the representation of minority groups in many social spheres. In this paper we seek to analyse how museums have been addressing some of the issues arising from inter-group relations. Firstly, we will focus on how European, and specifically Portuguese, museums are (re)constructing their 'national' identity(ies) narratives; secondly, how their national identity narrative relates to hetero-representation of minority groups; and finally, which stereotypes have been reinforced or deconstructed in their narratives. Thus, we aim to better understand some symbolic (re)constructions and transmission of stereotypes.

Changes of the agenda of Roma people representation in the Czech main tv news since the year 2000
Renata Sedlakova, University Palacky, Czech Republic

Media are key agents in the process of the construction of social reality in the society of late modernity. They have a potential to contribute to discrimination or inclusion of different social group’s members. Author analyses changes in the media agenda of the representation of Roma people in the main nationwide television news services of the Czech television (television of public service) since 2000. How changed the dominant image of Roma people in the tv news in that period? Which stereotypes remained and which appear as new one? How is their otherness highlighted and division of us and them created in the news? Paper presents findings based on the research conducted via quantitative content analysis on data from the year 2004, 2008 and 2012.

E4 Performing Identities in Film and Literature
Chair: Justyna Fruzińska, University of Lodz, Poland

The Panel concerns different practices of (re)gaining and (re)constructing one’s identity, both on a collective (transnational/national/tribal) and individual level. It is worth noting that realizing one’s identity on the individual level is at times deeply entwined with a given social/tribal reality. The Panel is devoted to the performative aspect of identity; to the process of self-assertion and self-identification. Bearing in mind Zygmunt Bauman’s concept of “liquid identity”, we might speak of (re)defining and (re)asserting one’s identity not only as a process, but even as a peculiar processuality. Fluid, mobile and being able to pass back and forth different roles, identity is not inherited by worked out. In effect the panel addresses cinematic and literary productions, proving that identity formation is in a state of constant becoming and differentiation.

What Does It Mean to Be A Real Indian? Identity in Chris Eyre’s "Smoke Signals"
Justyna Fruzińska, University of Lodz, Poland

Chris Eyre’s “Smoke Signals” is a 1998 film with a screenplay by Sherman Alexie. Victor Joseph, the film’s protagonist, must travel out of the reservation to bring his late father’s ashes and confront his childhood memories; he is accompanied by his friend Thomas. The
journey becomes for both men an opportunity to talk about what it means to be a “real
Indian”; Victor tries to teach Thomas how to act properly in order to strengthen his identity.
Ironically (and tragically), a large part of it is based on a white fantasy of Indianness, ranging
from westerns to "Dances with Wolves." However, in as it is often the case in Alexie’s ironic
and tricky writing, white imagination can be reappropriated for Native American self-image.

To Unveil/Veil the Real's Hallucinatory Resemblance to Self. Performing identity
in Leos Carax’s Holy Motors

Justyna Stepień, University of Szczecin, Poland

The paper gives insight into the strategies of constructing the performing identity present in
Leos Carax’s Holy Motors (2012). Divided into nine unrelated vignettes, the film
concentrates on one character, Oscar, who acts out eleven roles assigned to him by
instructions that come from unidentified source. While performing the episodes, Oscar
opens for us different worlds that teem with cinematic and literary references, icons and
genres. Thus, Holy Motors implies that the thin line between life and cinema has been
removed as our existence is a procession of images borrowed from various contexts and
conventions. The characters live out the aesthetic hallucination of reality, trying to resist
spatial boundaries and capture mobile meanings and shifting connections within temporary
encounters. In this manner, the paper proves that the process of identity construction is a
spectacle and we are forced to perform the roles, conjuring up a vision out of a void to
create a spectacle as a convincing real.

Fluid Identity in Native American Trickster Novels

Monika Kocot, University of Lodz, Poland

Influenced by Jean Baudrillard’s theories of simulation, Gerald Vizenor argues that the word
Indian says more about who the Indians are not, which is significant in identity politics, and
nothing about who they are or might become as postindians. His reflection undertakes a
radical reconceptualisation of the issue of Indian identity. Postindian, a term Vizenor
employs to attempt to explain identity, is a placeholder name for the outdated and
colonialist misnomer Indian. Vizenor combines contemporary poststructuralist theory and
Native intellectual traditions to defamiliarize common notions of Native Americans. In my
paper, I will attempt to combine Vizenor’s reflection with Zygmunt Bauman’s sociological
meditations on fluid identity in the postmodern world in order to show how Native
American authors such as Leslie Marmon Silko or Sherman Alexie approach and challenge
the issue of Indianness. The emphasis will be placed on the fluid, processual aspect of
becoming a fully developed individual, and how it is attained by means of “trickster
narration” or, to use Vizenor’s term, “trickster hermeneutics.”

