

# POLITICAL IMAGINATION LABORATORY

Visualizing and Contextualizing Ethnographies of Social Movements

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14<sup>TH</sup> -16<sup>TH</sup> OCTOBER 2016, UNIVERSITY OF PERUGIA

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What visions animate contemporary activism? How to visualize or to contextualize the political imagination of contemporary social movements? How to uncover those utopian aspirations, strategic and/or ideological horizons that too often pass implicitly, silently or invisibly? Inspired by both visual and ethnographic fieldwork, the *Political Imagination Laboratory* aims to explore and interrogate the shifting political imagination of contemporary social movements and forms of activism.

At the “Lab”, anthropologists, filmmakers and activists will present papers or visual projects (completed documentaries or works in progress), which engage with ethnography and/or fieldwork related to different forms of social movement researches that address the imagination of contemporary activism around the world.

This two-days workshop will take place at *Dipartimento di Filosofia, Scienze Sociali, Umane e della Formazione* (FISSUF), University of Perugia, Italy, and will alternate paper presentations with film screenings, roundtable discussions and work-in-progress visual expositions.

The Political Imagination Laboratory is organised by the team of the [Peasant Activism Project](#) financed by the Economic and Social Science Research Council (ESRC) and hosted by Queen’s University Belfast, in cooperation with the network [Anthropology and Social Movements](#) of the European Association of Social Anthropologists (EASA) and “Controguardi – International Festival of Anthropological Cinema” and under the patronage of [ADISU Umbria](#) (Agency for the Right to Academic Education of Umbria).



AGENZIA  
PER IL DIRITTO  
ALLO STUDIO  
UNIVERSITARIO  
DELL'UMBRIA



easa  
European Association of Social Anthropologists  
Association Européenne des Anthropologues Sociaux

# **PROGRAM**

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**FRIDAY, 14<sup>TH</sup> OCTOBER**

Cinema Méliès, Casa dell'Associazionismo, Via della Viola, 1

**17.30**

PRE-WORKSHOP SOCIAL APERITIF

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**18.15**

OPENING AND WELCOME WITH

Prof. Angelo Capecci  
Dean of Dipartimento di Filosofia, Scienze Sociali, Umane e della Formazione  
(University of Perugia)

Prof. Luca Ferrucci  
Special Commissioner of ADISU (Agency for the Right to Academic Education  
of Umbria)

Prof. Gian Luca Grassigli  
Member of the Board of Governors of University of Perugia

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**18.30**

**The Prisons Memory Archive: Collaboration in Representing Memories  
from Conflict**

Presentation of the project with short videos followed by a round table  
discussion with Cahal McLaughlin (Queen's University Belfast), founder and  
director of the *Prison Memory Archive*, Giovanni Pizza (Head of *Scuola di  
Specializzazione in Beni Demoetnoantropologici*, University of Perugia), Stefano  
Anastasia (University of Perugia) Prison and Probation Ombudsman for  
Umbria

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**20.30**

WORKSHOP DINNER  
At Pizza&Musica,  
via della Madonna, 5

# SATURDAY, 15<sup>TH</sup> OCTOBER

Dipartimento di Filosofia, Scienze Sociali, Umane e della Formazione,  
Palazzo Stocchi, Piazza Morlacchi, 30

**08.45**

OPENING OF THE LABORATORY

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**09.00-11.00**

SESSION A

Massimiliano Minelli (University of Perugia)

*"Imagine all the People..." Incertitude, Vulnerability and Political Imagination in the  
Production of Collective Health*

Karen Boswall (University of Sussex, UK)

*Silence and Video Testimony in Post(pre?)-War Mozambique*

Yara Haskiel (Berlin)

*I don't write Diaries: On the Power of Fragility II*

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**11.00 - 11.30**

COFFEE BREAK

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**11.30 - 13.30**

SESSION B

Afra Dekie (Brussels)

*Contesting Immobility: 'Making Visible' Agency and Political Struggle of People  
without Papers*

Piotr Goldstein (University of Manchester, UK)

*Visualizing Everyday Activisms*

Amber Murrey (Clark University, Worcester, MA) (Written paper)

*On Seeing, Knowing, Sensing, and Narrating Violence & Resistance*

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**13.30 - 14.30**

LUNCH BREAK

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**14.30 - 16.30**

SESSION C

Marion Näser-Lather (University of Marburg, Germany)  
*"A Country for Women". Visions of Contemporary Italian Feminism*

Paula Serafini (University of Westminster, UK)  
*Logos, Oil, and Cash: Visual Narratives in the Performance Actions of Art Not Oil*

Silvia Pitzalis (University of Bologna, Italy)  
*Post-Disaster Imaginations. "Alterpolitics" of Reconstruction after the Emilian Earthquake*

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**16.30 - 17.00**

COFFEE BREAK

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**17.00 - 19.00**

SESSION D

Matteo Saltalippi (Goldsmiths University of London, UK)  
*Pictures of Class Struggle: A Video Ethnography about Local Labour and Global Capitalism during the "Thyssenkrupp AST" Steelworkers Strike in Terni*

