

# *MEDIA & THE NIGHT*

*BOOK OF ABSTRACTS  
LIVRE DE RÉSUMÉS*

*INTERNATIONAL CONFERENCE  
COLLOQUE INTERNATIONAL*

*MARCH 18–19, 2022  
18–19 MARS 2022*

*ORGANIZED BY  
ORGANISÉ PAR  
JESS REIA & WILL STRAW*



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LES MÉDIAS & LA NUIT

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WITH THE GENEROUS SUPPORT OF THE  
AVEC L'APPUI DE  
ANDREW W. MELLON FOUNDATION  
YAN P. LIN CENTRE AT MCGILL UNIVERSITY  
UNIVERSITY OF VIRGINIA

GRAPHIC DESIGN BY  
DESIGN GRAPHIQUE PAR  
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MEDIA  
& THE  
NIGHT



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*PROGRAM*

09:00 - 09:05 AM EST

WELCOME  
MOT DE BIENVENUE

9:10 – 11:10 AM EST

NIGHTLIFE SONORITIES  
SONORITÉS NOCTURNES

ALICE ARNOLD

CITY UNIVERSITY OF NEW YORK, USA  
“LET’S DANCE: NYC NIGHTLIFE IN THE ‘90S.”

MAREN HANCOCK

UNIVERSITY OF WOLVERHAMPTON, UK  
“(DJ) RÉGINE: QUEEN OF THE NIGHT”

PEDRO MARRA

UNIVERSIDADE FEDERAL DO ESPÍRITO SANTO, BRAZIL  
“COLLABORATIVE MUSICALITIES IN THE NIGHTLIFE: THE USE OF YOUTUBE IN THE SONORITY OF BARS IN VITÓRIA”

ELSA FORTANT

UNIVERSITÉ DE MONTRÉAL, CANADA  
« IMAGERIE DE LA SCÈNE TECHNO MONTRÉALAISE : ESPACES, COMMUNAUTÉS ET MOUVEMENTS »

11:15 AM – 13:15 PM EST

NIGHT WATCHING  
REGARDS NOCTURNES

ADAM LAUDER

OCAD UNIVERSITY, CANADA  
“NAVIGATING THE NIGHT: THE INDIGENOUS MODERNIST MAPPINGS OF RITA LETENDRE AND ALEX JANVIER”

MICKY VALLEE

ATHABASCA UNIVERSITY, CANADA  
“A SONIC INQUIRY INTO THE PROBLEM OF TIME”

DWAYNE AVERY

MEMORIAL UNIVERSITY, CANADA  
“UNCANNY NIGHTS: NIGHT VISION AND THE NOCTURNAL NATURE DOCUMENTARY”

ALEXANDRINE BOUDREAU-FOURNIER  
& ELEONORA DIAMANTI

UNIVERSITY OF VICTORIA, CANADA  
& JOHN CABOT UNIVERSITY, ITALY  
“FILMMAKING THE DARK SIDE: NOCTURNAL ETHNOGRAPHY IN CUBA”

13:30 – 15:00 PM EST

NIGHT PERFORMATIVITY  
PERFORMATIVITÉS NOCTURNES

JULIEN VALLIÈRES-GINGRAS

MCGILL UNIVERSITY, CANADA  
« LA NUIT, LE FOLKLORE ÉTUDIANT ET LA PRESSE : LA CÉRÉMONIE DE L’ENTERREMENT DU BÉRET À MONTRÉAL »

MARY WEINSTEIN

UNIVERSIDADE ESTADUAL DO SUDOESTE DA BAHIA, BRAZIL  
“THE WALLS OF PORTO DA BARRA AT NIGHT: MAINTAINING CITY’S PERFORMANCE”

MARTIN ROBERTS

DARTMOUTH COLLEGE, USA  
“NOCTURNAL CINEMA: FILM NOIR, JAZZ, AND THE NOUVELLE VAGUE”

15:15 – 16:15 PM EST

PLENARY SESSION  
SÉANCE PLÉNIÈRE

ITZAYANA GUTIÉRREZ ARILLO  
& MIRIAM GINESTIER

MCGILL UNIVERSITY, CANADA  
& CONCORDIA UNIVERSITY, CANADA  
“SWAGGERING RESONANCE: ARCHIVING AND EXHIBITING LESBIAN QUEER NIGHT LIFE”

GEOFF STAHL

TE HERENGA WAKA/VICTORIA UNIVERSITY OF WELLINGTON, NEW ZEALAND  
“OF WINE, COFFEE, AND CRAFT BEER: THE ‘OTHER SOCIAL MEDIA’ AND THE REDEFINITION OF WELLINGTON NIGHT LIFE”

FERNANDA CAPIBARIBE

UNIVERSIDADE FEDERAL DE PERNAMBUCO, BRAZIL  
“SEXY PANDEMIC NIGHTS: BOUNDARIES BETWEEN BREAKING TABOOS AND OBJECTIFICATION IN A MONTREAL NIGHTCLUB”

9:00 – 10:30 EST

PLENARY SESSION  
SÉANCE PLÉNIÈRE

JESS HARDLEY

RMIT UNIVERSITY, AUSTRALIA  
“SMARTPHONES AND THE URBAN NIGHT: GENDER AND SAFETY PRACTICES”

SULAIMAN OSHO

UNIVERSITY OF DUNDEE, UK  
“THE EARTH ON FIRE: NIGHT MEDIA RESCUES WORLD FROM BUSHFIRES – CASE STUDY OF TEAM TREES INITIATIVE”

REDOUANE TOUATI  
& HALIMA TOUATI

UNIVERSITY YAHIA FARES OF MÉDÉA, ALGERIA  
& UNIVERSITY ABDERRAHMANE MIRA OF BÉJAÏA, ALGERIA  
“TERRORISM AND THE NIGHT, AND THE REALITY OF JOURNALISTIC WORK IN ALGERIA DURING THE BLACK DECADE”

