TEMPORAL DISJUNCTION AT THE ENDLESS RAVE

ANTONY PRICE

HOW CAN A HAUNTOLOGICAL INVESTIGATION OF RAVE CULTURE HIGHLIGHT THE NEOLIBERAL ATTACK ON COLLECTIVITY?

INTRODUCTION 3

CHAPTER ONE: HAUNTOLOGY AND THE STRUGGLE FOR THE NOW 4

CHAPTER TWO: THE SOCIAL PHOTO AND THE MASS DISSEMINATION OF THE SELF 6

CHAPTER THREE: RAVE AND THE RESISTANCE OF DANCE 9

CONCLUSION 11

REFERENCES & BIBLIOGRAPHY 12

'The campaign against rave might have been draconian, but it was not absurd or arbitrary. Very much to the contrary, the attack on rave was part of a systematic process - a process that had begun with the birth of capitalism itself. The aims of the process were essentially threefold: cultural exorcism, commercial purification and mandatory individualism'

Mark Fisher, 2016

INTRODUCTION

Figure 1: Rave fashion and the enduring symbol of counter culture, the acid smiley.
Photography left to right: Dave Swindells 1988 / Antony Price 2006 / Fran Hales 2019

Photographic images are collected and archived as evidence of experience. Mnemonic devices used as aide-memoire, memento-mori, personal documentation and collective remembrance. In the networked 21st century, photography has become ubiquitous, used to create personal identities and shared photo cultures. As online image makers we compose our virtual personas on a daily basis, carefully curating, styling and manifestly displaying a perceived experience to others. We feed our desires by adding content to infinite scrolls, with likes and shares determining our worth. Application software push our focus into the stream, 'our contemporary documentary vision positioning the present as a potential future past, creating a nostalgia for the here and now' (Jurgenson, 2019, p.7). With the ability to access such large swathes of historical media, the ultimate archive of the Internet 'risks degenerating into anarchive:[1] a barely navigable disorder of data-debris and memory-trash' (Reynolds, 2011, p.7). A hauntological non-place where nothing is forgotten, time is warped, and reality is constructed.

Through much of the twentieth century the future was crystallised, a place with its own aesthetic, a collective world of superior potential. For all the advances in technology over the last twenty years, the fact remains we are still bound by the same social relations of neoliberalism, making our advances serve the same capitalist driven goals. Hyper-connectivity has allowed us to become more participatory and global than ever before, yet the modern world is increasingly complex, abstract and non-linear, lacking a sense of its own place within history. From a western perspective, the first decade of the 21st century seemed to stall. Instead of being bold and new, culture itself was plagued with a distinct lack of its own identity. Due to the proliferation of the Internet and social networking, the 2000s 'turned out to be the "Re" Decade - dominated by the 're-' prefix: revivals, reissues, remakes and re-enactments,' (Reynolds 2011, p.xi) that ultimately produced a distinct lack of nowness.

In this research paper, the philosophical concept of hauntology is used as a lens to examine notions of temporal disjunction and the commodification of nostalgia, a key tool of the neoliberal attack on collectivity. In chapter one the concept of hauntology is examined through key writings to set out the analytical framework. Chapter two looks at the rise of what Jurgenson (2019) refers to as the 'social photo', an affect of technology that has lead to a mass dissemination of the self via nostalgia driven mediatisation. In chapter three an examination of rave[2] culture locates the research in a specific time and place, highlighting cyclic trends and collective forms of resistance. Supported by first-hand accounts from photographers, DJs, promoters – alongside personal anecdotal experiences – the major aim of the research is to contextualise a collected archive of photographs depicting London's underground dance culture between 1988-2019.

[1] A combination of anarchy + archive (Reynolds, 2011)

[2] A rave is an organized dance party at a nightclub, outdoor festival, warehouse, or other private property typically featuring performances by DJs, playing a seamless flow of electronic dance music. Wikipedia

CHAPTER ONE

HAUNTOLOGY AND THE STRUGGLE FOR THE NOW

The time is out of joint—O cursèd spite,
That ever I was born to set it right!
Nay, come, let's go together.

