

## Conference Programme:

### **La calle para tod@s: Critical creativity in the everyday of Latin American and Iberian cities**

**14th -16th July 2021**



DJLU murals, photos by Alba Griffin

The aim of this [virtual conference](#) is to encourage cross- and inter-disciplinary analysis of urban issues related to violence and inequality, specifically through a consideration of the everyday, creative responses to such topics in the cities that comprise the Latin American and Iberian regions.

This conference has been kindly supported by Newcastle University's Institute for Creative Arts Practice, School of Modern Languages, Centre for Latin American and Caribbean Studies along with ILAS and SLAS.

Papers will be in English and all conference sessions will be live streamed via [Zoom](#).

## Wednesday 14<sup>th</sup> July

1-2.30pm	<p><b><u>Appropriating space</u></b></p> <p>Athena Caron, University of Kent</p> <p><i>Geographical mobilities: a passport to changes and continuities for the river-dwellers of the Xixuaú Community in the Brazilian Amazon</i></p> <p>Laura Pinzón, Newcastle University</p> <p><i>Creative transgressive citizenship for spatial justice in Manizales, Colombia</i></p> <p>Alex Young and Alba Griffin, Newcastle University</p> <p><i>Violence against a backdrop of colours: The politics of beautifying el barrio in Colombia's 'transformed' cities</i></p> <p>Chair, Clifton Evers</p>
	<p><b>Break</b></p>
3-4.30pm	<p><b><u>Governance and State</u></b></p> <p>Matt Davies, Newcastle University and Ana Clara Telles, Public Health Programme of the Open Society Foundation</p> <p><i>Militarization of favelas in Rio de Janeiro</i></p> <p>Angus McNelly, Queen Mary University London</p> <p><i>The Demise of a Rebel City?: Transformism and the Second Incorporation in El Alto Under Evo Morales</i></p> <p>Gustavo Rojas-Paez, Universidad Libre</p> <p><i>Historical redress and the violence of development: Understanding the Environmental justice demands from Soacha</i></p> <p>Chair, Lorenza Fontana</p>

## Thursday 15<sup>th</sup> July

1-2.30pm	<p><b><u>Aesthetics of social change</u></b></p> <p>Robert Knifton, University of Leeds</p> <p><i>'Y Habra Trabajo Para Todos': Excavating Leeds University Union's Chilean Mural</i></p> <p>Janet Toro, Artist</p> <p><i>Intersubjetividad urbana</i></p> <p>Marianne Walker, University of Loughborough</p> <p><i>Reclaim the city: a study of urban art's activist power in a changed context in Barcelona and Birmingham.</i></p> <p>Chair, Patricia Oliart</p>
	<p><b>Break</b></p>
3-4.30pm	<p><b><u>Embodied urban space and embodied creativity</u></b></p> <p>Athanasia Francis, University of Liverpool</p> <p><i>Negotiating Urban Space and Developing Sensorial Mappings: Feminist Activist Resistance in the Basque Country</i></p> <p>Camila González Ortiz, Independent researcher and translator</p> <p>Street Performances and 18th October's Social Uprising in Chile: Las Tesis' 'Un violador en tu camino'</p> <p>Phoebe Martin</p> <p><i>'Meter la cuerpa': Bodily autonomy and embodied feminist activism in Peru</i></p> <p>Chair, Diego Garcia Mejuto</p>

## Friday 16<sup>th</sup> July

1-2.30pm	<p><b><u>Imaginaries and the (re)production of space</u></b></p> <p>Isabel Awad, Mariana Fried, Ana Uribe Sandoval and Amanda Lara Wall, Erasmus University Rotterdam</p> <p><i>Claiming the street, claiming Dignidad: Hybrid strategies in the struggle for an inclusive Chile.</i></p> <p>Hattie Cansino, Newcastle University</p> <p><i>Pipa vai cair: Paradise Lost and Declining Tourist Economies in Northeast Brazil</i></p> <p>Raúl Valdivia, Birkbeck, University of London</p> <p><i>Imágenes Subalternas: Fotografía y Govermentalidad en los Márgenes de Lima</i></p> <p>Chair, Robin Finlay</p>
	<p><b>Break</b></p>
3-4.30pm	<p><b><u>Positionality and perspective</u></b></p> <p>Ricardo Campos and Gabriela Leal, CICSNova</p> <p><i>Entre a rua e a galeria. Carreira de graffiti-writers, street artists e pixadores em São Paulo e Lisboa</i></p> <p>Hazel Marsh and Teresa Armijo Burneo, University of East Anglia</p> <p><i>'The Art of Disaster Risk Reduction in Colombia'</i></p> <p>Alejandro Valderrama, National University of Ireland and Camilo Conde Aldana, Fundación Colibríes.</p> <p><i>El Cliente Putero</i></p> <p>Chair, Fernando Belera</p>
4.45-6	<p><b>Keynote - DjLu</b></p> <p><i>Stencil activism - Latest works and intentions.</i> <i>Artivismo en plantilla - Ultimos trabajos e itenciones</i></p> <p>Chair, Nick Morgan</p>