Mateusz Laszczkowski (University of Warsaw, Poland)  
*The Site: Building Resistance*

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**20.00**

WORKSHOP BUFFET

Cinema Méliès, Casa dell'Associazionismo, Via della Viola, 1

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**21.00**

### **An Experimental Path**

Presentation event of the "Peasant Activism Project" and screening of the documentary *An Experimental Path*, with the author Fabrizio Loce-Mandes (Queen's University Belfast), Alexander Koensler (Queen's University Belfast) and the activists participating in the project

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## SUNDAY, 16<sup>TH</sup> OCTOBER

Dipartimento di Filosofia, Scienze Sociali, Umane e della Formazione,  
Palazzo Stocchi, Piazza Morlacchi, 30

**9.00 - 11.00**

SESSION E

Aitzpea Leizaola (University of the Basque Country, Spain)  
*Irrikitaldia: Laugh and Protest! Popular Culture, Protest and Performance in  
Contemporary Urban Basque Country*

Konstantina Bousmpoura (Bouos Aires, Argentina) & Julia Martinez  
Heimann (Bouos Aires, Argentina)  
*Working Dancers*

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**11.00 - 11.30**

COFFEE BREAK

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**11.30 - 13.30**

Mariateresa Muraca (Verona, Italy & Santa Caterina, Brazil) & Reinaldo Fleuri  
(Universidade Federal de Santa Catarina, Brazil)  
*Mística and Political Imaginary. A Collaborative Ethnography about the Pedagogical  
Practices of Movimento De Mulheres Camponesas (Peasant Women's Movement)*

Liza Candidi (GSSI- Gran Sasso Science Institute, Italy)  
*From "Occupy the farm" to the anti-TTIP movement. Practices and symbols of  
resistance within rural urbanism*

Davide Cacchioni (University of Modena & Reggio Emilia, Italy), Flora  
Giovannetti (University of Bologna, Italy)  
*From Social Opposition to Political Imagination. Cultivating Alternatives in the Susa  
Valley*

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**13.30 - 14.30**

CLOSING ROUNDTABLE AND DISCUSSION

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**14.30**

POST-WORKSHOP SOCIAL BRUNCH

Closing remark: Cristina Papa (Director of the Italian Association of Social Anthropology, ANUAC)

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Every session will include a short debate with the following discussants: Cahal McLaughlin (Queen's University Belfast) & Stefano Boni (University of Modena & Reggio Emilia, Italy)

All coffee breaks are provided by [Ponte Solidale](#)

Lunch on Saturday and Sunday are provided by [Yabasta Perugia](#) - Mensa con la tua testa

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**Scientific Committee & Organizing Team:**

Alexander Koensler, Fabrizio Loce-Mandes, Federica Lanzi (conference management), Cristina Papa

**Contact:** [lab@peasantproject.org](mailto:lab@peasantproject.org)

[www.peasantproject.org](http://www.peasantproject.org)

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## **ABSTRACTS**

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### **FRIDAY, 14<sup>TH</sup> OCTOBER**

#### **Cahal McLaughlin (Queen's University, Belfast): The Prisons Memory Archive: collaboration in representing memories from conflict.**

The Prisons Memory Archive (PMA) explores ways that narratives of a conflicted past are negotiated in a contested present in Ireland.

The PMA filmed interviews back inside the prisons with those who passed through the Maze and Long Kesh Prison and Armagh Gaol, which were both touchstone and tinderbox during the 30 years of violent conflict in the North of Ireland. Using protocols of co-ownership, inclusivity and life-story telling, we filmed a range of participants including prison staff, prisoners, visitors, teachers, chaplains and probation officers. Outputs are used to stimulate discussions on issues ranging from collaborative practices, how memory is performed, agency in filmmaking, and the role of storytelling in addressing the legacy of violence.

Cahal McLaughlin is chair of Film Studies at Queens University Belfast. He is a documentary filmmaker and director of the Prisons Memory Archive. His latest films are *Armagh Stories: Memories from the Gaol* (2015) a women's prison during the Troubles, and *We Never Give Up II* (2012) on reparations in South Africa. His publications include *Recording Memories from Political Conflict: a filmmakers journey* (2010: Intellect)

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### **SATURDAY, 15<sup>TH</sup> OCTOBER**

#### **SESSION A**

#### **Massimiliano Minelli (University of Perugia): "Imagine all the people..." Incertitude, vulnerability and political imagination in the production of Collective health**

In this paper, I will reflect on two experimental situations regarding the production of collective health, in Italy and in Brazil. The two contexts where I carried out ethnographic research in the last three years, despite having specific political and historical features, show similarities in the collective

engagement toward innovative techniques of dialogue, social activism and political imagination. Particularly interesting are the community actions to achieve radical changes in public health policy, questioning the way to lead "liveable lives" in a daily reality marked by social suffering and social inequalities (Butler 2012). Furthermore, contradictions emerge when people's desire to live new social bonds and intense sensory experiences continue to come up against the medicalization and the bureaucratization of human relationships. Anyway, in this process, opportunities of confrontation about health and culture are opened on the border between forms of embodiment, research and political praxis.