Hamlet Act 1, scene 5, 186–190
(Shakespeare c.1600)

In Shakespeare's most famous play, Hamlet describes the time as 'out of joint' after an encounter with his father's ghost, and in reference to a world that is not sane, where things are not as they should be. This famous line has been examined through a variety of religious, philosophical and psychoanalytic contexts, as well as referenced in relativist, existentialist and structuralist theories. It even crops up in contemporary pop culture. In a 2019 episode of Star Trek Discovery titled *Perpetual Infinity*, a young Lieutenant Spock recites the line from Hamlet in relation to issues of 'temporal and spatial disjunction.' Set in the year 2236, the very fact that the writers imagine aliens citing the work of Shakespeare when describing intergalactic space travel, is testament to its continuing ability to haunt the present/future.

Another notable reference to Hamlet's 'out of joint' time appears in French philosopher Jacques Derrida's 1994 book *Spectres of Marx*. It is here that the term hauntology was first coined. A portmanteau of haunting and ontology, Derrida argued that Marxism would haunt Western society from beyond the grave. As Davis (2005, p.273) usefully puts it, the metaphor of haunting is used to describe 'the priority of being and presence with the figure of the ghost, as that which is neither present, nor absent, neither dead nor alive.' In his defining book *Ghosts of My Life,* British cultural theorist Mark Fisher (2014, p.20) notes that alongside the political aspects of Derrida's writing, are speculations about capitalist driven media technologies and their effects on historicity.[3] In line with other theorists such as Paul Virilio and Jean Baudrillard, Derrida acknowledged that tele-technologies collapse time and space in a way never previously known. Media guru Marshall McLuhan (1967, p.36) also explored similar themes, suggesting that 'ours is a brand new world of allatonceness. "Time" has ceased, "space" has vanished. We now live in a global village... a simultaneous happening.' With the move into cyberspace, notions of temporal contraction have became even more fundamentally altered, radically affecting the way we receive, distribute and consume media.

During the early 2000s, in the shadow of capitalist realism,[4] hauntology was to become re-popularised, to 'describe a pervasive sense in which contemporary culture is haunted by the '"lost futures"' of modernity, which either failed to occur, or were cancelled by postmodernity and neoliberalism' (Fisher, 2013).
As an interpretative philosophical concept hauntology explicitly brings into play the question of time, asserting that the present is only possible when viewed through the lens of the past, the spectre of the future marking its relation to what is no longer, and to what is not yet. Here the notion of the virtual is brought to prominence, the virtual past of memory and the virtual anticipation of the future, both shaping present behaviours.

[3] Historicity: historical actuality. Collins Dictionary

[4] Capitalist Realism: Is There No Alternative? is a 2009 book by British theorist Mark Fisher. It explores Fisher's concept of 'capitalist realism', which he takes to mean 'the widespread sense that not only is capitalism the only viable political and economic system, but also that it is now impossible even to imagine a coherent alternative to it'. Wikipedia

Alongside music critic Simon Reynolds, Mark Fisher began linking hauntology with various musical forms that aligned themselves with themes of temporal disjunction, retrofuturism, cultural memory and the persistence of the past. In particular Fisher was drawn to a young anonymous London producer named Burial, who epitomised the sound of 21st century post-industrial urban environments. Releasing two critically acclaimed albums in 2006 and 2007, Burial's music was shaped by a time before the ubiquity of smartphones and the new age of hyper-connected, super saturated social media communication. Influenced by Jungle, Garage and Dub music, he made tunes in his bedroom using downloaded audio software, with samples sourced from the internet and computer game sound effects. Citing an interview from a 2007 edition of *The Wire* conducted by Fisher, (2014, p.107) Burial makes a convincing case that our zeitgeist is essentially hauntological - 'I've never been to a festival, a rave in a field, a big warehouse, or an illegal party,' he says before telling us that it is his brother who told him stories of raves, 'so I just heard about it, dreamed about it'. In utilising the internet to source, make and distribute his critique of postmodern culture, the music feels symptomatic of our current situation, in that 'with unprecedented access to the Internet, the flattened desert where past, present, and future comingle, we find ourselves living in a state of atemporality, yearning for a time before the present' (Tanner, 2016, p.xi).