10:45 - 12:15 EST

NOCTURNAL INSCRIPTIONS  
AND ILLUMINATIONS  
INSCRIPTIONS ET  
ILLUMINATIONS NOCTURNES

PAULO AUGUSTO FRANCO

UNIVERSIDADE DE SÃO PAULO, BRAZIL  
“THE ROLE OF THE NIGHT ON SELF-WRITING PROCESS: STUDYING RAYMUNDO FAORO’S DIARIES (1943-1951)”

VALERIA TÉLLEZ NIEMEYER

UQAM, CANADA  
« DAY FOR NIGHT. L’ÉCLAIRAGE ÉLECTRIQUE DANS LA PHOTOGRAPHIE D’HARRY SUTCLIFFE. »

CHANTAL MENG

GOLDSMITHS, UNIVERSITY OF LONDON  
“HOW TO SEE DARKNESS IN A NEW LIGHT”

12:30 – 14:00 EST

NIGHT ENERGIES  
ÉNERGIES NOCTURNES

ADAM GILL

UNIVERSITY OF SOUTHERN CALIFORNIA, USA  
“LOOKING OUTSIDE: NIGHT VISION IN BLANCHOT”

LISA STREITFELD

PHILOSOPHER/INDEPENDENT RESEARCHER, CANADA  
“THE EROTIC NIGHT: THE DARK ENERGY AESTHETIC IN CONTEMPORARY ART”

GREICE SCHNEIDER

UNIVERSIDADE FEDERAL DE SERGIPE, BRAZIL  
“FIAT LUX: UNCOVERING THE URBAN NIGHTLIFE WITH POPPING FLASH BULBS”

14:15 – 16:15 EST

NIGHT URBANITIES  
URBANITÉS NOCTURNES

DAVE COLANGELO

X UNIVERSITY, CANADA  
“THE WRITING ON THE WALL: TRACING NOCTURNAL URBAN EPIGRAPHY’S PAST, PRESENT, AND FUTURE”

JEDER JANOTTI JR.  
& TOBIAS QUEIROZ

UNIVERSIDADE FEDERAL DE PERNAMBUCO, BRAZIL  
& UNIVERSIDADE DO ESTADO DO RIO GRANDE DO NORTE, BRAZIL  
“WELCOME TO VALHALLA – METAL NIGHTS IN A HEAVY METAL PUB IN A BRAZILIAN BACKWOOD”

CIGDEM TALU

MCGILL UNIVERSITY, CANADA  
“VISUALIZING THE NOCTURNAL ATMOSPHERES OF THE VICTORIA EMBANKMENT: PUBLIC LIGHTING AND LUMINOUS EMOTIONS”

CLINTON GLENN

MCGILL UNIVERSITY, CANADA  
“THE DAY IN GEORGIA IS YOURS, THE NIGHT – OURS”: QUEER-TECHNO ALLIANCES IN THE NIGHTLIFE OF TBILISI AND VILNIUS”

CLOSING REMARKS  
MOTS DE CLÔTURE

*ABSTRACTS*

## LET'S DANCE: NYC NIGHTLIFE IN THE '90S

Let's Dance: NYC Clubbing in the '90s explores underground club culture and night life in New York City. In the 1990s there was an abundance of clubs in Manhattan, with many opportunities to dance, socialize and listen to DJs spin various genres of music every night of the week. The clubs featured in this photography project were significant cultural spaces, featuring innovative music, fashion and dancing that shaped popular culture in the '90s and the decades that followed. They also illuminate political and social issues, especially related to identity formation, race and sexual identity, that nightlife culture often embodies. From the Cabaret Voltaire Dada club in Zurich (1916) to the Harem Renaissance hangout Small's Paradise in New York City (1930s), nightlife culture has long played a role in creating alternative social spaces that foster artistic movements and social change. As these photos make visible, New York's clubs were often the most diversified spaces in the city in the 1990s. In contrast to the corporate business realm and the world portrayed in mass media images at that time, club spaces were places where people from different racial, cultural, sexual and class backgrounds mixed. The images also comment on New York's transformation into a luxury city. A cycle of gentrification that started in the 1980s was in full swing by the 2000s. As Manhattan became wealthier, rising real estate valuations changed how the city was used and by whom. Additionally, in the late '90s, the city government started to police night life activities by enforcing the cabaret laws. This crack down curtailed dancing in bars and clubs that did not have, and were not able to get, a cabaret license (without a cabaret license it was illegal to dance in a bar or other such venue). New York's underground night life flourished in the '90s because there were still pockets of cheap rent and neglected areas in the city that could be utilized for experimental cultural expression. As these factors dissipated in the 2000s, night life in Manhattan became a playground for the wealthy. The expansion of luxury properties in New York (and other global cities) has led to increasing inequality and homelessness and a narrowing of possibilities, about who can use the city and how. These photographs remind us why we need the "incomplete" areas of the city (Sennett and Sassen). The urban environments that spark cultural and social experimentation and the places that inspire people to "get on the good foot," as Mister James Brown would say.

UNCANNY NIGHTS: NIGHT VISION AND  
THE NOCTURNAL NATURE DOCUMENTARY

The nature documentary serves as one of the primary mediums for popularizing scientific and entertaining knowledge about “nature.” However, despite the nature documentary’s continual promotion of a diverse array of “natural” ecologies and narrative formats, technical limitations, such as the impositions involved in using artificial lighting, have prevented it from capturing the distinct narrative, aesthetic, and affective qualities of nocturnal ecologies. With the recent introduction of lowlight, infrared, and heat-sensing cameras, filmmakers can now record nocturnal environments in unprecedented ways, often using nothing more than available moonlight to capture the night-life of rural geographies. Employed in an assortment of contemporary nature documentaries (Night, Blue Planet 2, Night on Earth, Planet Earth 2, Earth At Night In Color, and The Dark: Nature’s Nighttime World), these night vision technologies make possible a new subgenre of nocturnal media I aptly call the nocturnal nature documentary. To explore the documentary’s representation of nature at night, this paper will employ genre studies and speculative realism to identify and analyze the “nocturnal nature documentary,” a new subgenre of night media that constructs nature through the “astronomical uncanny.” The astronomical uncanny refers to how the nocturnal nature documentary highlights the strange and weird night-lives of nonhumans to raise ecological awareness about preserving rural darkness. As such, my paper provides insight into how light pollution contributes to the pervasive contamination of “natural” Ecologies.