## **Panels and Abstracts**

### **Panel 1 - Appropriating space**

Wednesday 14th July 1-2.30pm (UK time)

The papers in this panel have been brought together to explore the multi-faceted appropriation of space by different social groups, including artists and social movements but also communities more broadly-speaking. The focus is on their everyday negotiations of space, from practices of rural to urban mobility to staging alternative art events to claiming public space as a means of creative resistance to multiple violences. Often, such tactics develop in response to the intransigence of the state, showing how people have to take it upon themselves to shape urban dynamics. However, such negotiations also reveal the continuities and discontinuities of urban societies and how the uses of space change over time. By focusing on these different practices, the papers prioritise the perspectives, experiences and actions of citizens in the production of urban space, recognising that Lefebvre's notion of the right to the city is not just about participation in the decision making processes that produce space but equally about the appropriation of space as claiming the right to decide how spaces are used, by whom and for what purposes.

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**Athena Caron**, University of Kent - *Geographical mobilities: a passport to changes and continuities for the river-dwellers of the Xixuaú Community in the Brazilian Amazon*

Xixuaú is a remote community of river-dwellers situated on the bank of the Jauaperi river in the Brazilian Amazon. This study focuses on the mobility of the river-dwellers of Xixuaú in particular on the interactions between rural and urban areas. My research draws upon studies that reflect the specificity of the urbanisation process in the Amazon and highlight rural-urban linkages; My aim is to understand the local strategy and outcome of these processes by identifying the current mobility of river-dwellers, their motivations and associated mechanisms. It is argued that increase urban movements reflect the flexible apparatus of the caboclo society and rarely signify a rupture with the communities of origin. Rural-Urban interactions are understood here as complementary with territorial land claim of the river-dwellers and the expression of continuities through changes.

Keywords: Urbanisation, Mobilities, Hybridity, Identity, rural-urban linkage

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**Laura Pinzon**, Newcastle University

In the last decade, Manizales has been recognised as a participatory, socially inclusive and innovative city in the national context of Colombia. However, while the city has gained this recognition, there have been critical situations of spatial injustice that have triggered civic responses at various levels. Based on the experience of Manizales, this paper explores citizen mobilisation towards spatial justice in the allegedly inclusive and

participatory city. Using the case of two socio-territorial movements in Manizales, I present how collective action navigates between formalised protocols of citizen participation and insurgent contestation, and the role of artistic practices in collective action and in the re-signification of their territories.

Decades of violence and the post-conflict period are still shaping political stances for collective action at national and local levels. In the case of Manizales this was reflected in the language used around social movements, and in the ambiguous relationship of collective action with local authorities and with formal protocols of participation, among other situations. Therefore, in this paper I argue that collective action in Manizales was an exercise of transgressive rather than insurgent citizenship. Using Earle's work (2017) on transgressive citizenship, this research findings are presented as an expression of creative transgressive citizenship, looking into three key situations: (a) Insurgent stances, (b) playing by the rules and (c) creative provocation. Besides the underestimated importance of transgressive citizen movements in city making, the recognition of such citizenship exercise is needed in changing approaches towards citizen participation, both in theory and in practice.

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**Alexandra Young and Alba Griffin**, Newcastle University - *Violence against a backdrop of colours: The politics of beautifying el barrio in Colombia's 'transformed' cities*

Since the early 2000s, the two largest cities in Colombia, Bogotá and Medellín, have been lauded as success stories of urban transformation thanks to the policies of local politicians and their attempts to reduce various forms of violence. Despite receiving less attention, the celebrated transformations have also involved many local community initiatives that have made important gains in challenging violence and inequality, including the stigma of being associated exclusively with crime and poverty. We focus on two areas where these initiatives provide an insight into both the realities of violence and inequality and the politics of urban transformation: Comuna 13 in Medellín and Ciudad Bolívar in Bogotá.

While we discuss the important changes that have occurred in these neighbourhoods, specifically through the artistic appropriation of public spaces, we also suggest that the effect of a transformation narrative risks obscuring ongoing violences and inequalities. Close engagement with cultural organisations working in the neighbourhoods reveals a more complex picture whereby the gains made in challenging stigma sit alongside the need to negotiate the threat of violence and the structural inequalities that reproduce violence. Consequently, we adopt a sceptical approach to the romanticism of transformation narratives and pay close attention to everyday urban dynamics of violence.