Massimiliano Minelli, PhD, is Researcher and Senior Lecturer at the University of Perugia, where he teaches Methodologies of Ethnographic Research and Ethnopsychiatry. His main research interests are focused on the relationship between cultural dynamics, forms of mental disorder and public strategies for community mental health. He also deals with social networks, community resources and social capital in public health. On these issues he has conducted ethnographic research for several years in Italy and in Brazil. Among his publications: *Santi, demoni, giocatori. Una etnografia delle pratiche di salute mentale* (Argo, 2011); *Memorie e possessione. Saggi etnografici* (Morlacchi, 2007); *Capitale sociale e salute* (in D. Cozzi, a cura di, *Le parole della antropologia medica*, Morlacchi, 2012)

### **Yara Haskiel (Berlin): I don't write Diaries: On the Power of Fragility II**

My video diary series in two parts titled I don't write diaries: On Love and Crisis and On the Power of Fragility spins around a question of fragility as personal and shared experience and attempts to localize the points that trigger these experiences. The points of departure were discussions that took place within the sphere of friendship, as well as the research into the contemporary philosophy dealing with the problems of uncertainty and powerlessness.

In the state of uncertainty, the connections to the people we love are becoming ever more a matter of existential urgency. Precarity that pervades our life circumstances is not just a phenomenon linked to the exploitation of labor conditions, it is also affecting and pervading our love stories and friendships.

To be in love with someone, for example, is catapulting us in a state of dizziness of desire that stimulates and changes our imagination of a possible future, but simultaneously produces and reinforces the feeling of uncertainty and fragility.

Video stills from I don't write diaries I&II: On Love and Crisis and the Power of Fragility, 2014/ 2015 On the other hand, the overly repeated notion of crisis is becoming blurred in connection to the ethics of social encounter. Different textual and visual angles in the videos reflect upon the ways of relating and

belonging in the intimate context and in the context of new forms of collectivity, arising from social movements.

Collective desire possibly counters the reaction of the capital and the capitalization, with an increasing control, regulations and pauperization of big parts of society in order to maximize efficacy and profit. According to Deleuze and Guattari desire doesn't refer to somebody or something. Desire is not pointed towards an object, but flows within an Ensemble, an arrangement which is looking for the production of an Assemblage, a new composition of layers and lines of reference. We don't fall in love with a single person, we fall in love with a world and we desire to be part of the construction of this world (Deleuze & Guattari, 1977).

Yara (Spaett) Haskiel, born 1982 in Germany is a video artist and researcher. She studied Experimental Film and Art and Media at the University of Arts in Berlin and Hamburg. Yara Haskiel was part of the Master Class of Hito Steyerl and Heinz Emigholz. In 2014/15 she was part of the Independent Studies Program (PEI) at the Museum for Contemporary Art (MACBA) in Barcelona. There she wrote her master thesis on the topic of feminist strategies of autobiographical and experimental filmmaking. Her art works explore the relation between memory and socio-political issues, through the micro-political perspective. Her video-essays with documentary elements question the notion of identity and modes of belonging. She is experimenting with multi-screen installations and performative formats. In collaboration with the filmmaker Janine Jembere she had realized several workshops and performative plays like Female Gaze for The Akademie Der Autodidakten at the Ballhaus Naunynstrasse Theatre in Berlin. In 2015 she organized the Radio Schizoanalytique - Transmissions from the Fold project in collaboration with Angela Melitopoulos, Reboot fm and savvy contemporary.

### **Karen Boswall (University of Sussex): Silence and video testimony in post(pre?)-war Mozambique**

This presentation draws on extracts from a film made in 1997 that came out of a creative participatory process with men and women from a Mozambican village called Ilha Josina in the years following the peace accord that followed 16 years of a brutal civil war (1976-1992). At the end of the war, rapists and murderers and their victims on both sides - often whose crimes were known to one another - had to learn to build their lives again and live together side by side.

When the guns fell silent, the tales of death and brutality that had been shared across the country throughout the war, fell silent too; the solution embraced

by communities country-wide involved keeping the memories and horror of the war to themselves, shared only in the privacy of their own homes. Through ritual cleansing and a commitment to public silence, a new harmony was sought amongst the entire community, a harmony that was negotiated between the living - and the dead. Women played an important role in generating and keeping this silence, which arguably contributed to the relative peace enjoyed by the next generation of Mozambicans, but how important is this silence now? In August this year I returned to Ilha Josina to discuss the legacy of the ritual cleansing and reconciliation documented there with the community twenty years ago. I will present my findings at the conference and discuss the next project proposed by some of the women I met there who consider breaking their silence and sharing their testimonies from the sixteen year war in a new film in the hope it might influence the next generation to continue to value the peace they have worked so hard to maintain.