FILMMAKING THE DARK SIDE:  
NOCTURNAL ETHNOGRAPHY IN CUBA

In 2018, we co-directed the film Guardians of the Night, shot at night-time in Eastern Cuba (mainly Guantánamo and Santiago de Cuba). We worked closely with a sound designer and musician from Guantánamo, Zevil Strix, and the end result was an experimental film featuring an original soundtrack. In 2021 we reflect back on the film, building as well on fieldwork conducted on the/at night between 2018 and 2020 in Eastern Cuba, with newly edited video and sound clips as well as photos, all captured at nighttime in Guantánamo and surrounding areas. In this paper we reflect back on our image-making process in relation to night imagery and Cuban Cinema.



SEXY PANDEMIC NIGHTS: BOUNDARIES BETWEEN  
BREAKING TABOOS AND OBJECTIFICATION IN A  
MONTREAL NIGHTCLUB

This paper/presentation aims to describe and analyze the sexualized bodies through the experience of working in a nightclub scene in Montreal during the month of June 2020. Through the glimpse of a sociology of the body (SCOTT & MORGAN, 2005) and the concept of performance in a feminist geography (BACELLAR, 2016; LITTLE, 2007; ROSA, 2018), and as an approach of a research project dealing with sex-gender bodies, empowerment and violence, I sought for contradictions between the contestation of taboos connected to the experience of living sexualities and the permanence of these same taboos when they reproduce an objectification pattern directed to female bodies by a male point-of-view. The nightclubs seem to be an appropriate scene where we can observe complex relations between gender, performances and performativities (BUTLER, 2015, 2016), not excluding other connected and contradictory thematics, just as violence *versus* self-decision, marginalization *versus* transgression, or oppression *versus* autonomy. As part of a research focused on cross-narratives in gender, feminisms, sexualities and violence, I'm interested in observing if and how explicit and veiled issues regarding sexualities can coexist in a space created to stimulate sexual desire, taking the involved bodies, simultaneously, as political, artistic and communicational subjects. Also, to analyze the boundaries between a male and heteronormative environment, and other sexualized bodies. To do so, I propose the nightclubs as one academic field, observing, participating and interviewing subjects related to this scene, as well as to cross these narratives, which emerged through ethnographic participation, with imagetic/audiovisual material produced to create an imaginary of these spaces.

THE WRITING ON THE WALL:  
TRACING NOCTURNAL URBAN EPIGRAPHY'S  
PAST, PRESENT, AND FUTURE

This paper explores key moments of nocturnally legible architectural inscription and primarily visually-based communication in the city, such as illuminated posters, murals, and billboards, tracing some of the tensions related to access, authority, visibility, control, authenticity, inter-mediality, and provisionality that play out at the intersections of politics, place, media, and communities of use. After providing a historical overview of primarily analog forms and theories of nocturnal urban epigraphy as a literature review and theoretical framework, the paper shifts to contemporary case studies of digitally-mediated nighttime city reading and writing, namely the rewritable LED display of LightSpell by realities:united in a Toronto TTC station and the proposed plans to provide micro-leases for equipment and spaces for public projection in Google's Sidewalk Labs proposal for a new smart city precinct in Toronto. These projects demonstrate new possibilities for public practices and policies for nocturnal urban epigraphy while ultimately reinscribing and reenacting persistent tensions and inequities. The paper also analyzes a number of examples and tactics, such as subvertising, tangible user interfaces, and guerilla projection, aimed at creating more equitable and socially just forms of public inscription. Ultimately, the paper argues for a combination of critical approaches to emergent forms of digital urban inscription underpinned by a commitment to the provision of opportunities for citizen-led communication infrastructuring.



IMAGERIE DE LA SCÈNE TECHNO MONTRÉALAISE : ESPACES, COMMUNAUTÉS ET MOUVEMENTS

À notre connaissance, les recherches sur la musique techno mettent souvent l’emphase sur le phénomène festif et sur l’expérience collective des raves ou des free parties (POURTEAU, 2002), laissant la réception de la musique et les pratiques urbaines ordinaires au second plan. Pour cette raison, nous avons décidé de les placer au cœur de notre enquête de terrain, réalisée entre 2018 et 2020 à Montréal. Nous nous concentrons sur la scène (STRAW, 2004) techno locale. Comment les amateur-trices de techno montréalais-es définissent-ils et elles leur(s) scène(s) ? Pour y répondre, une longue période d’observation participante a été complétée par la diffusion d’un questionnaire sur Internet (n= 336 réponses) et par 15 entretiens semi-dirigés. Nous avons mobilisé l’image dans le questionnaire et lors des entretiens. Plus particulièrement lors des rencontres individuelles, nous avons utilisé le procédé de photo-élicitation (HARPER, 2002) emprunté à la sociologie visuelle. Nous avons demandé aux participant-es de représenter la scène techno montréalaise par une photographie et nous les avons fait réagir à une sélection d’images. Cet exercice a permis aux répondant-es de faire des associations d’idées, de se positionner au sein de ce milieu et d’affirmer leurs pratiques et leur appartenance à un groupe ou une esthétique artistique. Il nous a apporté des informations sur la symbolique liée à la techno et nous a ainsi permis d’approcher les représentations sociales (SECA, 2003) d’amateur-trices de techno sur la scène par l’image. Ces photographies nous donnent de précieux renseignements sur les espaces emblématiques qui font consensus au sein de la scène techno montréalaise. L’analyse systématique des images a fait émerger trois grandes catégories : 1) la techno est capturée par l’effet de groupe, on y voit un public sur la piste de danse, la collectivité est mise en avant ; 2) la techno est symbolisée par l’expérience d’un individu en particulier, qui suggère une identification au ressenti ; 3) la représentation du genre musical passe par les espaces (le bâti) dans lesquels il est diffusé. Dans ce cas, le lieu lui-même incarne la musique qui y est jouée. Cette communication a pour objectif de présenter en détail le corpus d’images généré par les amateur-trices et son analyse.