Keywords: urban transformation, ethnography, Colombia, imaginaries, violence

## **Panel 2 – Governance and the state,**

Wednesday 14<sup>th</sup> July 3-4.30pm (UK time)

The papers in this panel reflect on the complex relationships between the state and civil society at times of socio-political unrest, and how they play out in public and urban spaces. The discourses and practices of multiple parties are considered, highlighting the disparity between the official language of the state, which is often militarised and divisive, and the affective, socially inclusive discourses that emerge at street level. The papers also juxtapose the violent practices deployed by many states to subdue social resistance and retain the neoliberal status-quo, with the creative, counterhegemonic grassroots practices which offer alternative conceptualisations of democracy and citizenship. They thus shed light on the ‘post-political’ nature of public space governance in many of the Latin American countries in question. Furthermore, they indicate how a less polarised relationship between the state and civil society can be fostered by collaborative governance and non-violent dialogue between both sides. These practices work to restore the core notion of democracy as a consensus established between diverse political projects but, as the papers show, there are multiple factors to be considered when exploring such potential.

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**Matt Davies**, Newcastle University and PUC-Rio, and Ana Clara Telles, Public Health Programme of the Open Society Foundation  
- *Militarization of favelas in Rio de Janeiro*

This paper explores the connections between urbanisation, militarisation, and aesthetics. There is an historical link between the use of military violence to consolidate sovereign space in Brazil and the processes of “informal” urbanisation. As the Brazilian Republic suppressed various rebellions in the interior to consolidate its control over the territory at the end of the Nineteenth Century, both displaced people and demobilised soldiers squatted settlements in Rio de Janeiro, founding many of its most famous favelas. In the years before the 2016 Olympics, the national government instituted a policy of “pacification” of the favelas, relying on both Military Police and the Army to contain violence and crime. Militarisation in the favelas has not only entailed the use of violence but also has attempted to secure the compliance of the communities with the policies and plans set by central authorities – that is, to make them compliant with the sovereign power of the state. In what ways does the exercise of sovereign violence partition and distribute the sensible, arranging the perceptions of life chances in the favelas, organising and disorganising space and everyday life? What possibilities for dissensus emerge from this partition of the sensible and how is dissent expressed?

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**Angus McNelly**, Queen Mary University London

El Alto captured the eyes of the world for a short moment during October 2003, and the imagination of a generation of activists and academics in Bolivia and beyond. In what became known as the Gas War or Black October, hundreds of thousands of mostly

indigenous peasant and working-class activists shut down the city for two weeks, toppling a national government in the process. This moment represented the apogee of working-class movements against neoliberalism and cemented El Alto's place in the Bolivian public imaginary as a rebel city. However, since the arrival of president Evo Morales to power in 2006 the city has lain largely dormant, awakening from its slumber only briefly during protests against gas price-hikes (the *gasolinazo*) in 2011. The question that I wish to address here is why such a supposedly radical city has exhibited such political placidity recently. Drawing on a Thompsonian perspective on class and Lefebvre's spatial theory, I contend that the radical potential of El Alto is nothing natural or pre-ordained but a result of the historic processes of class formation and the production of space here. This radical potential became a reality in the run-up to the Gas War due to the confluence of four, intertwined dynamics: (1) the connection of quotidian experiences to the broader dynamics of neoliberalism by *alteño* activists; (2) a crisis in the legitimacy of El Alto's democratic institutions; (3) social organisations breaking with clientelist networks forged during the 1990s; and (4) the frame of the nationalisation of gas. Thus, we must conceive of October 2003 as a distinctly unusual moment in El Alto's history. However, El Alto still has the potential for future moments of intense class struggle of national political importance.

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**Gustavo Rojas-Paez**, Universidad Libre de Colombia

### **Historical redress and the violence of development: Understanding the Environmental justice demands from *Soacha***

This paper addresses environmental justice in Colombia. In doing so, it seeks to describe the moral grounds that inform struggles advanced by grassroots organizations that have challenged the neoliberal notion of development implemented by different governments of the country's major urban districts over the past decades.

The paper takes as a case study the justice demands advanced by inhabitants of *Soacha*, a historically marginalized urban district located on the outskirts of Bogotá. Colombia's largest Andean moor, the Sumapaz Páramo, is located in Soacha and the Colombian government has only designated 235 of the 3728 hectares to be preserved. Andean moors are unique ecosystems that play an important part in the supply of water of Andean countries. In fact, about 70 % of the water consumed in Colombia comes from Andean moors, which also make an important contribution to the mitigation of climate change.