Karen Boswall is an award-winning documentary filmmaker with over 30 years of experience in moving image production. She made films in Mozambique for 17 years (1990 - 2007), before returning to the UK where she makes films for charities and local authorities and works with young people. Karen worked as a sound-recorder, composer, musical director and sound designer in London (1986-1990) and in Mozambique (1990-1996) before becoming a correspondent of the BBC World service until 1997 when she began directing her own films. Her first film in Mozambique was "Living Battles" (Promarte 52 mins 1998,) filmed soon after the end of the 16 year Civil War, and then "From the Ashes" (Cinelandia 26 mins, 1999). Both films followed the theme of post conflict resolution and the psychology of War and Peace.



## SESSION B

### **Amber Murrey (University of Jimma, Ethiopia): On Seeing, Knowing, Sensing, and Narrating Violence & Resistance**

At the centre of my research are the emotional landscapes and geographies of resistance and dissent in two communities in Cameroon that are situated along the Chad-Cameroon Oil Pipeline. In this presentation, I will screen brief video excerpts from a documentary that I collaborated to film in rural Cameroon. I do so in order to explore a decolonial ethos to knowledge making that moves beyond the tendency for research in the social sciences to speak nothing more than what Nadine Beti—(a woman committed to

pressuring the oil consortium for additional community compensation in Cameroon) – called “the language of the mouth” (Image 1). I will speak about some of the ways in which visual tools like film are used to communicate within the communities where I research (rather than to communicate or visualize people’s experiences to an outside audience) as well as some of the potentials and problematic of pursuing a scholarly ethos and ethic beyond “the language of the mouth.”

Central to this discussion will be the politics of in/visibility in vulnerable agrarian societies, particularly in the scholarship on structural forms of violence. How are violence, domination, and resistance seen, known, sensed, and narrated? I interrogate the contention, posited by some scholar activists, that certain forms of violence are “invisible” and the concomitant argument that the task of the scholar is to “render visible” structural violence (as a means of consciousness raising or initiating political awareness and economic restructuring). I emphasize the ways in which the structural violence(s) effected by the pipeline are acutely visible in particular ways to local people, despite the actions and actors of such violence being out-of-sight. I reflect on the implications of epistemologies that do not give central importance to the strictly visible as a means of re-conceptualizing how scholar-activists might approach structural violence.

Dr. Amber Murrey researches and writes on transformations of life and place amid structural, development, and colonial violence. Amber completed her PhD thesis, *Lifescapes of a Pipedream: A Decolonial Mixtape of Structural Violence & Resistance Along the Chad-Cameroon Oil Pipeline*, at Boston College, where she was the 2014/15 African and African Diaspora Studies Dissertation Write-Up Fellow. She has been published in a variety of academic journals, including *Third World Quarterly*, *Human Geography*, *Political Geography*, *The Journal of Black Studies*, *Singapore Journal for Tropical Geography*, *The Postcolonialist*, and *Capital & Class* and she contributes to a number of online forums, including *Pambazuka News – Pan-African Voices for Freedom and Justice*, *Politics in Spires*, *Ceasefire Magazine*, *African Arguments*, and *The African Exponent*. She is on the editorial board of *Epiphany – Journal of Transdisciplinary Studies* and is a peer reviewer for a number of international academic journals. Amber currently teaches *Development Studies* at Jimma University in Jimma, Ethiopia and was recently a guest facilitator for the *AuthorAID Massive Open Online Course (MOOC) in Academic Writing for scholars from the South*. She has a PhD in *Geography and the Environment* from the University of Oxford and a MA in *Pan-African Studies* from Syracuse University.

**Afra Dekie (Independent): Contesting Immobility: ‘Making Visible’ Agency and Political Struggle of People without Papers**

While social movements require a form of collective action, political struggles are often also situated on the level of the individual. For people without papers, their lived experiences are severely constrained by regimes of immobility, but it is often through individual strategies and practices that they (seek to) overcome or counter such forms of exclusion within their everyday lives. Hence, besides focusing on the collective actions and social movements of people without papers in the context of urban activism, this research particularly also pays attention to the individual as a site for political action and resistance, whether practiced intentionally or not. Above all, for people without papers, it is their mere presence and 'being', made 'illegal' and 'abjected' through processes of irregularization and illegalization, which already involves a highly politically charged matter. By focusing on these individual practices and strategies, this research aims to 'make visible' both the exclusionary aspects of regimes of immobility as well as the agency of people without papers, largely remaining invisible, when contesting such regimes. The project as such attempts to use research practice as a form of scholarly activism. Furthermore, visual and participatory methods are integrated into this study to create opportunities for self-expression, self-representation and self-narration for people without papers, as well as to explore ways of visualizing different narratives moving beyond and contesting immobility.