THE ROLE OF THE NIGHT ON SELF-WRITING PROCESS: STUDYING RAYMUNDO FAORO’S DIARIES (1943-1951)

Raymundo Faoro (1925-2003), a sociologist and writer, had left an important legacy for the history of ideas in Brazil. He is considered one of the most important Brazil’s interpreters. Along eight years (1943-1951), Faoro had written personal diaries. During his B. A year, living in Porto Alegre, southern Brazil, Faoro focused on writing every day to become a “writer”. As a newcomer in town, he, especially, spent sleepless nights on registering his daily thoughts, ideas and general experiences reporting and describing his impressions with the recently learned literature (sociology, philosophy, and novels) and connecting them with his new lived experiences on Porto Alegre’ street. Probably Faoro used the personal diaries as a continuous and experimental process of “self-constitution”, as Michel Foucault said. This process would be also “self-archiving”, according to Philippe Artières, and, at the same time, a night-archiving, as it can be described as a temporality experience where the night operates important meaning for the author’s intellectual constitution. In this paper, I will describe the relations between Faoro’s writing processes and the night, assuming that the individual status of those documents is not a mechanical historical product but a process that creates the cultural contexts that theoretically (re)produce. How could night-time interfere in both the material and non-material constitution of Faoro’s diaries? How could it influence the author’s intentions and motivations on his intellectual self-constitution?

LOOKING OUTSIDE: NIGHT VISION IN BLANCHOT

In *The Space of Literature* (1955) Maurice Blanchot discusses the literary work in terms of night vision. To engage with the work is to look into the night. For Blanchot this night vision involves a frustrating and interminable dual movement. Confronted with the work, one is drawn toward the interiority of the night only to find oneself essentially outside it. This paper will look closely at the link Blanchot draws between night vision and alterity. Rather than understanding night vision exclusively as a heightened capacity for phenomenal disclosure, I consider how in Blanchot approaching night’s essence denotes a failed type of looking. I ask how it is that night vision’s defects imply exposure to an outside. What does it mean to look and encounter that which is outside the capacity for disclosure? Moreover, since in Blanchot the work serves as both medium and limit of night vision, I question how his text relates to media studies.

“THE DAY IN GEORGIA IS YOURS,  
THE NIGHT – OURS”: QUEER-TECHNO ALLIANCES  
IN THE NIGHTLIFE OF TBILISI AND VILNIUS”

In the 2019 documentary Raving Riot, an organiser of the techno scene in Tbilisi, Georgia opines on the unspoken pact that had held between conservative forces in mainstream society and the progressive politics that undergird the techno scene in the city: “the day in Georgia is yours, the night – ours.” However, in 2018 that pact was broken when police raided two of the most popular clubs in Tbilisi: Bassiani, often referred to as the “Eastern European Berghain,” and Café Gallery. In the weeks that followed protestors took to the streets to push back against police brutality and the invasion of the club space, which is the site of alliances between techno culture, activists pushing for the liberalisation of drug laws, and the LGBT community in Georgia. This I parallel with a similar crackdown on nightlife in Vilnius, Lithuania that has occurred since the 2016 election which saw the populist Union of Peasants and Greens take power. In September 2019 Platforma, an open-air cultural centre at the main train station in Vilnius, was threatened with closure by local authorities due to ‘safety concerns’ – the venue borders active train lines and police had raided the site a number of times in the months previous under the pretext of protecting individuals from possible injury. In response, Platforma organised a campaign to fight back against the clampdown on “political and cultural activities performed by [Platforma’s] community of artists and activists.” In particular, the organisers point to the increase in restrictions on the LGBT community and increasingly draconian legislation targeting drugs and alcohol as evidence of the negative impact this has had on nightlife in Vilnius. Their slogan ‘Vilnius, Choose Your Future, Choose Life,’ appropriated from the 1996 Scottish film Trainspotting, positions Platforma as a progressive, utopian vision of a future that is gradually being eroded by political conservatism. Here I examine how alliances between techno culture and LGBT in post-Soviet societies of Lithuania and Georgia are positioned vis-à-vis the conservative, traditional values of far-right political organisations - where “European values” are often treated as suspect, degenerate, and foreign, and techno/LGBT activists are often the targets for thugs and hooligans from ultranationalist organisations.

SWAGGERING RESONANCE: ARCHIVING  
AND EXHIBITING LESBIAN QUEER NIGHT LIFE

Itzayana Gutiérrez Arillo and Miriam Ginestier present their digital exhibit “Swaggering Resonance in Le Boudoir (1994–2006)” and discuss their cross-generational collaborative process. A sapphic cabaret and dance party in Montreal, Le Boudoir was a much-anticipated annual rendez-vous for lesbian nightlife in Montreal, produced by Miriam. For 13 years, the event occupied historic cabaret venues and staged a lesbian-centric version of the turn of the millenium that contrasted with the techno buzz of night scenes at the time. This curatorial project began in 2018 when Itzayana began archiving, restoring and cataloguing Le Boudoir printed ephemera (which often repurposed postcards that originally circulated in 1870–1940). From July 2019 to May 2021, a selection of these was arranged, accompanied by critical reflections, and enriched with the voices of artists and regular patrons in recorded conversational memories, written historic episodes and short text bubbles that along with the archived ephemera, form an experimental digital exhibit. This project and these nightlife artefacts evoke the passing of time and the trickiness of memory and perspective. Archives are by nature gapped, and fragments tell multiple, but never complete, stories. The materials and memories we present, will hopefully make room for fleshy stories, critical conversations and creative building up from tensions of belonging, and not, to wider experiences of queer time and nightlife.

