

THE EMERGING FIELD OF 'NIGHT STUDIES': STEPS TOWARDS A GENEALOGY

Will Straw, Luc Gwiazdzinski, Marco Maggioli

From our vantage point at the intersection of cultural studies and geography, we may point to the emergence of an interdisciplinary field one might call “Night Studies” or, in French, “études sur la nuit”¹. Beyond simply noting its existence, we will attempt here to trace and analyze the arrival of this interdisciplinary field.

The emergence of an interdisciplinary object

It should be noted that, before it named a domain of scholarly research, and for more than forty years now, the words “Night Studies” have served as a title for novels, musical compositions, and works of visual art. The most literary of the novels was written by the African-American author of fiction Cyrus Colter, published in 1977, and reprinted in several subsequent editions. His *Night Studies* is a novel of almost eight hundred pages, poorly received by most critics. Its multiple narrative lines unfold in the present in Paris, Chicago and San Francisco, but also in Africa and the Atlantic Ocean during the period of slavery. The book is concerned with the night only insofar as the novel offers itself as a chronicle of the “long night of suffering” of African-Americans, a phrase that Colter borrows from Martin Luther King.

There are other books in English with the titles *Night Study* or *Night Studies*: a fantasy novel, a Canadian feminist novel, and a quasi-pornographic work of fiction in the style of *Fifty Shades of Grey*. The term has also served, as suggested, as the title for a certain number of musical works, some evoking night-time solitude, others more experimental compositions.

An avalanche of publications on the night

At present, to our knowledge, no scholarly book yet published bears the title *Night Studies*. Nevertheless, over the last fifteen years, and since 2010 in particular, we may point to a steady stream of publica-

1 « Night studies » in English, is also mostly used in French or in Italian publications.

tions, conferences, and studies devoted to the night – more than during any other equivalent period in the past. This tendency is confirmed by the significant number of thematic issues of journals and magazines devoted to the night, more than can be fully noted here.

Convergences

Affirming the emergence of a field of study such as “Night Studies” means going beyond the simple accumulation of examples. It requires showing the convergence of a variety of academic interventions whose origins lie in different disciplinary contexts. It requires, as well, evidence of the existence of an “intercitational network” - a territory of knowledge within which a shared corpus of more or less common references has settled and stabilized.

This supposes, as well, that scholars from different disciplines experience the sense of participating in a collective movement in constant evolution – a movement in which interventions may be distinguished not only in terms of their differences in orientation, but by the ways in which they are more or less “up-to-date” relative to the increasingly visible state of the field overall. In the emerging field of “Night Studies”, one also finds older objects of study reconfigured and relocated, such that they may be claimed and absorbed within a field whose central focus is the night.

Not a theoretical turn

To speak of the recent emergence of an object of interdisciplinary interest is not the same as speaking of a theoretical turn in cultural and spatial studies.

There is not – or not yet – a “nocturnal turn”, of the same order as other turns which have transformed the fields in which we work; the convergence of different research projects on the night is not equivalent to the “affective”, “infrastructural”, “posthuman” or “thing theory” turns – to name just a few of the well-known turns which have marked fields engaged in cultural analysis.

Nor is it like other turns which have had an impact on the study of space, like the “temporal turn” (Gwiardzinski, 2019).

If there has been no “nocturnal turn”, this is in part because the night as not a methodological orientation, but also because the emergence of “Night Studies” does not offer that double character described by Doris Backmann-Medick in her book on theoretical turns within cultural analysis : the simultaneous pressure to innovate and to

confirm ; to move ahead, seeking originality, while, at the same time, remaining part of a collective movement by following one's peers².

A parallel with "Screen Studies"

If the night has emerged as a new object, a useful parallel may be made with the emergence of what, in English, have been called "Screen Studies". Over the last 20 years, we have seen the emergence of a sub-field seeking to bring together studies of all those media in which the interface between spectator/reader takes the form of a screen: cinema and television, obviously, but also computing devices of all sizes, portable telephones, screens installed on the walls of buildings and so on. "Screen Studies" took shape around the idea that the fact of having a screen as interface gave, to a variety of media, a shared dimension which transcended the historical and ontological differences between them. If the project of a "Screen Studies" was one marked by a certain success, this was because it encouraged the development of a number of themes that proved useful in the study of those features shared by screen-based media: framing, lighting, the positioning of the spectator, etc. At the same time, the relative impasse of "Screen Studies" as a unifying project may be traced in part to the challenges endemic to any enterprise of bridging, on the one hand, film studies, which remain anchored in the humanities and in textual analysis, and, on the other hand, studies of media, and of television in particular, whose origins lay more in the social sciences and in reception studies. In fact, it has not been by overcoming this gap that "Screen Studies" has had its greatest successes, but in opening onto ideas originating elsewhere: those of art historians, for example, interested in the massive movement of screens into galleries and places of public exhibition; and those of urbanists, for whom public screens have become an increasingly common feature of the built environment.

