

A two-day research forum on the trading places of urban informality, co-organized by the Center for Urban Ecologies (CUE) at UCSD and the FWF Science Fund research project Other Markets

## INFORMAL MARKET WORLDS

*abstracts and bios*

**Teddy Cruz**, Center for Urban Ecology/UCSD

Professor in Public Culture and Urbanism at the Visual Arts Department and co-director of The Center for Urban Ecologies at UCSD, San Diego, California.

Teddy Cruz was born in Guatemala City. He obtained a Master in Design Studies at Harvard University in 1997 and established his research-based architecture practice in San Diego, California in 2000. He has been recognized internationally for his urban research of the Tijuana- San Diego border, and in collaboration with community-based nonprofit organizations such as Casa Familiar, for his work on affordable housing in relationship to an urban policy more inclusive of social and cultural programs for the city. In 1991, he received the prestigious Rome Prize in Architecture and in 2005 he was the first recipient of the James Stirling Memorial Lecture 'On The City' Prize, by the Canadian Center of Architecture and the London School of Economics. In 2008 he was selected to represent the US in the Venice Architecture Biennial. He is a co-founder of Political Equator and was responsible for 'The Political Equator 3', an itinerant event across the San Diego-Tijuana border in June 2011: [www.politicaequator.org](http://www.politicaequator.org)

**Helge Mooshammer**, Other Markets/TU Vienna & Goldsmiths, University of London

Director of the Austrian Science Fund (FWF) research projects Other Markets (2010-2013) and Relational Architecture (2006-2009) at the School of Architecture and Urban Planning at Vienna University of Technology and Goldsmiths College London. His research focuses on new forms of urban sociality fuelled by processes of transnationalisation, temporary and informal land use and new forms of government. In 2008 he was Research Fellow at the International Research Center for Cultural Studies (IFK) Vienna. He has been teaching, amongst others, at the Linz University of Art, at the Merz Academy Stuttgart and at Goldsmiths College, University of London.

His most recent books include: *Networked Cultures: Parallel Architectures and the Politics of Space*, (ed. with Peter Mörtenböck) Rotterdam: NAI Publishers, 2008 and *Space (Re)Solutions: Intervention and Research in Visual Culture*, (ed. with Peter Mörtenböck) Bielefeld: transcript, 2011.

**Peter Mörtenböck**, Other Markets/TU Vienna & Goldsmiths, University of London

Professor of Visual Culture at the Vienna University of Technology and Research Fellow in the Department of Visual Cultures at Goldsmiths, University of London, where he has initiated the Networked Cultures project ([www.networkedcultures.org](http://www.networkedcultures.org)), a global research platform focusing on translocally connected spatial practices. His current research projects, including amongst others Other Markets (2010-2013), Sea of Marble (2010-2011) and Supply Lines (2011-2013), investigate the potential of networked

ecologies and collaborative forms of knowledge production vis-à-vis the dynamics of geopolitical conflict and urban transformation. His essays on contemporary art, architecture and visual culture have appeared in international journals such as *Grey Room*, *Architectural Research Quarterly* and *Third Text*.

**Alfonso Hernández**, Mexico City

El Tepito markets, Mexico City

Director of the Centro de Estudios Tepiteños

Alfonso Hernández is Tepito's most renowned contemporary historian. He runs a public archive of books, photos, newspaper clippings and ephemera that chronicle the life of the neighborhood.

The archive, named CETEPIS (Centro de Estudios Tepiteños), is located in a multifunctional *vencidad* at the heart of Mexico City's black market.

In the 1970s and 1980s Alfonso Hernández was part of the collective "Arte Acá," with whom he organized several exhibitions that proposed alternatives to the forced transformation of the neighborhood. He also edited "El Nero," a magazine that rejuvenated Tepito's linguistic style.