Afra Dekie is a visual anthropologist (independent pre-doctoral researcher) focusing on the study of the everyday lived experiences of the city by people without papers in Brussels. Her research interests include social and affective urban geographies, urban exclusion and immobility (everyday in/visible borders), urban place-making and urban protest, and visual and participatory research methods for empowering and 'making visible' people without papers. Besides her academic work, she has also been working as a social worker, a volunteer, and an activist.

### **Piotr Goldstein (University of Manchester, UK): Visualising everyday activisms**

This paper/presentation is part of a larger project on Everyday Activism in Eastern (and Western) Europe. Everyday Activism is understood here as distinct from NGOs in that it does not yearn for donor's money and from protest movements in that it does not aim to attract attention. Instead it is often quiet, slow, invisible or even unconscious. It is performed by activist citizens (Isin 2009) who in their everyday lives commit 'acts of citizenship' (Isin 2008), rather than (or often, apart from) engaging in programmes, initiatives, actions, etc. They 'yearn for radical change' (Razsa 2015) and aim at offering a different future to themselves or, more often, to others, by engaging

in everyday, non-radical, practices, within, outside or in-between NGOs, associations, movements and other forms of collective action.

The project, based on fieldwork in case study locations in Poland, Hungary, Serbia, Spain and the UK, uses mixed methods research and in particular a range of visual and sensory ethnography data collection methods. In particular, photographs, film footage and sound recordings (soundscapes) are taken to provide for better understanding of the morals of the engaged individuals but also of the interconnectedness of different forms of collective and individual activism. This is still work in progress and the presentation will consist of an assemblage of a variety of raw visual and audio data which the author aims to turn into a more organised visual/multi-media narrative.

Piotr Goldstein is a researcher at the University of Manchester



## SESSION C

### **Marion Näser-Lather (University of Marburg, Germany): “A Country for Women”. Visions of Contemporary Italian Feminism.**

In the context of protests against Italian prime minister Silvio Berlusconi in February 2011, a nationwide feminist movement emerged under the slogan “Se Non Ora Quando” (if not now, when then). Its members linked masculinist discourses and the lack of societal participation opportunities for women to a general political, economic and cultural crisis for which they proposed as a solution “a country for women”.

In my paper I will analyze the contents and the discursive negotiation of this political vision as well as the attempts of its realization, by pursuing the following questions:

- Which philosophical concepts of an ideal political/societal/economic system form the background of the imagination of “a country for women”?
- Which are the policy areas and societal fields identified by Se Non Ora Quando as being deficient and the accordant starting points for change, and how shall the latter be achieved?
- Who are the actors promoting this vision, and which common and contesting opinions are there concerning different aspects of it within the movement?
- How is the vision reflected in political action and practices of the movement?

I will address these aspects by giving examples of discourses on the national level as well as showing micro-political struggles of local groups of *Se Non Ora Quando* which aim to effect small changes within their territory.

I want to explore these points based on the following empirical data: participant observation at local and national actions and meetings and interviews with 58 members of the movement and a discourse analysis of documents, webpages, blogs and discussions on mailing lists and platforms of *Se Non Ora Quando*.

Marion Näser-Lather is currently a postdoc-researcher at the Institute for European Ethnology/Cultural Science of the Philipps-University Marburg (Germany).

### **Paula Serafini (University of Westminster, UK): Logos, Oil, and Cash: Visual Narratives in the Performance Actions of Art Not Oil**

The movement against oil sponsorship of the arts has reached a critical point in the UK, with institutions like Tate recently announcing the end of their sponsorship deal with oil giant BP after years of escalating protests. These protests have been notorious for using the language of performance art, theatre, and the visual arts as ways of raising issues of ethics, sustainability, and climate change in challenging the relations between culture and fossil fuels (Evans 2015).

My research on the Art Not Oil coalition (which brings together over six groups targeting the sponsorship deals of organisations like Tate, the British Museum and the National Portrait Gallery) has so far focused on the internal processes of these groups (Serafini 2015). Through engaged observant participation, I analysed the tensions between aesthetic objectives, strategy and prefigurative approaches in these practices, and produced a framework that applied perspectives from both art theory and social movement theory in order to better comprehend the internal dynamics of these performance actions.

On this occasion, I will shift my focus, and examine the visual tropes and symbolism employed by art activists in these performances. I will ask: How are environmental concerns visualized? How are issues of ethics weaved into these narratives? And how are environmental themes performed in a context of institutional critique, and in relation to other contested issues such as elitism and the imperial origins of cultural institutions? This paper looks to deconstruct the visual narratives generated through these activist performances, in order to allow a different analysis of these campaigns as acts of visual communication.

Paula Serafini's research examines the relationship between aesthetics and politics. Her PhD looked at art activism in the UK, and her upcoming project is a study of resistance to extractive practices in Argentina. She is currently a Visiting Lecturer at University of Westminster and an Associate Fellow of the Crick Centre at University of Sheffield.