The night as pivot

As was the case with Screen Studies, in which the shared dependence of several media on a screen-like interface authorized the elaboration of a shared body of concepts, debates and histories, the emergence of "Night Studies" became evident at that moment in which a variety of objects hitherto studied with little reference to the night

2 Bachman-Medick, D. (2016), *Cultural Turns: New Orientations in the Study of Culture*, translated from the German by Adam Blauhut, Berlin, Boston: de Gruyter.

revealed themselves as forming part of it, either implicitly or explicitly. If one were to make a list of such objects, they might include, as examples, sleep, the life of bars and clubs, shadows, sociability, theatre attendance, the regulation of morality, and the question of women's safety in cities. If none of these belongs exclusively to the night, all have recently been rethought in terms of their connection to it.

A "Night Studies" scene

Steadily, we have seen the emergence of an urban night research "scene" – a "group of people, as they move from place to place . . . the places through which they move . . . [and] the movement itself"³ – often in partnership with public authorities⁴. Conferences⁵, seminars, research projects, thematic issues of journals and magazines⁶, theses⁷ and exhibits on the (mostly urban) night (*Nuits parisiennes*⁸, *Peindre la nuit*⁹) have proliferated. This research – which may be "inter-", "trans-" or even "post-" disciplinary – is slowly opening onto spaces other than those of Europe and North America, with a corresponding growth in specialization around objects and thematics: light, governance, landscape, geography, the circulation of practices, gender-based insecurity, light pollution, culture, media, representation, urban innovation, night-time economies, and place-based marketing. Scholarly publications, research programs, and partnership platforms have taken shape – like the *Plateforme nationale de la vie nocturne*¹⁰ and other collectives. More

3 Straw, W. (2002), «"Scenes and Sensibilities"», in *CitiesScenes*, special issue. *Public*, 22/23, Toronto: Public Access/York University, pp. 245-247.

4 Gwiadziński L., Straw W., Maggioli M. (2019), « Géographies of the Night. From geographical object to Night Studies », *Bollettino della Società Geografica Italiana* 14, 2(1), pp.9-22.

5 3èmes rencontres européennes de la vie nocturne, 1, 2, 3 février 2018 à Lyon / NIGHTS 2018 – 4ème Conférence internationale sur la vie nocturne 15-17 novembre, Bruxelles

6 Refer to « *Note Magazines* » in the Bibliography.

7 Refer to « *Note Theses* » in the Bibliography.

8 From November 25, 2017 to January 27, 2018, the exhibit *Les Nuits parisiennes* traced two and a half centuries of nightlife in the French capital, bringing together more than 300 paintings, photographs, a retracé deux siècles et demi de vie nocturne dans la capitale et a rassemblement plus de 300 tableaux, photos, settings and films.

9 From October 13, 2018 to April 15, 2019, the Centre Pompidou-Metz devoted a large-scale exhibit to the theme of night in modern and contemporary painting.

10 <http://pvn.org/a-propos/>

and more articles, book-length works and special issues of scholarly journals¹¹, publications popularizing academic knowledge¹² and others aimed at marketing professionals¹³ have been devoted to the night, some offering evidence of a broader sensory and experiential turn in the humanities and social sciences (Maggioli, 2015).