Cabaret Commons Exhibition Place

(DJ) RÉGINE: QUEEN OF THE NIGHT

This presentation engages with the media’s role in shaping historical narratives of nightclub and DJ culture. The first club DJ is widely considered the first person to play records on two turntables, providing continuous music for a paid audience to dance to (BREWSTER & BROUGHTON, 2014). My presentation challenges the common perception that the first and most influential club DJ was UK serial sexual predator Jimmy Savile, as there is actually scant evidence to confirm Savile’s prominence in the history of DJ culture (WILSON, 2012). Instead, I posit that French cabaret singer and nightclub impresario Régine Zylberberg was also an early nightclub DJ, and in fact her contributions to DJ culture have been greatly overlooked by both academic and popular historians of the culture. Régine’s exclusion from the history of DJing is a prominent example of how this history has been canonized as male. Long before Beyoncé, or even Madonna, Régine was known by her first name only. She is already duly credited with creating the modern nightclub (ECHOLS, 2010; SHAPIRO, 2005), yet Régine also claims to be the first club DJ (SCHOFIELD, 2005), although she is not currently regarded as such in most academic or popular literature. This is a significant omission, given that the “modern concept of the disco probably originates with Régine Zylberberg’s use of two turntables at the Whisky a Go-Go in Paris in 1953” (GRAVES-BROWN, 2012, 68). In 1957 she opened her own nightclub with funding from the Rothchilds, Chez Régine, and at the height of her success in the 1970s there were twenty-five clubs bearing her name across three continents, including venues in New York, Montreal, and Monaco. Régine’s nightclub empire also positions her as an innovator of DJ culture. Régine’s possible history as a DJ bears further academic and public scrutiny. Régine turned ninety-two on December 26 2021, resides in St. Tropez, and is still well known throughout Europe. This presentation is based on research for a larger project in the form of a web series currently in development titled Finding Régine, which portrays my mission to find Régine and interview her specifically about her role as a DJ.



SMARTPHONES AND THE URBAN NIGHT:  
GENDER AND SAFETY PRACTICES

The past decade has seen a burgeoning new field titled “night studies” or “darkness studies” (GWIAZDZINSKI, MAGGIOLI & STRAW, 2018). Contributing to this new field, this paper considers some of the embodied ways smartphones have been deployed in the urban night. The research presented in this article draws on a qualitative research project conducted in Australia from 2016–2020. The project focused on participants’ use of smartphones in urban spaces at night and conducted a specific analysis of safety and pertinent gendered differences. Throughout my iterative and longitudinal research process, I engaged various phases of data collection to explore participants’ night-time mobile media practices, as well as considering how darkness and the night impact networked practices in ways that speak to the postphenomenological concept of multistability. I highlight empirical findings through a series of participant stories, exploring salient insights into embodied perceptions of darkness and various ways of co-opting mobile media practices in the urban night.

WELCOME TO VALHALLA – METAL NIGHTS IN A  
HEAVY METAL PUB IN A BRAZILIAN BACKWOOD

Based on an epistemological review of the notion of musical scene (STRAW, 1991; 2001; 2006), this investigation seeks to understand how the heavy metal pub Valhalla, located in the middle of a Brazilian Backwood in the city of Mossoró-RN, can help us to reconsider a rock night in the Brazilian northeast. To this end, the authors seek to revise the at least three dimensions of the concept of music scene: 1) as a concept that is common among heavy metal listeners and linked to dreams and dark places; 2) as a concept from the Global North, most applications of which have been applied to cities at the center where rock pubs at nights are ordinary; 3) as a transcultural concept that imagined ways of dwelling in the world of global music genres in terms of encounters between local night-time identities and globally heavy metal imagined communities. From these we delve into the range of tensions created between the ethos of a rock pub at night and day by day life in a city with local cultural activities happening in the daylight. We are also highlighting the expectations of usual consumers that go to the bar, regardless of whether they like heavy metal music or its allusions to the Norse Mythology of Valhalla.

NAVIGATING THE NIGHT: THE INDIGENOUS  
MODERNIST MAPPINGS OF RITA LETENDRE  
AND ALEX JANVIER

The non-objective paintings of Rita Letendre and Alex Janvier, two leading representatives of Indigenous modernism in Canada, exemplify the endurance and reinvigoration of pre-digital practices of mapping the night. Viewed through an Abenaki lens, the signature “arrow” motif that dominates Letendre’s hard-edge abstractions of the 1960s and 1970s symbolizes “direction.” Her vectors allude to the trajectories of urban migration pursued by Indigenous peoples simultaneously harassed and lured by the forces of modernization. But the artist’s explosive pathways are every bit the cosmic itineraries of a dawning space age as they are the enduring signposts of non-Cartesian terrestrial wayfinding practices. Indeed, Letendre’s “arrow” series was inspired by the Apollo moon landing. The contemporaneous “Constellations” series by Leon Polk Smith suggests parallels with the Canadian’s abstractions, both in their “celestial” allusions and through the “trajectory[ies]” traced by their multi-panel configurations. Much as Smith imagined his paintings as “going beyond the earth,” Letendre’s *Midnight Light* (1970) and *Lode Star* (1972) are evocative of a nocturnal, cosmic space that exceeds the bounding frame of the canvas. The paintings that Denesuline artist Alex Janvier began to sign with his band treaty number in 1966 perform a powerful counter-mapping of the Canadian government’s insidious “empire of number,” effectively turning its colonial system of bureaucratic governmentality against itself. I do not employ the mapping metaphor lightly. Robert Houle has analogized the distinctive system of lines and dots that is constitutive of Janvier’s idiom and historic Naskapi caribou hunting maps. Chris Dueker has further pursued the cartographic associations of Janvier’s practice, painstakingly reconstructing the sources of Janvier’s linear compositions in techniques “Dene geo-signage”: subtle directional markers traditionally left by Dene hunters in their pursuit of caribou and other prey. Janvier’s translation of these directional cues into an original non-objective analogue is most conspicuous in his monumental mural commission for the Canadian Museum of History, *Morning Star - Gambeh Then’*, which, Lee-Ann Martin informs us, “pays tribute to Denesuline hunters and trappers who historically used the morning star as a guiding light.” Janvier abstractions reinterpret the oneiric cartographies cultivated by Dene hunters to visualize the hidden trails pursued by their prey.