[www. barriodetepito.com.mx](http://www.barriodetepito.com.mx)

**Ignacio Valero**, CCA San Francisco

EcoDomics: Neoliberal Enclosures, PostCapitalist Markets, and the Aesthetic(s) of the Common(s)

The "capitalist realism" (Mark Fisher), where people, culture and environment are mere inputs, would have us accept the inevitability of unceasing linear "progress" – naturalized, formalized, and universalized in neoclassical economics in a series of *homo oeconomicus* axioms (private property, commodification, free-market competition, individual rational choice, profit maximization, etc). But this well-oiled myth has suddenly found its legitimacy challenged and its "self-evident" logic battered by the economic collapse of the recent years. Resistance to this unfolding disaster is long standing but has now been rekindled around the four corners of the planet. In this context, I would like to suggest a heuristic "transversal" proposal and diagram à la Foucault/Deleuze/Guattari. It is a developing social *praxis* that I am calling *EcoDomics*, (from *Oikodomia* building, making, architecture) that is squarely directed at the "enclosure" and "externalities" model of neoliberal and mainstream economics, collectively calling to challenge, open, and change the model and thus the practices beyond the narrow confines of the commodity economy.

Within this living labor diagram, I am suggesting three main transversalities: 1) *Oikos*, or, a political economy and biopolitical ecology, concerned with the system's "metabolic and ecological rift," 2) *Aisthesis*, or, aesthetic(s), alienation, and cultural production, and, 3) *Koinos*, or, the ecumenical, regional, and local common(s). It is an attempt to answer Amartya Sen's call for "economic engineering to turn to ethics," and Antonio Negri's call for economics to become a "biopolitical science," concerned about the common, the global, and social cooperation. Complementary, it is an attempt to integrate the considerations invoked by the modernity/coloniality/decoloniality Latin American group, imagining "postcapitalist politics," "community economies" (J.K. Gibson-Graham, Colin C. Williams) and "post-capitalist markets" within *Other Markets*.

*Ignacio Valero* is Associate Professor of Humanities and Sciences, Graduate Design and Graduate Visual and Critical Studies at California College of the Arts, San Francisco. He has also taught at the University of Madrid, University of the Andes, and Xavier University of Colombia. Ignacio was formerly with the International Center for Environmental Education, CIFCA, and the United Nations environment and development programs UNEP and UNDP. He was a senior associate with the Colombian Science Foundation, deputy director of Colombia's Environmental Protection Agency, and a member of the presidential advisory council for the writing of the new Colombian constitution.

Ignacio has a long-term interest in aesthetics, history and philosophy, and media studies, and a life-long experience and practice in cultural geography, environmental and social science policy and education, and pedagogy. He is currently working on "EcoDomics" and the "Aesthetic(s) of the Common(s)," a conceptual, affective, and ecological social practice synthesis developed along the lines of global and local, biopolitical and cultural production. In the same manner and, complementary from an artistic, ecological, philosophical, and poetic vision, he is developing a personal and a collaborative investigation within the San Francisco/Paris, MEIcollectiv, that he is a member of. It centers around "elemental poetics" and the concepts/practices of *savoirs fantomatiques*, *somatiques* and *communatiques*, searching for open paths of affect and sensibility in the space-time of the common(s), meant to resist and find expressive, social and environmental alternatives to the accelerated commodification and destruction of life and culture imposed by global neoliberalism.

***Fernando Rabossi***, Federal University of Rio de Janeiro

#### Spatial dynamics of the markets at the TriBorderArea (Paraguay-Brazil-Argentina)

In this presentation, I will explore the spatial dynamics of the markets at the confluence of the borders of Paraguay, Brazil and Argentina (popularly known as the TriBorderArea, TBA). First, I will present the historical configuration of the region, something that will help us to understand the differences between Ciudad del Este (Paraguay), Foz do Iguacu (Brazil) and Puerto Iguazú (Argentina) and the spatial consequences for the frontier markets that emerged in each city. Second, I will present the spatial practices of the street vendors of Ciudad del Este and the different moments in the occupation of the streets. Third, I will expand the focus from the street vendors to the established merchants to analyze the articulation between commercial practices and political processes through the lens of the spatial dynamics at the center of the city. Finally, I will present some conclusions considering the integration of formal and informal dynamics, the spatial sedimentation of the market and the complex combination of business and politics.