The concomitant emergence of the night as policy object

In a further, double movement, we may see the academic field of “Night Studies” “as having emerged more or less in tandem with various developments outside the academic world, in the fields of urban policy and governance¹⁴. On the one hand, cities have invested in the organization of *nuits blanches*, of museum nights, of *nuits de la liberté*. . . initiatives aiming to extend the time devoted to consecrated culture into the depths of the night, where the former may extract from the latter an image of transgression and of heightened sociability. Simultaneously, conflicts rooted in the gentrification of cities have taken the form of battles against the right of cultural institutions to make noise and for the obligation of city administrations to resolve such conflicts. In the midst of these tensions and initiatives, we have seen an explosion of new policy instruments, with which cities express their commitment to recognizing the importance of the night and making up for its historical neglect : “Night Mayors,” “Night Czars,” “Night Ambassadors”¹⁵; public consultations such as round tables and “Etats généraux de la nuit ”(Paris, Geneva and Lausanne); negotiated agreements, such as the “Chartes de la vie nocturne”, concerning the right of different social groups to occupy and make use of the night; and the implementation of mediation tools such as the “pierrots de la nuit” (theatrical performers enforcing night-time silence) in Paris. Following pioneering studies of night-time economies at the end of the 1990s, numerous analyses have been carried out in London, Gloucester, Leicester,

11 *Revue Hémi-sphères, La revue suisse de la recherche*, n°12, September 2017, pp.18-22.

12 *Socialter* n°29, June-July 2018.

13 *La revue des marques* n°97, January 2017.

14 Gwiazdzinski L., Straw W., Maggioli M. (2019), « Géographies of the Night. From geographical object to Night Studies, *Bollettino della Società Geografica Italiana* 14, 2(1), pp.9-22.

15 See Seijas, A et Gelder, M. (2020).

New-York, Sydney, Melbourne, and a few cities in the Americas¹⁶. In a parallel development, the question of the night has inspired calls to save the night, like that issued by the International Astronomic Union, or to open it up as the focus of pluridisciplinary attention¹⁷.

A key work

Before turning to those disciplinary currents from which night studies have emerged, it is worthwhile turning our attention to one book in particular : *La Ville La Nuit* (1977), by the Anne Cauquelin, the French philosopher of aesthetics. In this work, which has never been translated into English, we find the quasi-totality of night studies' preoccupations as these will be later developed. Cauquelin writes of the role of the senses – of seeing of touching – and of the ways in which these change over the 24-hour cycle. She addresses such things as night-time lighting, the nocturnal body and its relationship to insecurity, and the history of the night in Paris. In one of the book's most marvellous sections, she offers up cartographies of the Parisian night, rendering visible the variability of available services according to different times of the night. "From one hour to the next," she writes, "the city retracts." It is tempting to imagine a parallel universe in which Caquelin's book would have launched a new field, "Night Studies," at the end of the 1970s. Alas, this was not the case.

Examining later developments, we would point to four disciplines, or clusters of disciplines, in which the night has assumed the role of pivot, around which a growing number of projects and research activities have come to turn. Within the emergence of "Night Studies" described here, we find a reconfiguration of objects and an expansion of the body of common references on which individual work rests. We note, as well, the appearance of new, transnational collaboration and research networks.

16 See, for example, Mercado-Celis, A. (2016), "Districts and Networks in the Alternative Pop Music Scene in México City." *Area Development and Policy* <http://dx.doi.org/10.1080/23792949.2016.1248455>

17 Kyba, C., Pritchard, S., Ekirch, A., Eldridge, A., Jechow, A., Preiser, C., Kunz, D., Henckel, D., Höllker, F., Barentine, J., Berge, J., Meier, J., Gwiadzinski, L., Spitschan, M., Milan, M., Bach, S., Schroer, S. and Straw, W. (2020), Night Matters—Why the Interdisciplinary Field of "Night Studies" Is Needed. *J: Multidisciplinary Scientific Journal*. 3 (1), pp. 1-6. doi:10.3390/j3010001

Key disciplines and interdisciplinary fields

An interest in the night may be found in four important disciplines or interdisciplinary fields.

Deep roots in geography and urban studies

Let us begin with geography, even if this discussion covers certain approaches in urban studies, planning and in urban studies more broadly, and while acknowledging that these disciplines are distinct. Nevertheless, it is with those engaged in urban studies and planning that geographers working on the night have most often collaborated. It is thus difficult to distinguish between strictly geographical concepts and others which we might consider more “urbanistic”.