COLLABORATIVE MUSICALITIES IN THE  
NIGHTLIFE: THE USE OF YOUTUBE IN  
THE SONORITY OF BARS IN VITÓRIA

This paper inquires the use of Youtube to build up the sonority of night-life spaces in the city of Vitória, Espírito Santo, Brazil. It analyses two bars in different regions of this city. Big Beer in Jardim da Penha offers customers an activated smart tv connected to Youtube. The television remote circulates around the tables and customers choose which songs will play every moment. Thus, costumers clash for the sound of the place, as the chosen musical repertoire is varied and a table or other may take over the remote control, seeking to become the DJ of the bar. Meanwhile, the Rominho Bar in historic downtown plays music through a laptop connected to a large LCD TV and a powerful sound system. The bar owner chooses the repertoire while serving customers from the counter. The small bar lounge often turns into a bustling dance floor, and costumers move between Rominho and neighboring Bar da Zilda – famous for its samba jams – what sometimes closes the traffic in the street where the bars are located. Sometimes Rominho gives in to customer calls for a specific song, or allows some customers to take over the position of Youtube DJ. Nightlife promotes encounters and disputes permeated by gender, class and race issues, as well as generational conflicts, as part of the population living in the neighborhood of bars constantly complains about the noise and call the police in order to end the party that goes on through the night. Thus, these cases raise a question about public participation in building the sound environment of bohemian spaces. How do customers negotiate with each other and with the bar owner what music plays at these locations? How do these participation strategies build customer loyalty, as costumers feel they are part of the bar? What are the possibilities of setting a bar ambience, mediated by an online tool that allows access to a potentially unlimited music collection? What are the conflicts that arise between bars and their neighborhood in these processes? The paper intends to answer these questions through field work with sound recording, performed in both bars.

HOW TO SEE DARKNESS IN A NEW LIGHT

This paper is a visual essay exploring new ways of seeing darkness at night. Much research over time has focused on the lighting of cityscapes at night. While most studies focus on the loss and control of darkness, the author argues that nocturnal illumination creates a new aesthetic of darkness, existing in the form of dark areas unfolded by shadows cast by artificial light. She emphasizes how fundamental the visual image and visibility of light at night is to current understandings of the dark and how this perceptibility finds its place in the urban nightscape. The aim is to think visually about how the night represents through light to discuss what light and dark do or can do at night. This visual analysis provides a framework at the intersection of the authors’ ongoing visual practice, relevant philosophical thinking, the study of media ecology, and critical and cultural theory. The practical visual-tracing of urban darkness helps to review dimensions of nocturnal lighting effects and the sensory and affective properties it triggers—not only in functional but also in social respect.

DAY FOR NIGHT. L’ÉCLAIRAGE ÉLECTRIQUE  
DANS LA PHOTOGRAPHIE D’HARRY SUTCLIFFE

Au tournant du XX<sup>e</sup> siècle, la photographie est devenue le support privilégié pour promouvoir un idéal visuel de modernité. Les grandes transformations subies par les métropoles et, en particulier, la représentation de la nuit artificielle apparaissent comme de véritables sources d’inspiration pour les photographes de l’époque. Symbole ultime du progrès, la lumière électrique contribue non seulement à la modernisation des villes, mais aussi à rendre la photographie de nuit techniquement possible. Même si, en 1920, l’électricité avait touché presque chaque rue et foyer de Montréal, peu de vues nocturnes semblent avoir été prises et, en 1930, elles sont toujours rares. Les photographies de Harry Sutcliffe (1878-1942), dont l’œuvre n’a pas encore été véritablement étudiée, en sont des exemples notables. Parmi ses vues nocturnes de Montréal, la plus remarquable est celle prise du point de vue du parc du Mont-Royal, laquelle la ville se dévoile au loin grâce à l’éclairage artificiel. Dans cette présentation, nous ferons voir comment la représentation de l’éclairage dans le travail de Sutcliffe génère une perception particulière de la ville dans laquelle on cherche à la fois à magnifier la modernité et à préserver une certaine nostalgie par l’atmosphère nocturne. Au-delà du simple enregistrement de la réalité, ses prises de vue permettent de documenter l’idéal nocturne qui s’insinuait alors dans l’imaginaire visuel du temps.

THE EARTH ON FIRE: NIGHT MEDIA RESCUES  
WORLD FROM BUSHFIRES – CASE STUDY OF  
TEAM TREES INITIATIVE

The depletion of the ozone layer in the ecosystem has led to Climate Change leading to the ravaging wild fires annually in California, United States (Over 259,823 Acres, December 2019), Australia (Over 16 million Acres, January 2020), and countries of the world claiming thousands of lives, houses, farmlands, animals, droughts, overheating, and other environmental degradation. The Night Media has come as digital global network to overthrow Advertising in influencing people on YouTube to raise \$20 million and use it to plant 20 million Trees from January 2020 to 2022 in USA and beyond to absorb and store 1.6 million tons of carbon from the environment, and removal of 115,000 tons of chemical air pollution. This study examines how Jimmy Donaldson aka MrBeast has used YouTube to attract 11 million subscribers in 2018 and over 200 million views, to influence the Team Tree Initiative to fight climate change. This investigation explores how the Night Media has been used to influence people on YouTube in three months (October – December 2019) to raise the \$20 million to check the earth on fire. It uses the ‘Global Village’ theory of Marshall McLuhan (1962) as theoretical framework to analyze how the Night Media mobilized subscribers and brands on YouTube such as Mark Rober (8.7 million subscribers), Guava Juice (14.6 million), Marques Brownlee (9.5 million), Smarter Every Day (7.4 million), Ninja (22.4 million) Jacksepticeye (22.9 million), and more for its charity campaigns and corporate social responsibility projects on energy clean environment. This research reviews how top Digital Media Chief in the world like Tesla, YouTube, SpaceX, Shopify, Twitter, Square, and others were mobilized to donate towards efforts to rescue global warming and burning. It concludes that the Night Media has come as a blessing to influence and mobilize global subscribers for climate change, and redeem humanity from the abyss of heat, wildfire burnings, diseases, deaths of people and wild animals, and wanton destruction of property.