**Silvia Pitzalis (University of Bologna, Italy): Post-Disaster Imaginations. "Alterpolitics" of Reconstruction after the Emilian Earthquake**

In this paper I would like to analyse "imagination of reconstruction" that have been created by subjects who were involved in the earthquake that hit the Po Valley in Emilia Romagna (Italy) on 20th and 29th May 2012. I will particularly focus on the way in which official reconstruction procedures, guided by neoliberal ideology, have influenced and determined the relationship between institutions and citizens involved in the disaster.

Through biennial ethnographic research the analysis aims to explore the shifting political imaginations and alterpolitics (Boni e Ciavolella 2015) created by Sisma.12, a non-partisan committee founded by earthquake victims from a range of ideological perspectives, demanding rights to participate in the reconstruction decision-making process.

By following the genesis and development of Sisma.12, I have witnessed the formation of a participatory political space whose members, influenced by criteria of active citizenship and direct democracy, have tried to elaborate strategies of disaster resolution which provide alternatives to dominant practices.

These strategies have varied and multiple ways of thinking and moving in political space. They are created by individuals that experience a disequilibrium in their relationship with Power, challenging the limits imposed on their potential to act in and create their own world. I propose that Sisma.12 is a laboratory of ideas and practices, a human experiment in which earthquake victims share a common idea of rebirth led by the desire for an alternative. They try to rethink their social system and to re-build their environment (not only ecological, but also social, political and cultural) based on their shared desires. They have tried to recreate their political subjectivity through trajectories, practices and modalities of being that want to break with the existent and to move towards a better future (Boni 2011; Koensler e Rossi 2012).

Silvia Pitzalis received a Ph.D. in Cultural Anthropology with a research on the relationship between disasters and their socio-cultural responses. Particularly, her researches focus on the relationship between institutions and citizens around the politics of crisis management. She is the author of *Stravolgimento del mondo e ri-generazione: il terremoto di maggio 2012 in Emilia*

(Editpress, 2015), and *Politiche del disastro. Poteri e contropoteri nel terremoto emiliano*, on press for Ombre Corte.

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SESSION D:

**Matteo Saltalippi (Goldsmiths University of London): Pictures of class struggle: a video ethnography about local labour and global capitalism during the "Thyssenkrupp AST" steelworkers strike in Terni.**

The ten minutes video is an edited (yet without postproduction) excerpt of *Biographies of Struggle (Biografie di Lotta)*, a collaborative documentary shot in 2014 during the TK-AST industrial disputes, which concerning 550 redundancies and led to forty-five consecutive days of strike. The video show three different moments of the long labour unrest period: the workers' own activism, the involvement of the extended town community while taking part to a mass rally, and the conflicting relation between environmental protection, and jobs safeguard intensified during the dispute.

Outside the gate in the factory forecourt, the workers overstepped the boundary of the protected production sphere and filled the public space, "to transform an economic struggle into a political one" (Farocki 2002). The best way to capture this "multiplicity in movement" (Lazzarato 2009) was through visual media, using raw footage as a series of fieldwork notes, and archival material to be further investigated. To this light, the documentary, placed between art and documentation, aims to channel art's symbolic capital towards the construction of anthropological knowledge: its agency (Gell 1998) takes place on a mutual basis, in a mutual "language" shaped by the agent and the recipients. Born from the collaboration between two local filmmakers and the anthropologist, the documentary capitalizes on the workers' search for visibility for their cause, thus becoming a gatekeeper in their lives, producing invaluable methodological and theoretical fieldwork data. The filmmaker's ability of shaping a visual language and the anthropologist's research skills merged with social actors' own images of symbolic reproduction (recorded with their own smart phones cameras and included in the final editing) producing a multi-angled representation of working-class struggle, serving as pedagogical tool able to speak also to a larger audience outside the academia.

Matteo Saltalippi is a PhD candidate in Visual Anthropology at the Department of Anthropology of Goldsmiths University (London).

**Mateusz Laszczkowski (University of Warsaw, Poland) *The Site: Building Resistance***

The Site is a feature-length ethnographic documentary about the No TAV movement in Val di Susa, in the Italian Alps. The movement fights against the planned construction of a high-speed railway from Lyon (France) to Turin (Italy), which would run through the valley. The film emphasizes the personal and affective experiences of movement activists. It also highlights the emergence of a novel political imaginary that unites diverse subjects in a common struggle, simultaneously in defence of a local landscape and for an alternative to global neoliberal hegemony. Born in the 1990s as a committee of experts, environmentalists and local political activists, over the years the No TAV movement has grown into an extremely diverse assemblage, bringing together heterogeneous groups from inside and outside Val di Susa and many thousands of individuals of all walks of life. The documentary tells the movement's story from a particular angle. Focusing on the initiatives taken up by activists against the drilling of a geological survey tunnel—the only major construction task started so far, in progress since 2011—The Site follows how the No TAV movement constructs its unity while thriving on the diversity of its members. The film is based on over a year of participatory research among No TAV activists in Val di Susa, carried out in 2014-2015. It features original images and archival footage of direct actions, riots, moments of conviviality, marches and demonstrations, in addition to interviews with movement members—from farmers and factory workers to bank clerks, and from young anarchists to retired former militants of 1968 and elderly Catholic activists.