In France, as in Italy, geography has played an important role in the emergence of night studies. Somewhat schematically, we may trace a genealogy of “Night Studies” whose roots lie within those movements engaged in the transformation of urban temporalities. As the German scholar Ulrich Mückenberger has suggested, in an article looking back at this evolution¹⁸, it is in Italy, in the mid-1980s, that researchers and municipal administrations alike became interested in the question of urban time (le “*temps de la ville*”, les “*tempi della città*”). In this moment, the question of the temporality of cities was posed primarily in terms of a reconciliation of different *times*: the time of domestic life, the time of work, the time of the availability of municipal services, etc.. How, for example, might one harmonize the availability of municipal services in the fields of transport, health, and so on, with the schedules of citizens who worked in offices or mothers confined to the home with children?

During the 1990s, it was principally feminist groups who elaborated a new politics of time in Italy, in cities administrated by left-wing governments: the publication of the book *Le donne cambiano il tempo* (*Women are changing time*), by the Italian Communist Party in 1990, is seen as a key moment in this process of politicizing time¹⁹. Important as well was the book by Sandra Bonfiglioli which appeared in 1990, *L'Architettura*

18 Mückenberger U. (2011), Local time Policies in Europe, *Time and Society* 20(2) pp.241-273.

19 See, for a detailed analysis of these developments, Mallet, S. (2009), « Des mises en lumière urbaines nocturnes à la chronotopie. Vers un urbanisme temporel? », doctoral thesis, IUP- Université Paris-Est, Créteil Val de Marne.

*del tempo*²⁰ on the temporalities of cities. Elsewhere Bonfiglioli would note that this politics of time in Italian cities was intended to regulate time in a way that would facilitate the entry of women into the work force.

The night is nevertheless absent from these early considerations of urban time. The focus is on the relationship between the different rhythms of urban life, on their synchronization and desynchronization, rather than on the passage from day to night. The urban times that are studied are *all* social, human and constructed; they are not based on any natural and unchangeable temporality, like that associated with the rising and setting of the sun. The excellent 1997 article by Bonfiglioli and Rosso, “Les politiques des temps urbains en Italie,” contains no mention of the night or of nocturnal phenomena.

In 1999, with the publication of *Times in the City and Quality of Life*, there is a noticeable change²¹. In a text of 85 pages, which summarizes the evolution of policies concerning the time of cities, we find 29 mentions of the night, in all its dimensions : the night of work, the night of arts and culture, the question of night-time safety, and so on. In fact, it is with the French that the night assumes importance in the study of urban temporalities. In 1999, the journal *Aménagement et nature* published an article with the title “Les territoires de l’ombre : penser la ville, penser la nuit”²². Written in 1997, in response to a “Call to Utopia » issued by the French *Délégation interministérielle à l’aménagement du territoire et à l’attractivité régionale* (DATAR), the article insists that the night is a “forgotten dimension of the city.” This article is of historical value, not only because it proposes that one study the night, but because, in describing the utopia required by the Call, the authors imagine a world in which, for each municipality of more than 10,000 habitants, residents elect a “mayor of the night”. While, in 1997, this seemed like an idea out of science fiction, twenty years later we find ourselves in a world in which New York, Paris, London, Prague, Amsterdam and some fifty other cities have their own mayors of the night.

In the French context, more than in any other national or linguistic context, it is in the disciplines of geography and urban planning

20 Bonfiglioli S. (1990), *L’architettura del tempo*, Milano, Liguori.

21 Boulin J.Y., Mückenberger U. (1999), *Times in the City and Quality of life*, *Best European studies on time*, n°1, 1999, Européen Foundation for the improvement of living and working conditions.

22 Gwiadziński L., Aghina B. (1999), « Les territoires de l’ombre », *Revue Aménagement et nature* n°133, Utopies pour le territoire, June 1999, pp.105-108.

- working around the lighting²³ - that we may see the night take shape as object of study. An important role has been played here by “lighting designers”, like Roger Narboni²⁴, or “light artists” like Yann Kersalé²⁵ in France and Gianni Ravelli and Paulo Castagna in Italy²⁶. At multiple levels, from overall lighting plans through the lighting of exhibitons and including urban installations on the tallest towers, these have revolutionized the *mise-en-scène* of our nights, bringing new questions into schools of architecture and contributing to the theorization of this new domain.

We may trace a process by which numerous ideas about urban time, about the temporalities of cities, concerning rhythm analysis and chronotopies, and involving a feminist rethinking of the city have opened themselves, if only partially, to an interest in the night. *La nuit : dernière frontière de la ville*, published in 2005, is both a symptom of this shift and itself an operator in this passage from a problematic centred on the time of cities to one focused on the night. “Night Studies” will distance itself from the earlier study of urban temporalities in at least two ways.