As new technologies alter our perception of time and space, we are encouraged to never fully commit to the here and now. Haunted by the ghostly presence-absence of background refreshes, push notifications, 24/7 online access and nostalgia driven marketing, we experience a crisis of over-availability. Nothing dies any more, our cultural artefacts all become subsumed into the online mass media jungle, where the mixing of time ceases to be worthy of comment. Anachronism is now so prevalent that it is no longer noticed, so with such a wealth of out of context content available, the sampling, recombining and mash up[5] of the past inevitably leads to a blurring of history. But where does it end? How many copies of a copy or samples of a sample before we no longer recognise the original, or even care? With increasingly large amounts of media digitised and available online, does a linear history of culture even matter anymore? Tanner (2016, p.37) suggests that while 'postmodernism captures and appropriates the past, hauntology sets the past free to disestablish time as a sequence and transform it into a looping construction'. From this perspective, history becomes negligible and perhaps this is why, on a cultural level, there seems to be a distinct lack of clarity for the now. Citing Franco Berardi, Fisher (2014, p.15) suggests that it is our relationship with hyper connected technology that has led to a 'besieging of attention' and that as 'we are desperately short of time, energy and attention, we demand quick fixes'. Best exemplified through the proliferation of social media, and the rampant increase in visual communication as capitalism's newest reinvention, this desire for a quick fix is why delving into a safe past is easier than exploring an unknown future. We crave community and belonging, yet communal spaces and collective identity dwindle at the appeal of instant online connection and faux individualism. As sub cultures recede into retro fetishization we are haunted by the aesthetics of past visions of possible future realities. But what is it that is really shaping our modern perception?

[5] Mash up - a mixture of different, often contrasting, elements. Collins Dictionary

Figure 2: promotional artwork for music producer Burial, by photographer Georgina Cook 2006

> 'With unprecedented access to the Internet, the flattened desert where past, present, and future comingle, we find ourselves living in a state of atemporality, yearning for a time before the present'
>
> Grafton Tanner, 2016

CHAPTER TWO

THE SOCIAL PHOTO AND THE MASS DISSEMINATION OF THE SELF

Vilem Flusser's 1983 manual *Towards a Philosophy of Photography*, places the subject of photography within the larger history of human existence. As summarised by Burl (2013), Flusser posits that there are 'two fundamental turning points in human history; firstly, the invention of linear writing, secondly the invention of technical images'. According to Flusser, before the invention of writing, images were not linear or historical, but magical, they acted as 'abstractions of reality' projected back into time and space via the human imagination. Only after writing became the prominent form of communication did linear thought and the notion of the past and future really occur.

When photography arrived in the 19th century the technology seemed once again to be magical in its application, frozen moments of time fixed as evidence of experience and truthfulness. As Susan Sontag (1977, p.3) describes 'Photographs really are experience captured.' And it is this idea that lies at the heart of our ever-expanding contemporary visual culture. We photograph, therefore we exist, an unspoken motto for every social media user. Since its industrialisation, camera technology has democratised the translation of experience into imagery, certifying each act and creating a souvenir for future remembrance. With nostalgia at its very essence, the art of photography was shaped by memory. In philosopher Roland Barthes' seminal *Camera Lucida* (1981) we are introduced to his interrogation of photography in relation to love and death, rather than purely the seeking of pleasure. As Sontag (1977, p.15) enforces 'all photographs are memento mori. To take a photograph is to participate in another person's (or thing's) mortality, vulnerability, mutability.'

Like a predatory hunter the photographer searches for moments to capture, and experiences to collect. For Flusser this pre-occupation to continually search for new and exciting images is driven not by a human desire, but actually by technical apparatuses like the camera. He argues that these apparatuses simulate thinking by mechanising the process itself, 'rendering the human increasingly incompetent'. Intoxicating in its very functionality, the camera program creates ever increasing levels of automation, taking away the control of the operator and leading people to take snapshots as a reflection of their world. As Sontag (1977, p.24) brutally asserts

> needing to have reality confirmed and experience enhanced by photographs is an aesthetic consumerism to which everyone is now addicted. Industrial societies turn their citizens into image-junkies; it is the most irresistible form of mental pollution.

Fast forward forty years from Sontag's musings and this consumer addiction has become so common place that it is not only endemic across modern society, but is informing our understanding of reality, time and space. The need and desire to document every aspect of one's life has been turned from hobby into profession, and even arguably, into the basis of social existence itself. As social media theorist Nathan Jurgenson (2019, p.12) suggests 'the logic of the social photo organizes our minds in new ways. Life is experienced as increasingly documentable, and perhaps also experienced in the service of its documentation, always with the newly accessible audience in mind.'