In Soacha, grassroots organizations have demanded more protection for this important and vulnerable ecosystem, drawing attention to the "structural violence" marking the historical formation of Soacha. This violence has resulted from exclusionary ideas of nationhood that have historically justified the territorial dispossession and ostracization of the inhabitants of Soacha.

Against this background, the paper suggests that addressing the moral force of the justice demands advanced by historically marginalized groups is fundamental to



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understand water rights struggles in Global South cities, where the violence of neoliberal development is experienced and challenged.

**Keywords:** Urban development, water rights, environmental justice

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### **Panel 3 - Aesthetics of social change**

Thursday 15<sup>th</sup> July, 1-2.30pm (UK time)

The papers in this panel have been brought together under the common theme of social change as a motivating force. While the specific motivations for social change differ in each paper, ranging from gender violence, the restoration of collective memory or the exposure of state crime, they all explore creativity as a transformative tool. They look particularly at the mobilising capacity of street art (murals, graffiti, pixação, stencilling) and street performance (e.g. 18-O) and their production of political affects and effects. Furthermore, they examine the global influence of Latin American street art and its singularities, which they identify have received less scholarly attention than European movements. Indeed, the specific contexts are significant, drawing attention to the need to situate knowledge. Thus, for example, the papers consider the conditions under which such practices become political. Likewise, the papers make specific reference to the use of technology, including the ubiquity of social media and smartphones to amplify and promote the social messages and encourage a reflection on how this has allowed people to reproduce and adapt street art and performance to their own contexts but has also affected how academics might approach such practices in their research.

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**Robert Knifton**, University of Leeds

*'Y Habra Trabajo Para Todos': Excavating Leeds University Union's Chilean Mural*

In Spring 2017, refurbishment work at Leeds University Union (LUU) uncovered a forgotten mural painted by Chilean political exiles in 1976. Supporters of President Allende, they had been forced to leave Chile when General Pinochet came to power in the 1973 military coup. The mural replicated an original in Santiago, later destroyed by the Pinochet regime, that celebrated the labour policies of the Socialist government: 'Y Habra Trabajo Para Todos' – 'And there will be work for all'.

With HLF funding I developed a heritage interpretation project with LUU to restore and reinterpret the mural. Oral history interviews with the Chilean community in Yorkshire, community events and new interpretation devised via participatory methods uncovered its stories, with both students and the Chilean diaspora heavily involved.

In December 2017, I was visiting Santiago when Sebastian Piñera was elected President. Viewing the aftermath of this election, including recent and ongoing street protests against his government's policies, has shown how the tensions, questions and divisions represented in the Leeds mural originate from the street and remain raw and unresolved to this day.

My paper will explore the interpretation and afterlife of the Chilean mural at LUU, focusing on its representation of politically charged heritage and history. The literal excavation of the mural – peeling back layers of plaster to reveal its material presence – is paralleled by processes of metaphoric excavation, an archaeology of knowledge found

within the memories associated with the mural connected to trauma, protest and resistance. In exploring these issues within the mural at Leeds I will attempt to link this diasporic mural practice back to street mural activism in Chile both historically and in the crucible of current politics.

*Keywords:* Mural, Heritage, Power, Protest, Memory

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### **Janet Toro, Artist – *Intersubjetividad urbana***

Intersubjetividad urbana is a project led by the Chilean artist Janet Toro and the interdisciplinary Arte Urbe Group. It consists of an ongoing series of performances and installations in Santiago, Chile. The objectives of these interventions are to dispute the neoliberal city as political space for inequality and bodily control, rediscover identities, generate reflection and transform the imaginary of spaces and buildings, thereby finding relations between poor, intermediate and rich neighborhoods in an everyday life context. We try to establish links and networks between spaces marked by historical, political and social moments, recognizing and resignifying the collective memory. Some of them have been destroyed or sold, some others have been maintained by organizations.

“La torre vive” opened on November 2018, and was a large-format installation in Villavicencio Tower, on whose 22nd floor facade, hundreds of objects of everyday life were hung conceptualizing the life and essence of its previous use before it was violently taken by the dictatorship. Chairs, tables, lamps, clothes, books, worker’s helmets, drawers and files became the skin of the building for one month in the heart of the city.

“El despojo”, executed on June 2019, was a collective performance in the ruins of the old social housing project Villa San Luis. This is an emblematic place and example of social housing project in the middle of wealthy neighborhoods built by Allende’s popular government and actually mostly destroyed by the financial speculation. The action, with the participation of evicted dwellers during the dictatorship, consisted of the extraction of rectangular pieces of their t-shirts, proportional to their old apartments, symbolizing the Neoliberal expropriation, deprivation of rights, urban devastation, architecture of destruction and expulsion.