First, the effort to think through time and space will move from work on the concept of the chronotope - as imagined by Bakhtin in relation to literature,²⁷ and as developed in work on points of imbrications between time and space carried out at the Lab-Sat team at the Faculty of Architecture at the Politecnico di Milano, under the direction of Professor Sandra Bonfiglioli²⁸ - towards work involving the more fluid, expansive and poetic notion of the night as territory. This specialized focus on the night, this vision of the night as a world onto itself - which recalls romantic poetry or the urban photography of bygone eras - will encourage the spread of the night as an interdisciplinary object. The fact of conceiving the night as space or territory

23 « Nuits et lumières », *Les Annales de la recherche urbaine*, N°87, 2000 ; Masbounji, A. (dir.). *Penser la ville par la lumière*, Editions de la Villette, pp. 107-112.

24 Narboni R. (2012), *Les Eclairages des villes. Vers un urbanisme nocturne*, Paris, InFolio.

25 Kersalé Y. (2008), *Manière Noire (géopoétique du paysage)*, Paris, éd. L’Une et l’autre.

26 Urban video installation, with “Futurist lighting,” presented in the ADI INDEX COMPASSO D’ORO 2010, Palazzo Reale di Milano.

27 Bakhtin, M. (1981), “Forms of time and of the chronotope in the novel,” in *The Dialogic Imagination*, edited by Michael Holquist, translated by Caryl Emerson and Michael Holquist. Austin: University of Texas Press.

28 Guez A. (2005), « Une interprétation chronotopique. Réaménagement du quartier des halles », *Urbanisme*, n° 340, January-February 2005.

will allow for highly developed reflection on the night as identitarian space. It will raise, as well, the question of the political representation of the night, an issue which will be at the centre of debates about the governance of cities from 2010 onwards.

The rise of night studies has encouraged a convergence of studies of urban time with studies of affect, and, in particular, with affect theory as carried out within cultural studies. We may point, here, to the studies of ambiances carried out by Thibaud²⁹ and scholars in the Cresson laboratory in Grenoble, to the writings of British researcher Ben Anderson on what he calls “affective atmospheres”³⁰, and to the work of Sarah Sharma on forms of solidarity characteristic of movements of night-time militancy³¹. More and more, one may note the development of an interest in ambiances and atmospheres which moves away from an interest in heterotopias and *third spaces* – these units of delimited space – to engage with the night as a much larger quasi-territorial phenomenon. We may point, as well, to the emergence of a German school of research engaged in work on questions of urban lighting in its relationship both to questions of light pollution and those of nighttime economic activity³². We note, as well, the work of the pluridisciplinary research group RENOIR (Ressources environnementales nocturnes & territoires) on the protection and valorization of nocturnal environments³³.

The importance of historical studies

In the disciplines of history, the night has become an important object of analysis over the course of the last fifteen years. It is in history that we find those books on the night which have had the greatest impact. And it is clearly through historical works on the night that the internationalization of *night studies* has been most visible. Around 2000, if one wanted to speak about the night, there were only four truly pertinent books. We have already spoken of the pioneering work of Anne Caquelin, published in 1977. The three others were written by

29 Thibaud J. P. (2015), *En quête d'ambiances: éprouver la ville en passant*. Genève, MétisPresses.

30 Anderson, B. (2009) Affective Atmospheres. *Emotion, Space and Society*. 2:77-81.

31 Sharma, S. (2013), "Because the Night Belongs to Lovers: Occupying the Time of Precarity," *Communication and Critical/Cultural Studies*, 11:1, pp.5-14.

32 Hasenöhr, U., Krause, K., Meier, J. and Pottharst, M. dir., (2014). *Urban Lighting, Light and Society*, London and New York, Taylor and Francis.

33 <https://renoir.hypotheses.org/>

historians: *Disenchanted nights*, by the German Wolfgang Schivelbusch, published in English in 1988, traced the history of electric lighting. *Nights in the Big City* by Joachim Schlor (1998), was a work of social history, looking at the nights of Paris, London and Berlin in the late 19th and early 20th centuries. *Cultures of Darkness*, by the Canadian historian Bryan Palmer (2000), offered itself as a history of political and cultural radicalism in several societies. Within it, the night is rendered metaphorical, as that space-time in which reside the drives, excessive desires and projects which are the basis for revolutionary action.