In 1959, sociologist Erving Goffman wrote about 'The Presentation of Self in Everyday Life', in which he theorised about the relationship between identity and social interaction. In his influential study, behaviour is conceived in terms of performances, every interaction a considered act of self-presentation. In modern daily life interactions happen in both the physical and in the virtual realms, both directly feeding into the narrative of the self we share with the world. If we examine social media – from blogs to Twitter, to Facebook, to Instagram – we can see a correlation with both Flusser and Goffman's ideas. Each new apparatus seduces us into incessantly feeding it new content, in turn bolstering our sense of self identity through a reward system. Whether through inputting 280 characters of text, or via image posts of mundane daily activities, each platform has its own distinct game-like qualities that lead to addictive behaviours. These obsessions feed not just software applications, but more importantly, the industries that produce them. As Wark (2019, p.3) points out, it is 'not just our labour, not just our leisure – something else is being commodified here: our sociability, our common and ordinary life together'. We may believe we are documenting memories or innocently portraying our identities, but really we are just producing free consumer information, to be exploited by corporations that are founded on the mass production and distribution of these images and their associated data. As Goldsmith (2015) argues 'the digital photograph's metadata — geo-tagging, likes, shares, user connectivity, and so forth — proves much more valuable to Instagram than any subject matter it captures. The image is irrelevant in comparison to the apparatuses surrounding it.'

Beyond these ideas of apparatuses and self-presentation, exist even more fundamental changes in the way we communicate and interact with each other, changes that have altered our perception of time in a truly hauntological manner. In *The Sadness of the Machine* (2001), Ollivier Dyens sets out the idea that memory is really what gives meaning to our understanding of the world around us. He suggests that 'we live in a world where memories no longer belong exclusively to us. The memories that we now have are *ahuman*, created and manipulated events, preserved outside ourselves'. In our contemporary state of technological reliance, we have already handed over most of our memory faculties to machines that record, store, recall and modify for us. From innocuous seeming hashtags like *#TBT (ThrowBackThursday)* to *Facebook's On This Day* reminder, memory and the enduring pull of nostalgia are dominant forces in manipulative digital marketing. While the past has always been a source of inspiration, an increased commodification of (increasingly vicarious) nostalgia means that now, more than ever, the past is encroaching on the present and stifling creative forward thinking. But why has the pull of the past become more important than the lure of the future in modern culture? Perhaps as Fisher (2014) and Reynolds (2011) argue, our technologies have altered the texture of everyday experience to such an extent that culture has lost its ability to articulate the present, our lack of linear development resulting in a strange simultaneity. Or maybe more simply as Jameson (1991, p.x) suggests, the commodification of the past and its stereotypes is still [and perhaps always will be] a product of a thriving capitalist market.

Figure 3: Adidas SPEZIAL FW 2018 collection. A focus on the cultural phenomenon of Acid House and the continuing legacy of first generation ravers within 21st century sound systems.

> 'Not just our labour, not just our leisure — something else is being commodified here: our sociability, our common and ordinary life together'
>
> McKenzie Wark, 2019

In its original form the term nostalgia referred to a sense of homesickness and a longing for a specific place of comfort. Gradually this effect of displacement changed from a spatial condition into a temporal one, a longing for a specific time in one's life. Most often the feeling of nostalgia is associated with a better or lost period that existed before the present, a (often imagined) halcyon era. High levels of cultural nostalgia are also generally seen as a companion to progress, where in periods of rapid change a longing for simpler times flourishes. As a form of self-reinforcement, reflecting on the past can create a variety of positive imaginings, ones that exploit or even re-invent the past, present and future. Nostalgia can also 'reveal a past filled with freedom, happiness and rich cultural traditions that can be employed to question and critique the social structures that comprise an oppressive historical present' (Pierson, 2014, p.148). It is from this critical position that the problem of our lost future may be addressed.

Originally part of a series of films produced by *Frieze* and *GUCCI* to celebrate the 30th anniversary of the Second Summer of Love,[6] artist Jeremy Deller's documentary film *Everybody in the Place: An Incomplete History of Britain 1984-1993* was screened on BBC1 in August 2019. Using the format of a lecture to introduce the political aspects of British rave culture, a group of A-Level History students appear both surprised and inspired by the audio visual presentation they see and hear, an alien lifestyle far removed from their own experience. When watching old rave video footage one student astutely comments that

> no one's watching each other, now like we have technology, so if we were to see someone dance or do something a bit different, we'd instantly record them. But there's no technology or nothing there, so they're just in their own space. Whereas it's a bit more controlled now I think.