Both interventions, characterized by the unjust economic plunder done by the military dictatorship and its neoliberal practices, are repeated patterns on diverse forms, scales and formats across the city and the country.

*Keywords:* Urban intersubjectivity, Critical interventions, Interdisciplinary art, Political performance, art, installation.

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**Marianne Walker**, University of Loughborough

Reclaim the city: a study of urban art's activist power in a changed context in Barcelona and Birmingham.

Globally, street art has been utilised as a mechanism of political resistance and self-expression in urban spaces. Its very nature allows for aesthetic change in the city, leading to direct 'reclaiming' of space through altered visuals. Additionally, as an act of resistance that is very much in the public eye, its use as an agent of social change also becomes apparent. In a time where activism is increasing in regards to urban struggles against regeneration and the paradoxical use of the city, street art thus becomes an interesting area of study.

Despite this, most existing work in social movement theory fails to analyse the specific implications of both the act and the result of street art in regards to political process and mobilisation theory. Whereas existing research in this field tends to focus on European movements, predominantly in relation to anti-austerity movements, little has been done to explore street art's use in Latin America. With a vast history of utilising art work as means of resistance, this area is an interesting site to frame research on the issue. Two cities stand out in this respect, namely San Paulo, Brazil, and Bogota, Colombia. Evidence shows that while styles and legalities of street art differ between the two cities, artists involved often cite similar motivations; reclaiming identity that has been lost through regeneration.

This project will give focus will to analysing how street art is used as an act of resistance on two levels. Firstly, how artists and movements use it to reclaim identity on a personal and collective level, and secondly, how it is used to mobilise greater support for perceived injustices and broader acts of resistance. Attention will be given to its ability to achieve social change in both these respects and additionally on a broader long-lasting societal level.

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## **Panel 4 - Embodied urban space and embodied creativity**

Wednesday 14<sup>th</sup> July, 3-4.30pm (UK time)

This panel will explore the mutually constitutive relationship between the body and the city. As Grosz (1999, p. 248) writes: 'the body does not have a separate existence from the city' but rather 'there is a two-way linkage which could be defined as an *interface*, perhaps even a *cobuilding*'. The body must therefore 'be considered active in the production and transformation of the city'. Thus, we anticipate that the papers in the panel will collectively offer an insight into how the spaces, divisions and affiliations established within cities both mark out bodies as individuated subjects and shape collective social rules and expectations as well as orienting sensory and perceptual knowledge. The politics of urban space and development are considered, particularly in relation to how they entrench bodies in structures of social, political, economic or sexual inequality and foster violence. The papers have also been brought together because of their focus on the creative uses of the body (e.g. flashmobs, performance art) that transform it into a site of resistance to these precise problems in Iberian and Latin American cities. We hope that these papers will draw out the rich and varied contributions that these embodied forms of creativity make to the life and meaning of the city and the changing notions of subjectivity, community, sexuality or belonging that they encompass.

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**Athanasia Francis**, University of Liverpool - *Negotiating Urban Space and Developing Sensorial Mappings: Feminist Activist Resistance in the Basque Country*

This paper focuses on aspects of urban resistance by feminist activists in the Basque Country/Spain through reclaiming space. Using the urban contexts of Bilbao and San Sebastian, I will discuss creative strategies employed by local feminist activists to transform the experience of the city from a hostile to a familiar, safer space. These strategies are based on a perception of city space as something qualitatively different from a mere bird's eye view map; they experience the city through the lenses of gender and sexuality, their heart rate, adrenaline, their senses testing space for safety and inclusivity. This perception is shaped by having to survive sexual violence, les/bi/trans-phobia and precariousness, negotiate gendered 'curfews' after dark, and protest the blind spots of intersectional marginalisation as embodied experiences in urban spaces. As a rape survivor victimised in an urban space, a feminist activist, and a researcher, I approach the topic by drawing upon embodied, sensorial experience as a research tool in order to pose questions around space and power. For example, how does a rape survivor perceive the city and, moreover, how do they resist their victimisation and reclaim a liveable life in urban contexts? How do feminist activists respond to the challenge of the violence targeting them using creative spatial tools to reclaim space and, consequently, a place where they too can exist? Using my own embodied experience of Basque urban space as well as that of my research participants/local fellow activists', I will discuss feminist mappings, spatial aesthetics of resistance, performative interventions, and everyday practices of reclaiming space and power in an urban context.