Mateusz Laszczkowski is an anthropologist at the University of Warsaw (Poland). *The Site: Building Resistance* was directed by anthropologist Mateusz Laszczkowski (University of Warsaw), and co-edited by Massimo Alovisi (TG Vallesusa).

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**Fabrizio Loce-Mandes (Queen's University, Belfast): *An Experimental Path***

This film will give voice to, from an insider perspective, the experiences of small-scale farmers with alternative certifications, the implications of direct consumer-producer relations and the broader context of potential frictions with authorities. Based on collaborative methods stemming from Visual Anthropology, the documentary reflects on personal, very specific experiences by four 'memorable' subjects as they interact with a broader context. An essence maker, a beekeeper, a baker and a cattle herder are featured as they

experiment with alternative economies and interact with the broader farmer activist network of “Genuino Clandestino” which strives for the free elaboration of food product. Realised as part of a major ethnographic research project “The Peasant Activism Project”, the eye of the filmmaker shifts towards personal experiences and the sensibility of food consumers rather than on internal movement issues, the film raises key questions of food security, politics of transparency and trust.

Fabrizio Loce-Mandes is Postdoctoral Research Fellow of the Peasant Activism Project. He received a Ph.D. in Social Anthropology of the Interdisciplinary Doctorate School “Cultures and Languages”, University of Perugia, with a scholarship for an ethnographic research in the field of deafness and Medical Anthropology, fully funded by the university.

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## SUNDAY, 16<sup>TH</sup> OCTOBER

SESSION E:

**Aitzpea Leizaola (University of the Basque Country, Spain): *Irrikitaldia*: Laugh and protest! Popular culture, protest and performance in contemporary urban Basque Country**

This paper presents the case of *Irrikitaldia*, an example of mocking politics bringing together tradition, popular culture and contemporary forms of protest in postindustrial Basque Country. Organised by the Pirates of Donostia, *Irrikitaldia* closes the week long alternative programme held by this social movement in response to the official fiesta programme. Under the colourful and joyful appearance of the event, *Irrikitaldia* is a harsh critique of local politics while it reminds us that changes are possible.

The *Semana Grande* or Big Week was initially meant as an entertainment for elite tourists and politicians. Donostia has a long tradition of elite tourism. The Spanish royal family established their Summer residence in the city in the 19th century, so did Franco until his death. Unlike other fiestas in the city, the *Semana Grande* was considered a fiesta for outsiders and as such has long been despised by local youth. At the end of the dictatorship, social movements included fiestas as part of their agenda. However, these attempts were bitterly repressed. After several decades of inaction, the Pirates, a group of politically active young people started to organize an alternative fiesta program in 2002. Performed as a masquerade in the old part of the city, with performances, improvisations and a joyful defilé, *Irrikitaldia* embraces with a long standing

tradition in popular Basque culture of critical and political theatre and imaginative acts of protest and performances. Drawing from ethnographic fieldwork on the summer fiestas of Donostia, and inscribed in the study of political contemporary rituals and acts of contestation in the Basque Country, this paper intends to address the relationship between imagination and creativity, popular culture, performance and protest, focusing on contemporary forms of contestation and critique by grassroots collectives and social movements.

Aitzpea Leizaola is a professor of Anthropology at the University of Basque Country, Spain.

**Konstantina Bousmpoura (Independent) & Julia Martinez Heimann (Independent): Working Dancers**

The documentary “Working dancers” came about as an ethnographic filmmaking research project in 2008, inspired by the strong social demand being raised by a group of renowned dancers in the City of Buenos Aires who aimed to attain their labor rights and dignify dance as work. It is the result of 6 years of participant observation, filming and research on archival material.

With the passage of time the dancers transformed their demand into a collective project which became the creation of Argentina’s first National Company of Contemporary Dance under the collective leadership of four of them. This achievement fueled their hopes of demanding a National Dance Law, for which a bill was introduced by popular initiative in 2014. The social mobilization organized to show popular outcry for the Law in front of the National Congress, is featured at the closing of the documentary.

After six years of almost leaving with the Company we felt the need to tell the intense story of the human and artistic effort made by this group of fighting dancers to affirm dance as a professional occupation.

Our intention is to address the human issue of the artist’s labor and transformative role in society and to reflect on it locally and globally. In today’s world, how can dancers fight for their labor rights? Is it possible to create freely and be a state-sponsored artist? How are decisions made based on democratic and collective values when working in a diverse artistic group?

Konstantina Bousmpoura and Julia Martinez Heimann worked together for the realization of this documentary alongside the first Contemporary National Company of Dace, in Argentina, following their lives and their struggle for acknowledgment for six years.