*Fernando Rabossi* is Associate Professor of the Cultural Anthropology Department at the Federal University of Rio de Janeiro (UFRJ). He coordinates with Federico Neiburg the Culture and Economy Research Group ([www.cultura-economia.org](http://www.cultura-economia.org)). He is Licentiate in Anthropological Sciences by the Buenos Aires University (Licentiate Thesis: Culture and its policies: An analysis of the Cultural Program at Neighborhoods); Master in International Migration and Ethnic Relations by the Stockholm University (Master Thesis: "Expressing diversity or converging to the standard?" The development of Chilean organizations in Sweden); and PhD in Social Anthropology by the Federal University of Rio de Janeiro (PhD Thesis: On Ciudad del Este streets: lives and sales in a border market).

***Rick Lowe***, Project Row Houses Houston

Founder of Project Row Houses, an arts and cultural community located in a historically significant and culturally charged neighborhood in Houston, Texas.

Rick has participated in exhibitions and programs nationally and internationally. From 1992 to the present, he has exhibited at the Phoenix Art Museum, Contemporary arts Museum, Houston, Museum of Contemporary Arts, Los Angeles, Neuberger Museum, Purchase, New York, Kwangji Bienale, Kwangji, Korea, Museum of Fine Arts, Houston, Glassell School, and the Kumamoto State Museum, Kumamoto, Japan.

Rick has worked as guest artist on a number of community projects nationally. From 2001-2002, he worked in collaboration with arts consultant Jessica Cusick on the Arts Plan for Rem Koolhaas designed Seattle Public Library. Rick worked with California based artists Suzanne Lacy and curator Mary Jane Jacobs on the Borough Project for Spoleto Festival 2003, in Charleston, SC and was lead artist on the Delray Beach Cultural Loop, Delray Beach, Florida. In 2005, he worked with the British architect, David Adjaye, on a project for the Seattle Art Museum in their new Olympic Sculpture Park. Since 2006, he has been working with a group of artists and community activists on Transforma Projects in New Orleans.

Rick has served in the Houston community as a member of SHAPE Community Center, the Municipal Arts Commission, board member of the Greater Houston Visitors and Conventions, board member of the Menil Foundation. He has also served as a board member of the Andy Warhol Foundation for the Visual Arts, and a host of other organizations. Rick has served as artist-in-residence at universities throughout the United States, and has lectured internationally.

***Alfonso Morales***, University of Wisconsin

Resurgent Marketplaces: Chicago's Maxwell Street Market and the Realities of Economic, Social and Political Development

Public markets once played an essential role in community food security, small business incubation and the socialization of new immigrants. Today, public markets are again emerging with a number of similar roles. This lecture summarizes these roles with respect to Chicago's Maxwell Street Market. Archival research and interviews show how street merchants practiced entrepreneurship and business skills. A sample of merchants representative of gender, merchandise and ethnicity served to chart the various outcomes from becoming a street merchant.

*Alfonso Morales* (PhD Northwestern) is an Associate Professor in the Department of Urban and Regional Planning at the University of Wisconsin - Madison. He is a scholar of community economic development and law and society, investigated through research on the food system, public markets, street vending, business formation and entrepreneurship, and other topics. Broadly speaking he is interested in developing theoretically informed and experimentally developed ways to exploit economic opportunities to solve social problems. His scholarship includes three edited books and more than 30 articles and book chapters; recently he organized a conference and co-edited a book about Mexican American Entrepreneurship. His publications are found in Spanish and English and have appeared in the American Journal of Sociology, Journal of Planning Education and Research, Journal of Planning Literature, Economic Development Quarterly, the Law and Society Review, and other journals. Various agencies have supported his research, among them, the Lincoln Land Institute, the Health Resources and Services Administration, the Ford

Foundation, the American Bar Foundation, and other organizations. New work with colleagues will be exploring regional food systems, supported by a \$5 million dollar USDA grant. He co-hosts openair.org, a webpage on street vendors and public markets. He also consults regularly with business, government, and the media on food systems, public markets, and economic development.