In this singular observation hope is solidified. Through acknowledging a time before technologies all pervasive grip, the control our devices hold over us is highlighted in new and unexpected ways. By challenging standardised formats of education, history can be humanised, leading to a clearer temporal positioning. The now becomes easier to articulate when the past is more fully understood, thus making a future more imaginable again. Shaped by a desire for offline connection and community, it is time to assess our liminal spaces in order to confront our total absorption of the neoliberal ideology.

Figure 4: In *Everybody in the Place*, Turner Prize-winning artist Jeremy Deller upturns popular notions of rave and acid house, situating them at the centre of the social changes that reshaped 1980s Britain.

[6] The Second Summer of Love is a name given to the period in 1988 and 1989 in the UK, during the rise of acid house music and the euphoric explosion of unlicensed MDMA fuelled rave parties. Wikipedia

CHAPTER THREE

RAVE AND THE RESISTANCE OF DANCE

Throughout history nightclubs have been places for the 'other' to flourish and exist, a 'heterotopia' as Michel Foucault (quoted in Fischer-Lichte & Wihstutz, 2013, p10) puts it, or as sociologist Sylvia Rief (2009, p.5) describes, 'clubbing assumes positive notions of transgression into liminal states, in which "Other" modes of being, activity and living can be explored'. Fuelled by synthetic sound, artificial illumination and psychotropic drugs these 'other states' disintegrate social norms. The nightclub is a place for experimentation, for inclusiveness and exclusiveness. A place to try out different personas, to challenge sexual identity and orientation through both individual and collective freedoms. What unites 'clubbers' across time and space is a desire to move outside of the confines of society, creating change through the experimental fusing of music, fashion, art, design and performance.

In the past few years rave and dance culture has again become a focal point for art galleries, museums and mass media. Enjoying a newfound respect and relevance for its important role in shaping recent history, rave as a counterculture has been celebrated by those who were part of it, and now by a new generation who seek to follow its ideals. Across Europe the social, political and economic conditions that led to raves advent have been explored through its ideologies and influences on popular culture. Supporting art and design lead presentations of are various books, feature films, documentaries and events that tap into the nostalgic sensibilities of rave. Along with a surge in vinyl sales, countless re-issues and remixes of original dance tracks, a booming analogue (and digital reproduction) synth market and a resurgence in 90s fashion, a revival for all the aesthetics of rave has become firmly established.

In Baroque Sunbursts - an essay featured in the accompanying book to *Energy Flash: The Rave Movement* exhibition - Mark Fisher outlines the idea of psychic privatisation, a phase of British life entered into from the late 1980s. Fisher (2016, p.41) describes this period as

> the privatisation of nationalised industries, the selling off of council houses and the proliferation of consumer electronics and new entertainment platforms that prepared the way for a retreat from, and denigration of, the public world. As the home became more connected, the space outside started to be abandoned, pathologized and enclosed.

In the context of British culture, the infamous Criminal Justice and Public Order Act of 1994 is used as an example of how rave was demonised in order to quash the growing rebellious nature of the movement. In explaining how this phase emerged, Fisher outlines three moments of this transition, titled cultural exorcism, commercial purification, and mandatory individualism. Hoare (2018) summarises these as

> Cultural exorcism rids a cultural form of the spectre of freedom (particularly in its collective and ecstatic modes); commercial purification rids interstitial spaces, between the commercial and the festival, of all elements of leisure; and, mandatory individualism is an always-incomplete process of eliminating collective festivity from capitalist modernity.

Fisher describes the neoliberal project as an attack on collectivity itself, the intention being to create isolation and atomisation through meaningless work, and the absence of concrete political alternatives. Rave culture is held up as an alternative, an opportunity for rediscovering and reinventing ideas of collectivity and utopian ideals. Yet this new form of social resistance was quickly and powerfully shut down by the introduction of new laws, and the building of the brand-focused hedonist leisure industries that flooded the market. Rave culture was co-opted, commercialised and marketed back to us. London's regeneration project has pushed nightlife ever further into the out skirts, major clubs closing and a once thriving cultural centre turned into a vapid financial district and noxious entertainment zone. In recent years the once industrial wasteland of Hackney Wick in East London has morphed into a post-Olympic playpark and affluent residential enclave. The artist studios, warehouse parties and early morning woodland raves slowly erased by a Conservative government's restoration project, an exercise at making the super-rich feel safe and welcome.