Keywords: Basque Country, feminist activism, urban resistance, violence, survivor, embodied research

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**Camila González Ortiz**, Independent researcher and translator - *Street Performances and 18th October's Social Uprising in Chile: Las Tesis' 'Un violador en tu camino'*

The social uprising started in Chile on 18th October 2019 (18-0) has triggered not only a profound revision of the impact that 30 years of neoliberalism post-Pinochet have had on different areas such as pensions, healthcare and education, but it is also demanding structural changes to the Neoliberal model in all levels (including the creation of a new constitution). Throughout this social uprising - catalysed by a 30 pesos tube fare rise - the streets of major Chilean cities have seen an explosion of art interventions and performances-as-protests. This paper will analyse the street performance 'Un violador en tu camino' (A Rapist in Your Way) devised by Valparaiso-based collective Las Tesis and performed for the first time on 18th November 2019 in front of the 2nd Police Station in Valparaíso. The all-women performance is both a flash mob and a diatribe against systematic gender violence perpetuated by Chilean police forces within the context of the 18-0 protests but historically throughout Chilean history. 'Un violador en tu camino' has received unprecedented media coverage, currently being re-enacted in cities around the world in places such as Turkey, Kenya and the UK, and translated into English, French, Euskara, Turkish and Quechua, among other languages. The paper will analyse the links between the performance's lyrics and the studies on gender violence carried by Argentine feminist anthropologist Rita Segato on which the performance takes inspiration. Moreover, the paper will disseminate the performance's structure/choreography, delegated authorship (Bruguera, 2010) and Las Tesis' pedagogic use of social media to teach the performance, as well as promoting its re-enactment, encouraging women around the world to translate and adapt the lyrics to their own context.

Keywords: Street performance, gender violence, activist art, Chile.

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**Phoebe Martin**, UCL - *'Meter la cuerpa': Bodily autonomy and embodied feminist activism in Peru*

The question of bodily autonomy is central to feminist activism: sexual and reproductive rights, free and legal abortion, and the right to make decisions about one's own body. Over the last few years in Latin America feminists have taken to the streets and have started to build momentum for legislative change. The examples of feminists Argentina, Chile, and Puebla have received media attention, but cases of activists in countries with smaller movements and stronger conservative movements are under-analysed.

Peru is one of the countries in Latin America with the lowest levels of support for legalising abortion. It also has a loud conservative and religious movement, compared

with a weak and fractured left. In this context, the feminist movement faces an uphill battle. Yet, it is one of the strongest parts of Peruvian civil society; in 2016 hundreds of thousands of people joined the 'Ni Una Menos' marches against gender-based violence. In this context, feminists increasingly put their bodies on the line, or as they put it 'meter la cuerpa'.

This paper will look at the role of the body in feminist activism; as a site of activism in performances and interventions, and as a site that is controlled by police and society. It will do this by reflecting interviews and participant observation conducted around a feminist performance calling for free, safe and legal abortion that took place in Lima in May 2019. Contemporary feminist activism in Peru is characterised by being a feminism of the body; an embodied feminism that focuses on actions in public space.

Keywords: activism, feminism, bodies, public space

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## **Panel 5 - Imaginaries and the (re)production of space**

Friday 16<sup>th</sup> July, 1-2.30pm (UK time)

In this panel, we have selected papers that reflect on the representation of towns, cities and neighbourhoods, highlighting the place of inequality and marginality within urban imaginaries. In particular, they all offer a careful consideration of how people perceive the places in which they live and how they react and respond to them, recognising the production of space as a collective practice in which different social groups participate (Lefebvre). The recognition of the role of the imagination is important here, in that there is often a projective movement towards imagining urban space 'otherwise' and reframing social relations. Creative practices are particularly important, in that they represent the city in a different light, from social movement tactics to photography to graffiti. Rather than romanticising such practices, though, we anticipate that the panel will explore the nuanced politics of urban imaginaries, including the reproduction of deep-rooted and structural violences that pose an obstacle to imagining otherwise.

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**Isabel Awad, Mariana Fried, Ana Uribe Sandoval, Amanda Lara Wall**, Erasmus University Rotterdam - *Claiming the street, claiming Dignidad: Hybrid strategies in the struggle for an inclusive Chile.*

This paper focuses on what is arguably the geographic and symbolic epicenter of much of Chile's "awakening" since late 2019. Officially named Plaza Baquedano [Baquedano Square] — and still widely known as Plaza Italia [Italy Square] — this is a landmark traditionally dividing Santiago into the affluent "upper" neighborhoods (towards the Andes) and the more deprived, and much larger "below Plaza Italia" part of the city. This divide is, at the same time, a point of encounter, where city residents come together to celebrate football and electoral victories. Not surprisingly, then, in October 2019, this became "Plaza de la Dignidad" [Square of Dignity], the symbolic and geographical core of Santiaguinxs' protest against dominant neoliberal policies and associated social exclusions.