SESSION F:

**Mariateresa Muraca (Independent) & Reinaldo Matias (Fleuri Universidade Federal de Santa Catarina, Brazil): *Mística* and political imaginary . A collaborative ethnography about the pedagogical practices of Movimento de Mulheres Camponesas (Peasant Women's Movement)**

Our proposal is based on a collaborative ethnography about the pedagogical practices of the Movimento de Mulheres Camponesas (MMC) and the educational significance of his struggles, carried out in Santa Catarina (Brazil), since 2011. MMC is a peasant and feminist movement, which arose in Santa Catarina in 1983 and established itself in 2004 on a national level. Nowadays his commitment focuses on agroecology as an agricultural paradigm and a society project.

The paper aims to interrogate the role of pedagogical practices to create political imaginary. In particular, it focuses on the *mística*, a practice that characterizes every moments in MMC's life (meetings, occupations, marches, demonstrations). *Mística* draws on Cristian mysticism and especially liberation theology, which was key in the emergence of the MMC and others peasant movements in Brazil (Hammond, 2004).

In which ways does *mística* construct the political imaginary of the movement? What kind of conflicts does it express? How does it contribute to create a peasant identity in an agroecological perspective? How does it promote alliances between feminist, classist and ecologist struggles? What visions does it generate in women who participate in MMC?

Mariateresa Muraca, independent researcher, jointly supervised PhD in Education Sciences (Università di Verona, Italia) and Human Sciences (Universidade Federal de Santa Catarina, Brazil).

Reinaldo Matias Fleuri, PhD in Education, full Professor in Epistemological Fundaments of Education at Universidade Federal de Santa Catarina, Brazil.

**Liza Candidi (Gran Sasso Science Institute, Italy): From "Occupy the farm" to the anti-TTIP movement. Practices and symbols of resistance within rural urbanism**

The failed answers of classical political horizons have strengthened, especially in urban fabrics, new power dynamics trying to revitalize the "principle of hope", that has been long declared dead. In times of crisis, self-sufficiency and food sovereignty appeal to a wider array of people in such a way that urban micro-political dynamics of resistance and protests are increasingly emerging in the every-day life.

This paper intends to explore the practices and symbols of new urban social movements related to food sovereignty and justice, along with a reflection on the dynamics of rural urbanism and neoruralism. Some case-studies, based on

ethnographic investigations, will be taken into account. The first one will analyze new participatory models in the San Francisco Bay Area, such as food justice actions and environmental community projects. Particularly, the “Occupy the farm” movement, started with the occupation of the Gill Tract in Albany, will be considered. The second reflection will focus on the social movements against the Transatlantic Trade and Investment Partnership and their protest symbols. A third case-study will rethink the “neo-survivalism” as an anti-social and anti-urban drift of the neo-ruralism movement. It will be questioned to what extent new-survivalism’s practices of resistance can affect political imaginaries during the crisis.

A conceptual-theoretical approach will explore the interrelation between these practices, their imaginaries and symbols. Classic literature on social movement, as well as the latest reflections on self-management and direct action will contribute to frame the case-studies. Especially Murray Bookchin's emphasis on “paideia” will help to rethink the importance of education within these social movements

Liza Candidi is a Post-doctoral research fellow in Urban Studies at the Gran Sasso Science Institute, Italy

**Davide Cacchioni(University of Modena and Reggio Emilia, Italy) & Flora Giovannetti (University of Bologna, Italy): From social opposition to political imagination. Cultivating alternatives in the Susa valley**

The movement which has risen up in the Susa valley (Italy) against the project of a high-speed-railway (“TAV”) is one of the most long-lasting social movements opposing a megaproject in Europe. Over the course of its years-long struggle, the political horizons of the so called “NO TAV movement” appear to have shifted: from the defense of the valley’s “life”, endangered by a project having substantial impacts on environment, to a systematic questioning of the socio-economic model behind such megaprojects.

The aim of the research presented here has been to address this shift by placing the ethnographic attention on the attempts to practically experience forms of alternative living among a group of (new) local peasants, among which the wish to regain an existential subjectivity, beyond the “naked life” (Agamben) endangered by environmental destruction, has taken the form of a collective process of reconversion to a rural economy. Our contribution, based on a 3-months ethnographic fieldwork, focuses on the cultural devices of practical organization of a new locally-based agriculture, conceived here as the core sites of the unfolding of an innovative political imagination, as they reflect, while at the same time shaping, the outlines of an alternative society.

In particular, we point at two such sites of the imaginative process: the politics of “supply chains” and the strategic use of the local past. The supply chains

include the structure of the economic organization, the way in which economy is grafted onto the local ecosystem, the moral link between the valley and the world, the politicization of production on a community basis. The re-invention of material culture coming from the past constitutes a way to make production possible: the past suggests financially accessible technical instruments, proposes ancient crops, points at pre-existing socio-economic models, thereby inspiring the contemporary attempts of the social reorganization of production

Davide Cacchioni and Flora Giovannetti are master students, working on social movements and the relationships between Organizations and projects of alternative living.