For all its seemingly temporary escapism and hedonic response to modern life, the spirit and feeling of illegal raves live on as a protest to the drudgery of neoliberal confines. Citing a converstaion with music historian Lloyd Bradley, Emma Warren (2018, p.30) asserts that

> nightclubs are vastly underestimated as motors of social change because of the social mixing that happens within them. We underestimate them as places for personal transformation, or even just as a coping method to deal with the struggles of life. Dancing in the dark is a human need.

In our current political and technological landscape, younger generations are acknowledging the sense of freedom and futurism that early rave culture once encapsulated, while older generations continue to embrace its nostalgic warmth. Together, diverse individuals still unite in collective spaces where, as fabled nightlife photographer Dave Swindells (2019) states, 'it's all about the feeling'. In a time when mainstream British politics is dividing generations, this emphasis on communion through music is more important than ever. With movements like *Extinction Rebellion* and the *R3 Soundsystem* helping to galvanise young and old through political activism and protesting, dance music is heralded not just as hedonistic activity, but as a particularly British form of resistance. It is in these utopian ideals of community and festivity that our starting point for real change may even occur. Fighting for shared spaces that unite - instead of slipping into virtual activities that isolate us - is paramount to inclusive progression. We must look to the future together, be vulnerable in our reading of the world and our understanding of ourselves within it. Let's reimagine a future beyond our own existence by challenging traditional formats of political resistance, activating both collective memory and the power of nostalgia to regain control over time.

Figure 5: Rave continues to extend from the clubs into the streets as an enduring symbol of social resistance.
Photography top to bottom: Jake Davis / Antony Price / Fran Hales

'Clubbing assumes positive notions of transgression into liminal states, in which "Other" modes of being, activity and living can be explored'

Sylvia Rief, 2019

CONCLUSION

Our devices haunt us with notifications that disrupt our present, shunting our focus of the now, into the then and there. The very distinction between past, present and future is broken down into countless discrete moments of self-presentation and online identity performance. We are haunted by the hidden psychology of not missing out, of voyeurism, tribalism, of being 'current', and, perhaps most of all, the sense of being connected in a world where we are increasingly isolated and alienated.

Through a proliferation of access our perception of time has been jumbled up, the postmodern montaging of earlier eras so normal that we have lost distinction. We constantly delve into what anthropologist Ted Polhemus (2010, p.209) calls the 'supermarket of style', surfing through history at the click of a button, becoming whomever we want from the back catalogue of subculture. As Jameson (1991, p.x) posits, postmodernism turned culture into commodity, a product in its own right. Nostalgia stereotypes are now packaged and sold back to us in increasingly closer cycles, atemporality is materialised. We are encouraged to revel in the memory of a future we once envisioned, or to pine for an imagined past we never inhabited.

But although nostalgia plays a role in any revival, there seems to be a deeper yearning at play in the British fascination for rave culture. As we celebrate 30 years since the Second Summer of Love, rave has proved to be more than just a youth movement or a fad. On the dancefloor the original protagonists still intermingle with the new converts, a shared desire for hedonistic release forming a collective resistance to the oppressive pervasiveness of capitalist realism. Even if only at the weekend, the music, the movement and the feeling keep our heads above the parapet. As Gordon (2019) summarises

> The protracted neoliberal onslaught of the late 2000s and 2010s, which saw public services hollowed out by austerity, precipitated the political backlash of 2016s Brexit vote by those that felt disenfranchised and disenchanted by the UK's political system. In the late 1980s, after a decade of Thatcherism, a similar feeling of helplessness and political ennui sparked the first wave of self-induced euphoria as a means of temporary escape.

The goal now is to help younger generations make the escape more permanent. Through the careful design of educational curriculums, we can highlight the value of linear and looping historicity. Create an appreciation for the value of communal collectivity. Foster the growth of grassroots artists. Challenge the status quo of digital communication tools and social networking. Through considered archival practices and the critical evaluation of visual documentation, we can harness the power of nostalgia to question and critique contemporary social and political structures, to once again strive for a superior future. We need to create a positive vision of a new modern freedom, one that embraces the importance of gender and race acceptance while promoting progressive re-imagined social spaces to encourage connection, vulnerability, discussion and shared experience outside of purely commercial gain and hedonistic pursuits.

As Sheryl Garratt (2019, p.8) says, 'if there's one thing to learn from rave, it's this: you can do anything, if you do it together.

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