Our analysis identifies four sets of online and offline practices through which citizen activists have been claiming the Square and its surroundings and, with that, making broader demands for dignidad for them and fellow citizens. The first set of practices is aimed at renaming the square itself, in everyday talk, as well as in banners, altering or adding street signs, and hacking the Google Maps algorithm, such that it ended up adopting (even if only for a few days) "Plaza de la Dignidad." A second set of practices translates into an extensive open art gallery on the walls of the neighboring GAM cultural center. Recurrently erased by anti-protest actors, the gallery has been vigorously maintained and expanded through online archival activism. A third set of practices are Delight Lab's digital projections on the center of the Square itself and on the nearby Telefónica building. Calls for "Dignidad" and "Humanidad" [Humanity] as



well as denunciations against “Impunidad” [Impunity] become visible for a few minutes on these gigantic screens and remain permanently accessible everywhere through the Lab’s online repository. Finally, we look at the 24/7 live streaming and countersurveillance practices that have allowed everyone connected to the internet to watch the Square — and join protesters — from the 22<sup>nd</sup> floor of Galeria Cima.

Plaza de la Dignidad, we argue, serves as an entry point into a wide range of creative interweaving of offline and online practices with which Chileans are claiming spaces for social justice not only in Santiago, but in Chile more broadly. Indeed, our analysis pays special attention to how these strategies have allowed citizen activists to take control of a strategic urban location, at strategic moments of time, and, at the same time, expand these takeovers both geographically and in time.

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**Hattie Cansino**, Newcastle University - *Pipa vai cair: Paradise Lost and Declining Tourist Economies in Northeast Brazil*

Paradise, a dominant imaginary of tourist destinations in tropical places, carries at its heart visions of a fall. Simultaneously, tourist economies are thought to run the risk of eventual decline as they undergo changes in character through growth (Butler, 1980). However, little has been done to explore the role of imaginaries such as these in the complex processes of the production of the spaces and subjectivities that underpin these economic cycles. In this paper, I argue that the fear of such decline, and of paradise lost, plays a crucial role in the formation of the place-based understandings of the residents of one such destination.

Based on twelve months’ ethnographic fieldwork in Praia da Pipa, a paradisiacal beach town in Brazil’s northeast, I argue that residents’ frequent discussions of the town’s changing vibe, or the way that it feels, point to aesthetic and affectively felt conflict over the town’s future. By considering how efforts from residents to regain recently lost vibes centre around the changing makeup of the tourist population, I claim that often-conflicting understandings of what the town should be like reveal the contingent relationship between tourism’s neoliberalising economies and the colonial power relations which characterise the region. By considering the emergence of strands of cruel optimism (Berlant, 2011) in residents’ attachments to tourism’s neocolonising tendencies, this paper will therefore point to the diverse ways in which such contingent and competing power relations underwrite the production of the places and subjectivities of colonialism.

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**Raúl Valdivia, Birkbeck** - *Imágenes Subalternas: Fotografía y Governmentalidad en los Márgenes de Lima*

La práctica fotográfica de los/las habitantes de zonas marginales en Latinoamérica es un área de investigación que no ha recibido suficiente atención académica. Usualmente, su análisis enfatiza el concepto de 'agencia visual'; en otras palabras, la posibilidad de representarse a uno(a) mismo(a) y contrarrestar estereotipos sociales y culturales comúnmente asociados a grupos subalternos. Aunque es importante reconocer esta dimensión, también es necesario explorar otros aspectos relacionados con la regulación de subjetividades y comportamientos a través de la imagen. Esta presentación, basada en mi tesis de doctorado, introduce el concepto Foucauldiano de governmentalidad para analizar el proceso de producción y circulación de la imagen fotográfica en uno de los distritos más pobres de Lima: El Agustino. Mi estudio se centra en un proyecto llamado TAFOS (Talleres de Fotografía Social), el cual hizo posible que personas de escasos recursos económicos tengan acceso a una cámara y puedan exhibir sus fotos en su propio barrio o comunidad. Desde 1986 hasta 1993, TAFOS permitió que habitantes de El Agustino puedan registrar sus vidas cotidianas, creando así una representación (alternativa) de la subalternidad. Las narrativas visuales en estas imágenes refuerzan ciertos discursos sobre lo que significa ser un(a) 'buen(a) vecino(a)', en especial durante los años más difíciles del conflicto armado interno y la crisis económica en el Perú. En la parte final de la presentación, se plantea el legado de TAFOS no solo en términos visuales (fotografía contemporánea en el Perú), sino también en relación a procesos de memorialización y moralización en el país, en los cuales la imagen fotográfica juega un papel muy importante.