E5 Convergent (& Divergent) Temporalities & Histories of 21st-century Urban Reform

Chair: James Hay, University of Illinois at Urbana-Champaign, United States

This panel examines the historical contradictions of recent urban development and reform in
various parts of the world—specifically China, South Korea, and the United States. The
panel builds on Henri Lefebvre’s provocation that (urban) space is produced but also
productive historically of social relations, but also is interested in how current and sometimes futuristic productions of urban environments harness, repurpose, capitalize on, governmentalize, and are destabilized by “residual” (old, sometimes ancient) sites and spaces of “culture.” To this end, the panel highlights the multiple (converging and diverging) temporalities of certain projects and rationalities of urban reform—examining how the “old” matters, persists and insists, in projects of “renewal.” The panel’s collective focus on three parts of the world (China, South Korea, & the U.S.) also highlights the global “convergence” and “divergence” of histories and temporalities of current urban reforms.

**Toward an "Archaeology" of the Neo-liberal City & Its Media**
James Hay, University of Illinois, United States

This paper responds to the recent trend in Media Studies and Cultural Studies toward “media archaeology,” in order to consider how the 21st-century projects of urban redevelopment in the U.S. perpetuate a long history of “reform” born out of earlier liberal government—in some respects a liberalism dating back to the nineteenth century—and how the projects of urban redevelopment shaping a “neo-liberal city” have occurred in response to various problematizations and historical contradictions of the neo-liberal city’s mediascape, some of whose elements also have long histories. Particularly, the paper is interested in how (to use Raymond Williams’ terms) the “residual” matters and materializes in an “emergent” environment—how the residual sites, technology, and institutions of earlier media culture (museums, libraries, movie theaters, radio stations & towers, television grids, transportation networks) fit into, but also destabilize, the current wave of media reform and arts/cultural redistricting in the 21st-century, “neo-liberal” U.S. city. The paper discusses the recent plight/reforms of several cities in various regions of the U.S., but focuses mostly on developments in Chicago.

**“Ancient--izing” the Modern Cities: (Re)Constructing Space, History, and National Identity**
Yang Jiao, University of Illinois, United States

Contributing to current debates about the global city branding and mediatization of memories and identity, this paper critically interrogates China as a newly emerged enterprise state, where more and more of its modern cities are re-designed back into their ancient selves, generating domestic and international fascination, from individual tourists to UNESCO committees. Attention to claims of “heritage” and “authenticity” encourage nations to reach back into their histories and generate narratives that both claim an essential past and perform a commodifiable identity - one that can be easily packaged and sold.

Drawing upon Umberto Eco’s semiotics and materiality of architecture, and Hennigan’s “fantasy city”, this paper situates place/space branding as a key to explaining cultural flows that continue to alter the classic markers of human identity such as nation, culture, and modernity, advancing the role of the consumerist-powered counteraction in the exportation of Euro-American modernities.
Developmental Imagination and its Geographical Discontent: the case of Smart Cities Project in South Korea

Chamee Yang, University of Illinois at Urbana-Champaign, United States

This paper appropriates Lefebvre’s conceptualization of “space” as constituted at three levels – practice, signification, and discourse – in order to propose a critical approach to the production of contemporary urban space. Taking a closer look at the case of the “smart cities” project in Korea, my theoretical approach and research aims at delineating both continuities and discrepancies among multiple layers of the “smart city” as a project and as the professional/governmental discourse – a project/discourse which is utopian, projecting a futuristic city. Although my paper examines how the “smart city” has been reproduced by local media and government, it also examines another level at which everyday practices of citizen’s effort to participate in and to appropriate the space was met with challenges. This paper further discusses the politico-economical background of the “smart city” project/discourse in its relation to “competing temporalities,” i.e., the dissonance between global ICT-driven mode of urban redevelopment and local government-led mode of urbanization that has been an essential ground for “developmental nationalism” in East Asia since 1960s.