NOCTURNAL CINEMA: FILM NOIR,  
JAZZ, AND THE NOUVELLE VAGUE

From Jeanne Moreau wandering the streets of Paris accompanied by Miles Davis’s mournful soundtrack in Louis Malle’s *Ascenseur pour l’échafaud* (1958) to Jean-Pierre Léaud’s joyriding car thief in Jerzy Skolimowski’s *Le Départ* (1967), night is a key motif in the decade of cinema from the mid-1950s to the mid-1960s known as the Nouvelle Vague. This paper attempts to understand why, a question that leads it to re-examine the historical relationship between the New Wave and film noir, an American genre dreamed up by postwar French film critics. The impact of film noir on the French New Wave is of course well known, from its signature chiaroscuro lighting to the ubiquity of jazz soundtracks in the films of Louis Malle, Roger Vadim, Édouard Molinaro, and Jean-Luc Godard (in spite of the fact that, as has been pointed out, a surprisingly small number of U.S. films noirs have actual jazz soundtracks). Less obvious, however, is that in addition to low-key lighting and jazz soundtracks, it is the spatiotemporal setting of the night that provides the key link between film noir and the nouvelle vague, and more specifically the cinematic mythology of the night as a space of clandestine activity, erotic adventure, and melancholy flânerie. The paper’s examination of the relationship between film noir and the nouvelle vague provides a case study for a larger project that considers the historical role of the night as a chronotope of French cinema, from the criminal gang of Louis Feuillade’s *Les Vampires* (1915) to the more recent nocturnal cinema of Claire Denis and Olivier Assayas. The analytical paper will be accompanied by screening of excerpts from an audiovisual essay currently in progress, titled *Ciné-Jazz: Jazz and the Nouvelle Vague*, which includes nocturnal clips from the films mentioned above.



FIAT LUX: UNCOVERING THE URBAN NIGHTLIFE WITH POPPING FLASH BULBS

The history of photographic documentation of the urban nightlife is directly tied to the history of flash photography, taking out of darkness events that should never be visible otherwise and many times also lending a raw and naked quality to images that would look rather different under conventional light. Surely, along the years, this source of artificial light has acquired a bad reputation as intrusive and abrupt - from paparazzis invading private lives to sensationalist crime photography. However, flash has been used creatively as a means to celebrate nightlife, revealing intimacy and bringing out of obscurity marginal transgressive practices invisible by day. The following paper aims to explore some formal and stylistic features of flash photography, discussing strategies of conquering the invisible and revealing the urban night through a broad and sudden diffusion of light. A poetics of flash photography will explore the relations between speed and light, as a way to encourage a shock aesthetics marked by artificialism and voyeurism. I will analyze the combination of a very short time span of grand quantities of light, detailing how spatial and temporal constraints of flash help to enhance certain aesthetic effects.

OF WINE, COFFEE, AND CRAFT BEER: THE 'OTHER SOCIAL MEDIA' AND THE REDEFINITION OF WELLINGTON NIGHT LIFE

This paper explores how wine, coffee and craft beer shaped, and continues to shape, Wellington's urban identity and cultural life, specifically its nightlife, considering them examples of what is referred to here as "the other social media." This paper is part of a larger project premised on three related research questions: How do these particular intoxicants and stimulants shape a nocturnal urban habitus specific to Wellington? How has each informed the other? And how do they in turn shape the city's civic space? To begin considering these, this paper briefly explores the tensions between ritual and regulation that have developed in relation to wine, coffee and craft beer over the past three decades in the city. My focus here is two-fold: first, looking at representations of each and how they frame and are used to communicate Wellington's emergent and fraught cosmopolitanization; and second, examining changes in policy and regulation, noting how, on the one hand, they allow the nocturnal city's urban character to flourish through and in relation these media, and, on the other, circumscribe it due to shifting imperatives in licensing and by-laws (regarding concerns about public safety, decorum, health, etc.). In Wellington, wine, followed not long after by coffee and, more recently, craft beer have helped define and then extend markets, develop and sustain local industries and institutions, cultivate, refine and expand palates, and channel and consolidate what it means to be out-at-night in the city. Wellington offers an ideal opportunity to explore how a distinctive urban sensibility is attributed to these particular social media, vehicles through which an entrepreneurial zeal finds expression, a restaurant, café and bar culture flourishes at night, and how that is then mobilised to brand the city as a site of refined consumption, mediating a nocturnal city open-for-business for locals, tourists, and investors alike. As I will argue, in this changing context, wine, coffee and craft beer take on a complex salience as iconic urban beverages that together have helped recast Wellington's nightlife in productive yet complicated ways.

THE EROTIC NIGHT: THE DARK ENERGY  
AESTHETIC IN CONTEMPORARY ART

The internal electromagnetic journey of energy in the body reflected in Night is the interior/exterior process of a new symbol for philosophy: the Mobius strip. This paper reveals the outcome of a decade-long process tracking artists devoted to penetrating the night by way of quantum leap through a critical application of the Uncertainty Principle. The contrast of one artist using Night as a canvas and the other using the canvas as Night, with a third creating a MEME for the kundalini energy in the body creates an opening to a discussion of the THIRD. This invisible energy made visible in art has resulted in a theory of a 21st century modernism, interpreted through the dynamic erotic attraction of opposites. A contemporary dialectic exploring the human connection to Night is a metaphor for the collective surrender to the mystery of the unknown. The quantum leap into cyclical time will be presented as engaging a new aesthetic formalism of kairos, along with the role of astrology in a holistic understanding of the universe.