**Matias Viegner**, Fallen Fruit & CalArts Los Angeles

#### United Fruit

Matias Viegner will present research by the artist collective Fallen Fruit into the geopolitical role of the banana. The first industrialized fruit, the modern banana became the commodity behind the first global food corporation, United Fruit. Beginning in 2009, Fallen Fruit travelled to Colombia to research the history of the banana, now the world's cheapest and most popular fruit, as well as to consider how one might develop social consciousness in relation to the banana's global circulation.

*Matias Viegner* is a Los Angeles based writer, artist and critic who works alone and collaboratively in the fields of writing, video, installation and performance art. His work has been exhibited at The Los Angeles County Museum of Art (LACMA), Yerba Buena Center for the Arts, Ars Electronica, The Whitney Museum, The Kitchen, The Drawing Center, LACE, Machine Project, the LA Museum of Contemporary Art (MOCA), and the La Jolla Museum of Contemporary Art. He is a co-founder of Fallen Fruit, a participatory art practice focusing on fruit, urban ecology and public space, which has shown work internationally in museums and galleries.

Viegner is the author of *2500 Random Things About Me Too*, a book of experimental writing, and has co-edited two books, *The Noulipian Analects* and *Séance in Experimental Writing* with Christine Wertheim. He is the editor and co-translator of Georges Batailles' *The Trial of Gilles de Rais*. His fiction and non-fiction can be found in *Afterimage*, *American Book Review*, *Artforum*, *Art Issues*, *ArtUS*, *Artweek*, *Black Clock*, *Bomb*, *Cabinet*, *Cargo*, *Critical Quarterly*, *Fiction International Framework*, *High Performance*, *The Journal of Aesthetics & Protest*, *Paragraph*, *Radical History Review*, *Semiotext(e)*, *Suspect Thoughts*, and *X-tra*, for whom he writes regularly on visual art, as well as numerous anthologies. His academic criticism appears in *Writing at the Edge: The Work of Dennis Cooper*; *Queer Looks: Lesbian & Gay Experimental Media*; and *Camp Grounds: Gay & Lesbian Style*. Literary executor for the writer Kathy Acker, he has written and lectured extensively on her work, and edited a volume of her letters for Chiasmus Press. He is currently completing an academic study of her books.

**Julián D'Angiolillo**, El Nuevo Municipio Buenos Aires

#### Become a Stallholder: Duplicating La Salada

*Julián d'Angiolillo* has a degree in Visual Arts and Playwriting (IUNA and EAD, Buenos Aires). In 2006 he published the book *Displace – Biogeography of Parque Rivadavia*, essay containing drawings, photographs, documents and texts that decrypts configurations and mutations of this public space.

Between 2007 and 2010 he was involved in *Post It City* project, developing the documentary *Suite Matanzas* from a variety of sailings in the Matanza Riachuelo basin, *Overlock* on the issue of domestic textile workshops in Buenos Aires, and *Your saulty part* about *La Salada* informal market. In continuity with these

investigations he produced his first long feature film *Become a Stallholder* released in 2010 at Bafici Festival. *Become a Stallholder* has been shown and received awards at several international film festivals.

In 2011, he has designed and run the site *Antropolis* parasitizing materials and resources encountered during the process for the construction of "Tecnopolis" the Bicentennial Park in the Province of Buenos Aires.