Signs of home: film production and the privatization of public space post-Katrina

Vicki Mayer, Tulane University, United States

This piece evaluates the physical signs that point to film location shooting as signs of spatial privatization in New Orleans, Louisiana. Drawing on Sennett, Auge, and Foucault, I use these signs to question the relationship between modern notions of the private with political and economic forces of privatization.

E6 Changing Climates I: Weathering the Everyday

Chair: Michael Denning, Yale University, United States

Climate is a keyword in contemporary culture, serving as an interface between natural history and cultural history; cultural studies might be thought of as a kind of “climate science,” studying cultural climates, the atmospheres informing and generated from sexual mores, political opinions, and social tensions. In this collective presentation (over two sessions), the Working Group on Globalization and Culture explores the cultural meanings of climate, from the climate determinisms of empire to the climate control of consumer culture. Originally a term describing spatial divisions of the earth, climate is increasingly used to denote our relationship to our material, social, and affective environments, spheres, spaces, and times in which agency is present yet disembodied. The first session, Weathering the Everyday, encompasses the ways climate and weather are imported into these quotidian structures of feeling and perception. The second session, Cultures of the Anthropocene, explores the intersection of geologic histories and cultural histories.
River Landscapes in the Iconography of Climate Change  
Sigma Colon, Yale University, United States

Water makes visible the processes and threats of climate change. The rate and quality of rain and snow falling to the earth—the lack of water in drought, its overabundance in flood—the most iconic images include water dripping from melting glaciers, contributing to rising sea levels, and polar bears stranded and struggling with disappearing sea ice. Out of such extremes of weather and its visualizations humans and animals appear as vulnerable and helpless victims. Places that foster more intimate connections to water, river landscapes, expose the threats of climate change on a local level and in doing so give rise to various methods and possibilities for coping with its impacts. Focusing on contemporary documentary films that take rivers as their subject, this part of our presentation examines the iconography of climate change and the storied elements that emerge from human endeavors to negotiate changing climates.

In the Shadow of Izalco: Volcanoes and Salvadoran Daily Life  
Jorge Cuellar, Yale University, United States

The Central American Volcanic Arc is a chain of volcanoes that begins on the Guatemala-Mexico border and extends all the way down to northern Panamá. It contains some of the most dynamic volcanoes in the world including the young Cerro Negro in Nicaragua and the Pacaya in Guatemala. El Salvador contains six important volcanoes including the Santa Ana Volcano and its relative, Volcán Izalco. From endowing soil with nutrients to maintaining the delicate balance of Earth’s climate through continuous and colossal eruptions, volcanoes are important geographical formations that punctuate human life, dictate settlement locations, figure prominently in culture, and affect regional climates. Examining events such as the eruption of Volcán Quetzaltepec in 1917 that destroyed San Salvador, the devastating 1926 eruption by Izalco that killed 56 people, and the present-day persistence of precarious dwellings at the foothills of volcanoes, this part of the presentation suggests the centrality of volcanoes to Salvadoran daily life.

Climate and normality: narrating the everyday in socialist television series  
Veronika Pehe, Yale University, United States

This part of the presentation will explore how the metaphor of the climate can contribute to understandings of the everyday, which has become a powerful theme within recent historiography, particularly of the former Eastern Bloc. How do we narrate the unstructured time-span of the everyday? Thinking of climate as the normality of a series of routine and repetitive occurrences, occasionally punctured by a moment of exception, can the kinds of narratives the weather produces help us think about narrating the history of the everyday? The part of our presentation will consider these questions by focusing on television series from the period of ‘Normalization’ (1969-1989) in Czechoslovakia. Building on the idea that TV series of the period were tools for generating a social climate of consent with the regime, it will analyse how depictions of predictable, cyclical weather participated in producing a stabilized and ‘normalized’ image of the everyday.
Climates of Work
Michael Denning, Yale University, United States

From agricultural fields to underground mines, from lint-choked textile mills to air-conditioned offices, workers have struggled over the heat and humidity, the air and the atmosphere, of the workplace. This part of the presentation looks at these everyday conflicts over “working conditions,” a micro-politics of climate justice as workers’ claims to health, safety, and comfort encountered both the resistance of capital as well as the efforts of management to increase productivity through air-conditioning and climate control.