If these three books have something in common, it is the recourse to the night so as to exemplify and explain the arrival of urban modernity: an event tied to electrical lighting with Schivelbusch, to the emergence of a public life of popular urban leisure for Schlor, and to the growth of revolutionary movements for Palmer. We are not yet at the sort of “history of the night” which will be imagined in books still to come. The night, here, serves as a terrain upon which significant transformations, associated principally with the second half of the 19th century, are made manifest. The historical studies of the night which will follow, after 2000, will be less spectacular – more grounded in histories of daily life, more interested in practices of family, neighbourhood and community. The night will be a lived night, within temporal régimes which are variable and constructed, and historical works on the night will seem more and more to participate in that “normal science” of which Thomas Kuhn has written. If the geography of the night has, since its beginnings and through the present day, been dominated by French language scholars, in the historical study of the night Americans have not been far behind the French. For Craig Koslofsky (2011), the history of European cities from the sixteenth to the nineteenth centuries may be explained in part through that process which he calls “nocturnalization” which he defines as “the ongoing expansion of the legitimate social and symbolic uses of the night” (p. 7). Night changes to the extent that people go to bed later, dine later, or go to the theatre later than in the past, and this elongation of the active night is transmitted from the upper to lower classes.

Across this growing body of historical studies, we move from the detailed analysis of rituals of life at night to the topographical transformation of cities, as these come to be divided into zones of urban leisure, provisioning or criminality. This is the case in Peter C. Baldwin’s history of the modern night in such cities as Washington and New York (2012), or in Mark Caldwell’s study of the development of night-

time culture in New York (2005). In France, the important historical work of Simone Delattre (2000), on Paris in the nineteenth century, will be joined by other works of European social history in which we may see the night assume coherence as a historical object (ex: Montandon, 2009; Cabantous, 2009).

In these works, as in those which follow, we find the historian's work resting on an enormous quantity of traces and sources. The book accompanying the exhibition *Paris La Nuit : Chroniques Urbaines* at l'Arsenal (Paris) in 2013 goes beyond the limits of the museum catalogue to offer a panoply of methodologies of historical research : surveys, statistics, maps, discoveries from journalistic and audio-visual archives – all employed to measure, map and reconstruct that elusive phenomena which is the night and its history. The historical study of the night has been internationalized. Since 2015, as if through a “fashion-effect”, semi-scholarly historical books, full of photos and nostalgia, have been published in Mexico City³⁴, Rio de Janeiro³⁵ and elsewhere. While such books have always existed, it is notable that they are more and more likely to refer explicitly to the night in their titles, rather than to particular epochs or cultural forms.

Explorations in urban anthropology and sociology

In the third of our disciplines, anthropology, the rise of “Night Studies” may be easily noted. We are collapsing urban anthropology and sociology here, while conscious of their differences, and noting that their proximity varies from one country to another. En France, a collective called *Les nocturnes* has been working for some fifteen years on an anthropology of the night³⁶ with regular seminars, colloquium³⁷ and publications. In American work, the night often figures as a milieu

34 Sagahon, L. et al (dir.) (2014) *Vivir la noche, Historias en la ciudad de Mexico*, Mexico: ESTUDIO SAGAHÓN/Conaculta.

35 Martínez J.L. (2016) *El día que cambio la noche. Memorias de un noctambulo en la ciudad de Mexico*, Mexico, Editorial Grijalbo; Osorno G. (2014) *Tengo que morir todas las noches. Una cronica de los ochenta, el underground y la cultura gay*, Mexico : Debate ; Feijo L., Wagner M., (2014) *Rio cultura da noite – Uma historia da noite carioca*, Rio de Janeiro: Casa da Palavra.

36 Galinier J., Monod Becquelin A., Bordin G., Fontaine L., Fourmaux F., Roulet Ponce J., Salzarulo P., Simonnot P., Therrien M., and Zilli I., «Anthropology of the Night: Cross-Disciplinary Investigations,» *Current Anthropology* 51, no. 6 (December 2010): 819-847.