He exhibited his work in venues such as CCCB (Barcelona), Casa de las Americas (Madrid), NGBK (Berlin), 98 weeks (Beirut), IG Bildende Kunst (Vienna), Kunstverein (Wolfsburg), UCSD Art Galley (San Diego), Black Movie Festival (Geneva), Architecture Biennale (Sao Paulo), Museo de Antioquia (Medellin), Arte Afuera (Córdoba), and Galileo Galilei Planetarium (Buenos Aires).

**Gerald Murray**, University of Florida

### Dominican – Haitian Border Markets

The Dominican – Haitian border markets filter the entrepreneurial energy of two human groups through two different cultural prisms. Both share the entrepreneurial impulse found elsewhere among groups operating on the margins of the industrialized world. On the other hand there are sharp differences between Dominicans and Haitians in baseline economic status, access to credit, access to agrarian and industrial merchandise, commercial strategies, gender roles, and language.

Above all, there is a structure of dysfunctional asymmetrical power relations in the markets. In the distant past international exchange took place mainly in Haiti. At present all of the markets are on Dominican soil under the control of Dominican authorities, who often subject Haitians to humiliating inspections, to aggressive verbal behavior, to burdensome tariff exactions, and in one market to discriminatory market fees and confiscation of merchandise on failure to pay those fees. Ordinary buyers and sellers, both Haitian and Dominicans, treat each other with respect and often with friendly bilingual humor. It is the behavior of the State – the absent or indifferent State in Haiti and the predatory agents of the local Dominican State – that generate the humiliated fury that comes out in interviews with Haitians.

The talk will discuss these matters and will conclude by exploring first the manner in which policy and architectural lacunae help perpetuate the current problems and, second, how modifications primarily in policy variables but even in market architectural decisions as well could help mitigate some of the dysfunctional dynamics of the current system. The goal would be to unlock and mobilize even further the economic energies that drive both Haitian and Dominican market entrepreneurs.

Professor *Gerald Murray* is an emeritus faculty member of the University of Florida's Department of Anthropology. He received his B.A. from Harvard and his Ph.D. from Columbia. He has been studying Haitian and Dominican markets since the 1970's. He has written four books on different microenterprises – corner stores, street mechanics, private schools, hair salons – in the Dominican Republic and has carried out several contract research assignments on the Dominican-Haitian border. He has done briefer research in Central and South America, in Israel, the Gaza Strip, and the West Bank, and most recently among minority groups in China. He has published over 90 articles and contract research reports for 28 public and private agencies based on fieldwork in 15 countries. Among his clients have been the World Bank, the Inter-American Development Bank, USAID, UNESCO, the OAS, and the Peace Corps. A specialist in linguistics, he has studied seventeen languages and has conversational fluency in eight, including Haitian Creole and Spanish.

**Laurent Gutierrez + Valérie Portefaix**, MAP Office

### Appropriation

The traditional approach of space, public versus private, no longer exists in the new urban context developed in Hong Kong. Instead of this duality, we have here a transition, a place between private body and publicity systems. These « non-places » are delimited by movement and exchanges: shopping malls, as public attractions become the oasis of this new relationship, where the nomadic consumer loses individuality to become just another merchandise in this economical system. The oasis, as a place where everybody can water its flock, is never a private or a public space, but an appropriated one.” Gutierrez + Portefaix, Mapping Hong Kong, 2000

Appropriation is a long term research looking at some strategic place and time where different groups of migrants meet in Hong Kong and the Pearl River Delta region. Those appropriations are creating a specific temporal density along existing public and private infrastructure. Our research mainly focuses on 3 social categories - Pilipino domestic helpers in the lobby of HSBC and Hong Kong’s CBD, Indonesian domestic helpers around Victoria Park, young Chinese migrant workers underneath the Superhighway between Shenzhen and Guangzhou. In Hong Kong, informal economies co-exist with the most formal financial institutions and luxurious brands. In China, recent urbanization matches with the most practical planning, a politics of laissez-faire leaving little room to social networks. In both contexts, the appropriation of underneath spaces presents an alternative mode of territorial unity and socio-economic distribution.