E7 Cities by and for People: Cultural Empowerment, Inclusiveness and Liveability in Contemporary Cities I: Democratising Cityscapes – Cultural Creativity and Empowerment
Chair: Ana Gonçalves, Estoril Higher Institute for Tourism and Hotel Studies (ESHTE) and University of Lisbon, Portugal

This session seeks to reflect on the proactive role of local communities in reclaiming the city and its spaces through locally embedded cultural and social initiatives that capitalise on home talent and creative genius. Grassroots movements of social and cultural mobilisation and participation increase individual and collective confidence and pride and foster a sense of belonging, not to mention that they provide more opportunities for people to meet and share, thus contributing to multicultural and multiethnic awareness and to more solidaristic and democratising ways of living with others that help shaping individual and collective identities. Thus, people-based approaches to the urban environment provide alternative discourses and practices that contribute to the cultural empowerment of local communities, turning urban spaces into more liveable and inclusive sites, especially in the context of the domino-effect outcomes of the recent economic recession, which has been responsible for staggering and widespread austerity in many countries.

Wonderful city? Urban changes and cultural empowerment through public art in Rio de Janeiro
Jhessica Reia, Federal University of Rio de Janeiro, Brazil

Brazil’s largest cities are passing through hard changes to receive next year’s mega events, such as the World Cup and the Olympic Games. The public space, as much as social interactions on the streets, had never been so threatened like now, under the pressure of government regulation and private interests. On June 2013 we saw the beginning of huge riots reclaiming, among other things, the right to the city and its spaces. Emerging in this context, this paper aims to discuss how some public art groups based in Rio de Janeiro have been facing challenges while trying to appropriate public spaces by performing their arts, calling for a legitimacy of the art on the streets and an improvement of sociability in the city: an empowerment to both the artists and the people.
Small is Beautiful: Liveability, Cultural Creativity and Inclusiveness in Small Cities
Ana Gonçalves, ESHTE, Portugal

Small cities are usually more human-scale cities that facilitate mobility and social interaction and present ideas and examples of creativity and innovation that can be transferable to other cities of varying sizes. However, there is yet limited research agenda and literature on small cities, their benefits and challenges, which leads “to a huge gap in our knowledge on contemporary urban change” (Lorentzen and van Heur, 2012: 1). This paper aims, therefore, to contest the idea that only predominant cities present interesting examples of urban innovation and cultural dynamism. Stemming from a reflection on Lisbon (Portugal) and Cardiff (Wales, UK) as small European capital cities, this paper seeks to examine the ways in which small cities offer examples of the kind of cities to resort to at times of crisis; more liveable, inclusive, and humanised cities where citizens’ cultural empowerment can buttress greater quality of life in urban spaces and create more dynamic social and cultural milieux, competing “with the rural dream in many people’s minds” (Crookston et al. in Jenks et al., 1996: 134), and ultimately helping to reconsider urban hierarchies in the present global order.

Becoming-Tricycle: Informal urban street markets, ambiances and assemblages in Shanghai, China
Clifton Evers, University of Nottingham Ningbo China

For street vendors in Shanghai, China San Lun Che (tricycle) support a more-than-human assemblage that enables informal urban street markets to happen and livelihoods to emerge out of ever-shifting complex place-based contextual realities e.g. hurried urban renewal and large-scale rural to urban migration. My ethnographic research involved calculated drifting and my own becoming-tricycle, which led to me asking: What does ‘becoming-tricycle’ do? I argue becoming-tricycle and the concomitant informal urban street markets articulate ambiances, informality ‘in its own terms’, and the ‘shan zhainess’ of Shanghai. Such informality, ambiances and ‘shan zhainess’ equate to detours, hijackings, transformations, adaptations, innovations, copying, arbitrariness, leading astray, refusing, collaging, appropriations, and experimentations – of regulations, bodies, space, economics, materiality and subjectivity. I explore the value of becoming-tricycle and informal urban street markets and these articulations as they pertain to urban life in Shanghai, and some analytical propositions and possibilities they bring forth.