VISUALIZING THE NOCTURNAL ATMOSPHERES  
OF THE VICTORIA EMBANKMENT: PUBLIC  
LIGHTING AND LUMINOUS EMOTIONS

When the Victoria Embankment opened in 1870 in London, newspapers and the public welcomed it as one of the biggest and most grandiose metropolitan development projects of the last two centuries. The project included a promenade, gardens, a new sewer system, roads for the underground train, and roads above the ground to control traffic. At night, the embankment was first illuminated with gas lighting, then electric as early as 1878 – it became the first street in Britain to be lit with electric lights, then gas again; it was a prominent public space in the city’s nocturnal landscape. The artificial lighting of the embankment and the decisions behind it were part of a long fervent public debate, often expressed through emotive language. The debate on which kind of lighting was appropriate for this new riverside urban walk was represented most clearly in the press and paintings or photographs from that period, depicting an aestheticization of the night. Along with its technical and sanitary benefits, the embankment presented a new affluent activity: the riverside promenade. This paper proposes to study the visualization of the changing street life and new types of environments the Victoria embankment brought on in paintings and the popular press. I address two research questions: how did the Victoria Embankment affect the nocturnal atmospheres of the city while the inhabitants of London constructed a certain emotive image of this scene? How did nocturnal activities such as nightwalking incite new modes of aesthetic experiences and establish a collective urban imagination of the night particular to the nineteenth century, through representations in the media? Drawing from atmosphere theory, which defines aesthetic experience as sensory perception and atmospheres as the affective domain and intersubjective phenomenon where this experience takes place, I construe the nocturnal urban atmospheres of London as the shared affect between the observer and the city and analyze the public discourse and emotions on the lighting of the embankment. I study the artificially illuminated nocturnal environments at the Victoria Embankment through textual representations in the press and iconographies such as paintings and photographs. The Victoria Embankment was conceived as a ‘beautification’ project for the city and acted as a staging device to frame distinct urban viewpoints consolidated in the visual culture of the period. With the introduction of nocturnal lighting, I argue, urban accounts of London increasingly moved from texts to visual forms of representation.

TERRORISM AND THE NIGHT, AND THE REALITY  
OF JOURNALISTIC WORK IN ALGERIA DURING  
THE BLACK DECADE

Algeria witnessed a brutal Civil War fought between the Algerian Government and various Islamic rebel groups. The conflict began in December 1991, when the government cancelled the parliamentary elections that the Islamists had won. As a result, 200,000 civilians have been estimated to be killed, amongst them too many artists and journalists. Therefore, this paper highlights the conditions of the night work of journalists in Algeria during that bloody Civil War or the so-called the Black Decade that the country witnessed in 1990's. Where journalists worked in an atmosphere of fear, anxiety and instability, especially as they were targeted, just like other intellectuals in the country. Accordingly, those circumstances affected them a lot psychologically, socially and professionally, and this is what we will focus on in this research.

A SONIC INQUIRY INTO THE PROBLEM OF TIME

This presentation joins the recent conversation around sound as a form of qualitative inquiry, and adds to it the dimension of time: specifically, it attempts to elucidate how time makes place through sound. In particular, it argues that sound recording, as a form of sonic inquiry, problematizes time by its affordance of duration, shifting our focus to experience as event. Based on an online research project that collects participants recording themselves making nighttime tea, the article argues that time is a crucial factor in the orientation towards place, and that it is best elucidated with a concerted focus on sound. Using recent COVID-19 lockdowns and inspired by online collections of intimate and domestic soundscapes, the presentation argues that sound recording in particular offers a slice of duration that instantiates an emancipatory no-longer and not-yet that resists the quantification of time that characterizes current global historical disorder.

LA NUIT, LE FOLKLORE ÉTUDIANT  
ET LA PRESSE : LA CÉRÉMONIE DE  
L'ENTERREMENT DU BÉRET À MONTRÉAL

Un soir de novembre 1915 à Montréal, en plein Quartier latin, se réunit une foule considérable de jeunes gens. Des étudiants à l'Université de Montréal pour la plupart, ceux-ci, à huit heures et demie, se mettent en marche. Ils forment un cortège funèbre. Cette nuit a lieu l'enterrement du béret universitaire. Ils traversent ainsi la ville, entre solennité et rigolade, certains costumés, des porteurs de torches parmi eux, tantôt gémissants, tantôt chantants sur un air connu une complainte composée pour l'occasion. Ils sont un millier lorsque le cortège s'arrête au pied du mont Royal, pour l'inhumation. On discourt. L'officiant de la cérémonie, drapé, cagoulé, prononce l'oraison de circonstance. Requiescat in pace ! Un chroniqueur étudiant au quotidien Le Canada avait lancé l'idée de cet enterrement deux semaines avant que la cérémonie ait lieu. Dans les colonnes d'autres journaux, des confrères avaient tout de suite salué l'idée, encouragé sa réalisation. L'hebdomadaire étudiant, L'Escholier, s'en était saisi, avait annoncé les obsèques du béret, publié les stances que les célébrants entonneraient. Il est proposé d'examiner la dimension médiatique de l'enterrement du béret, dans la perspective de son inscription dans le folklore étudiant montréalais.

THE WALLS OF PORTO DA BARRA AT NIGHT:  
MAINTAINING CITY'S PERFORMANCE

The maritime strip in the Barra neighborhood in Salvador, Bahia, Brazil, is bounded by 17th and 18th centuries São Diogo and Santa Maria forts, which got an unforeseen way of revaluing the surrounding area with image projections of photos by Verger (1902–1996) and paintings by Carybé (1911–1997) on their outer walls. Between these buildings, there is an urban beach where the first Governor Thomé de Souza arrived in 1549 to found the city that became the first capital of Brazil. The space has a symbolic meaning and remains culturally present, although, during the last years, it has been degraded, mostly after a revitalization, promoted in 2014. The municipal government modified aspects of the pre-existing environment - as the old and original balustrade and the Portuguese stone floor - deleting much of its memory. This paper discussion is about the current situation of this part of the sea border, that is very important for the city, as a reference of various periods of its social history. The forts are implanted in this landscape as milestones, once they are protected by heritage legislation that imposes preservation and, at the same time, allows a composition of these monuments with contemporary life. The projections that take place at night add a seminal look to what unfolds in that territory where there is a blend of bars, prostitution, violence, tourists and, to a lesser extent, people that miss what this part of the city used to be in other times. This work plunges into this night illuminated by images on the centuries-old walls projecting the old possibilities that arises from the history written in the place. It is about the night in a space that manages to keep itself as a matrix surface that, again and again, is rehabilitated as a time interface, as an invulnerable representative image of the city. Despite the attempts of metropolitan pasteurization, Porto da Barra maintains its vocation as a very particular spot. We are based on Santos (1990), Harvey (2012), Park (1967), Gehl (2015) and Virilio (1993), among others that think about the city.



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MEDIA  
& THE  
NIGHT