*MAP office* is an open platform conceived by Laurent Gutierrez (1966, Casablanca) and Valérie Portefaix (1969, Saint-Etienne) to reform our daily practices and to reconstruct our life-world. Based in Hong Kong since 1996, both architects epitomize a new breed of architects who are rethinking the socio-political agencies of architecture. Their projects involve critical analyses of spatial and temporal anomalies and documentation of the ways in which human beings subvert and appropriate spaces for their own uses. A sense of play exists in much of their collaborative work, through a practice that includes text, drawing, photography, video and the creation of new platforms of communication. Running counter to the local architectural circle, MAP office’s mission is to bring forward a set of fresh alternatives to a region mainly preoccupied with “just-in-time” industrial production and efficiency.

*Laurent Gutierrez* is a co-founder of MAP Office. He is an Associate Professor at the School of Design, The Hong Kong Polytechnic University where he leads the Environment and Interior Design discipline and the Master of Design in Design Strategies as well as the Master of Design in Urban Environments Design programs. He is also the co-director of SD SPACE LAB.

*Valérie Portefaix* is the principal and co-founder of MAP Office. After receiving a Bachelor in Fine Art, and a Master of Architecture degree, she earned a Ph.D. in Urbanism. She is a Visiting Assistant Professor at the School of Design, The Hong Kong Polytechnic University.

**Hou Hanru**, San Francisco Art Institute

### From ‘World Factory’ to ‘Geography of Transterritories’

*Hou Hanru* is Director of Exhibitions and Public Programs and Chair of Exhibition and Museum Studies, San Francisco Art Institute.

Born in 1963, Guangzhou, China, graduated from Central Academy of Fine Arts, Beijing in 1985 (BA) and 1988 (MA). Living and working in Paris, France, based art critic and curator since 1990, and in San Francisco since 2006.

Besides the regular exhibitions and public programs in San Francisco Art Institute ([www.waltermcbean.com](http://www.waltermcbean.com)), he has independently curated or co-curated numerous exhibitions including: The Fifth Auckland Triennial, Auckland, New Zealand, 2013, "Sois naturel, sois toi meme", FRAC, payes de la Loire, Carquefout, France, 2011, "J'ai deux amours" (Musée de l'histoire de l'immigration, Paris, France, 2011, "The Power of Doubt", ICO Foundation Museum, Madrid, PhotoEspagna, Times Museum, Guangzhou, China, 2011, "By Day, By Night, or some (special) things a museum can do", Rockbund Art Museum, Shanghai, 2010, "The Spectacle of the Everyday", the 10<sup>th</sup> Biennale de Lyon, 2009, "Too Early for Vacation", EV + A 2008, Limerick, Ireland, March – May 2008, "Not Only Possible, But Also Necessary – Optimism in The Age of Global Wars, The 10<sup>th</sup> Istanbul Biennial", Istanbul, 2007, "Everyday Miracle, four woman artists in the Chinese Pavilion (Shen Yuan, Yin Xiuzhen, Kan Xuan, Cao Fei)", the 52<sup>nd</sup> Venice Biennale, 2007, "Transient City", Urban Interventions, Luxembourg 2007, "Laboratoire pour un Avenir Incertain (Laboratory for an Uncertain Future)", Grand Palais, Paris, France, 2006, "Beyond, the 2<sup>nd</sup> Guangzhou Triennale", Guangzhou, China, 2004-2006, "Go Inside" in The 3<sup>rd</sup> Tirana Biennale, Tirana, Albania, 2005, "Nuit Blanche 2004", Paris, 2 Oct. 2004, "The Fifth System – Public Art in the Age of Post-Planning", the fifth Shenzhen international public art exhibition, 2003, "Z.O.U. – Zone Of Urgency" (the 50<sup>th</sup> Venice Biennale, 2003). "Gwangju Biennale 2002", (Gwangju, Korea), "Shanghai Spirit -- Shanghai Biennale 2000" (Shanghai Art Museum, Shanghai, China, 2000), the French Pavilion (with Huang Yong Ping), Venice Biennale, "Cities on the Move", (1997 - 2000, Wiener Secession, Vienna, Austria, CAPC, Bordeaux, France, PS1, New York, Louisiana Museum, Denmark, The Hayward Gallery, London, UK, various venues, Bangkok, Thailand, Kiasma Museum of Contemporary Art, Helsinki, Finland), "Hong Kong, etc." in "Johannesburg Biennale", Johannesburg, South Africa (1997), "Parisien(ne)s" (1997, Camden Arts Centre, London), "China/Avant-Garde" (China National Art Gallery, Beijing, 1989), etc.