Keywords: Perú, fotografía, subalternidad, representación, governmentalidad, ciudadanía

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## **Panel 6 - Positionality and perspective**

Friday 16<sup>th</sup> July, 3-4.30pm (UK time)

The papers in this panel share a common focus on positionality and perspective. They consider who is involved in the research process and movements, who is being talked about and how a close consideration of such factors affects the particular view of creativity and/in urban space that emerges. In part, this involves querying the reciprocity of the research process. We envisage that the papers will draw out innovative community-led or arts-based methods and forms of engagement with participants (e.g. music, dance, muralism), providing collaborative, inclusive alternatives to more traditional social science methodologies, including the researcher-led interview format. However, we also anticipate that the attention paid to the specific experiences and perspectives of individuals in these papers offers a more nuanced and complex insight into the relationship between social actors, creative practices and urban space.

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**Ricardo Campos**, Universidad Nova Lisboa - *Entre a rua e a galeria. Carreira de graffiti-writers, street artists e pixadores em São Paulo e Lisboa*

Graffiti, street art e pixação são diferentes expressões culturais de natureza informal e, na maioria dos casos ilegal, que estão fortemente associadas ao espaço público urbano. São, por isso, desde sempre concebidas como culturas de rua. No entanto, estas culturas de rua, de natureza vernacular, juvenil e informal têm mudado imenso nas últimas décadas. Associadas a processos de artificialização, institucionalização, comercialização e mesmo patrimonialização, há transformações profundas neste campo cultural. A sua aproximação ao campo e ao mercado da arte tem sido destacado por vários autores. Uma das questões que pode ser salientada é a construção de uma carreira que oscila entre dois mundos, o da rua e o da galeria. Este vai-e-vem entre dois mundos torna-se um factor relevante para marcar uma singularidade no mundo arte, mantendo uma ligação entre o universo das práticas informais de rua e o mundo profissional da arte ou da decoração urbana. Esta comunicação é baseada numa pesquisa recentemente realizada, de natureza qualitativa, em que foram entrevistados um conjunto de artistas residindo e trabalhando nas cidades de Lisboa (Portugal) e São Paulo (Brasil).

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**Hazel Marsh and Teresa Armijos Burneo**, University of East Anglia - *'The Art of Disaster Risk Reduction in Colombia'*

In Colombia, five decades of violent conflict have displaced millions of people, many of whom now face severe risks from flooding, landslides and other environmental hazards in the places they have found to resettle. In our successive inter-linked projects 'Moving with Risk' and 'The Art of Disaster Risk Reduction', we have used innovative arts-based methods to engage at-risk communities, stakeholders and policymakers in reducing environmental risk in informal settlements in Soacha, an urban working-class district of the Metropolitan Area of Bogotá, and in peri-urban areas of Pereira, Risaralda, and Manizales, Caldas.

For socially and politically marginalised people who have suffered enormous loss and trauma and the disempowering effects of violence, traditional social science interviews may re-open wounds and cause extreme distress. Using music, dance, drama, drawing and muralism, we created channels of community-led expression which empowered marginalised people to articulate their capacities, experiences, priorities, feelings and needs to us, and to key stakeholders. These processes also raised community members' awareness of state services available to them, leading to concrete changes in behaviour and practice at the community level.

For government and non-government organisations at regional and national levels, the community-led artistic outputs, presentations and performances touched the emotions profoundly. The arts thus enabled stakeholders to view people displaced by violence beyond the category of 'victim', and allowed them to access the human stories behind the numbers and statistics. This had deep impact on policy and the practice of government and non-government institutions.

This paper will examine the impact of using community-based creative arts methodologies with people and communities who have experienced forced displacement in Colombia.

Keywords: community-arts; forced displacement; disaster risk reduction

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**Alejandro Valderrama Herrera**, Maynooth University and **Camilo Conde Aldana**, Fundación Colibrías. *"El Cliente Putero"*

The client is the story of a painting that sought to position, in its current territory, the voice of a group of women victims of the Colombian armed conflict who are currently in the situation of sexual exploitation. This group of women came to prostitution as a result of the victimizing events they suffered during the Colombian conflict, in such a way that create a particular perception of prostitution.

For them, the situation of prostitution is a crime that is committed against them, but those who are prosecuted and stigmatized are themselves. The mural sought to share this particular vision. Several workshops were held with this group of women in which the mural proposal was developed and socialized using the methodological proposal of the Colibrías Foundation, with the participation of an urban art collective called ORFANATO Estudio Graffiti, as well as the participation of 50 women from the PETRA Mujeres Valientes group, led by María Fernanda Arboleda, which welcomes women victims of the conflict in situations of sexual exploitation in prostitution. To make this mural was an odyssey in which we learned to look at the world from the perspective of this group of women.

Keywords: Co-creation, arts dialogue, collaboration and social transformation

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