As art and culture critic and curator, he has been focusing the dynamic relationship amongst art, architecture, urbanism and social change in the age of globalisation and new models of space production, social engagement and multicultural negotiation, etc. Collaborating closely with professionals and publics from various domains, his curatorial and writing projects are highly experimental and seek to propose new understandings of the tension and interactions between globality and locality, between history, present and future, in order to envision new conditions for cultural production and redefinition of artistic activities.

Lecturing in numerous international institutions and serving in international juries of art and architecture awards, he has been Advisor (professor) at the Rijksakademie van Beeldende Kunsten, Amsterdam, Netherlands. Visiting Professor, HISK, Antwerp/Ghent, Belgium, Member of Asian Art Council, Solomon Guggenheim Museum, New York, Member of International committees of Istanbul Biennial, Istanbul Culture Foundation (IKSV), Turkey, Deutsche Bank Collection, Times Museum, Guangzhou, China, Rockbund Art Museum, China, etc. He is also contributor and guest editor for several magazines such as Art in America, Flash Art International, Urban China, Yishu, Art Asia Pacific, etc.

A frequent contributor to exhibition catalogues, art and architecture magazines and books, his books include "Paradigm Shifts, Walter and McBean Galleries, Exhibitions and public programs, San Francisco Art Institute (2006-2011)", (San Francisco Art Institute, 2011), "On The Mid-Ground" (Timezone 8, Beijing-Hong Kong, 2002).

He received the honours of *Chévalier des ordres des arts et des lettres* of the French Cultural ministry, 2008.

**Ananya Roy**, UC Berkeley

Bottom Billion Capitalism: How Informality Became a Global Market

This presentation analyzes the emergence of new frontiers of global capital accumulation, notably how spaces of informalized poverty are transformed into global markets. It traces the actual practices of global capital through which the world's "bottom billion," the billion or so people living under conditions of extreme poverty, are reimagined as assets, and even as an asset class of global investment. However, such an assemblage is fragile, subject to both contradiction and contestation, and this fragility makes possible new formations of the political.

*Ananya Roy* is Professor in the Department of City and Regional Planning at the University of California, Berkeley, where she teaches in the fields of urban studies and international development. She also serves as Education Director of the Blum Center for Developing Economies and as co-Director of the Global Metropolitan Studies Center.

Roy is the author of *City Requiem, Calcutta: Gender and the Politics of Poverty* (University of Minnesota Press, 2003), co-editor of *Urban Informality: Transnational Perspectives from the Middle East, South Asia, and Latin America* (Lexington Books, 2004) and co-editor of *The Practice of International Health* (Oxford University Press, 2008). Her book, *Poverty Capital: Microfinance and the Making of Development* (Routledge, 2010), is the recipient of the 2011 Davidoff Book Award, which recognizes scholarship that advances social justice. Roy's most recent book (with Aihwa Ong) is titled *Worlding Cities: Asian Experiments and the Art of Being Global* (Blackwell, 2011).

---

**Contact:**

Helge Mooshammer, Other Markets, [info@othermarkets.org](mailto:info@othermarkets.org)  
Vienna University of Technology / Goldsmiths, University of London

Teddy Cruz, Center for Urban Ecology  
Visual Arts Department, University of California San Diego