37 Refer to « *Note Seminars* » in the Bibliography.

within which the question of “living-together” poses itself with particular sharpness. It is a terrain on which conflicts of a socio-economic character, engendered by such forces as racism and gentrification, are rendered particularly evident and perceptible. We may trace a longer genealogy leading from the first studies by the Chicago School in the 1920s through recent books of the 2000s dealing with the neighbourhoods of Chicago and their nightlife. British sociology would arrive at the night after two or three decades of theoretical revision leading from the deviance theory of the late 1960s through Cultural Studies in the version associated with Birmingham, and, from there, to studies of drinking cultures and sociability related to what, by the end of the 1990s, had come to be called the night time economy.

We might begin by looking at two books in English which focus on Chicago. The first is the book *Blue Chicago* by David Grazian (2003), which deals with Chicago nightclubs in which blues music is played. While it focuses on a musical genre, the book constructs nothing less than a moral, ethical, economic, racialized and interracial universe which is that of a certain nocturnal life. Though the book does not always reflect upon the night, it contains important passages introducing new concepts for understanding their night. The first of these is that of the “nocturnal self”, the identity one puts on in going out for the night, for participating in nocturnal sociability. This nocturnal self is not simply a mask, in the Goffmanian sense; it is linked to the other concept put forward in the work, the explicitly “Bourdiesian” notion of “nocturnal capital”. This capital is the status that one may accumulate or lose as someone who frequents night-time places. In the other book on Chicago, Richard Lloyd’s study of gentrification in the Wicker Park neighbourhood (2006), the author cites Grazian, integrating the latter’s notions of *nocturnal self* and *nocturnal capital* within a theory of the postures of cool and of the bohemian life – a theory within which night as such plays a somewhat minor role.

It is in the 1990s that a British genealogy of *night studies* takes form. A little known publication – the photocopied proceedings of a small conference held in Manchester in 1993, the “First National Conference on the Night-Time Economy” – is the record of an important moment in the emergence of studies of the night (Lovatt et al, 1994). Its importance resides less in the specific things said within its pages than with the manner in which various themes of a British sociology of culture and youth – subcultures, music, sexual practices, cultures of alcohol, the relationships between police and youth, and so on – find them-

selves brought together and rendered intelligible as phenomena of the night. As the period of heroic, oppositional and resistant subcultures, of the sort theorized by the so-called “Birmingham School” of cultural studies, seemed to wane, the British sociology of youth culture divided into at least two tendencies. One looked for new subcultures worthy of being studied, finding them in the cultures of rave, dubstep, grime, etc. If these sub-cultures offered resistance, however, this was no longer the semiotic resistance theorized by Dick Hebdige, by which a subaltern culture overturns or appropriates the signs of a dominant culture. Rather, the resistance expressed by subcultures of the 1990s organized itself around the struggle for space, for the preservation of places, buildings and neighbourhoods where subcultural practices might survive. The fact that a struggle for space took over from the semiotic warfare of punk leads us onto the path of Night Studies, wherein questions of regulation and the right to the night will become central.

Another tendency within British sociology and cultural studies will turn towards the more banal and non-heroic practices of youth: their consumption of alcohol, their practices of sociability. In the work of sociologists such as Beverly Skeggs (2007) or Paul Chatterton and Richard Hollands (2003), night will become central to studies of drinking cultures in British cities, or evening practices of “going out”. In England, where sociology and social geography are in close proximity, the convergence of several lines of thought and research with “Night Studies” may be noted. A book by the sociologist Emily Nicholls (2019) analyses the practices of young women who go out on the weekend, to the bars of Newcastle, in England. The ethnographic analysis developed in this work might have ensured, twenty years earlier, that it took its place among the studies of gender and class which have appeared in England over the last 40 years. In 2019, however, Nicholls’ book is deeply interwoven with concepts of the night-time economy, night-time moralities and the nocturnal topography of a city. In *The Nocturnal City* (2019), the British social geography Robert Shaw takes up certain of the themes analyzed by Skeggs, Chatterton et Hollands, such as the rituals of night-time going-out, but from a perspective marked by a familiarity with the international field of “Night Studies” and by a speculative reflection on the night. He cites French geographers and discusses the materiality of the night, night-time political movements such as *Nuit debout*, and the mythical status of the night in Western and other traditions. We are, here, fully within the interdisciplinarity of

*Night Studies.**The particular case of Gender Studies*

If the study of the place of women within Western cities is well advanced in English, this has much to do with the work of a generation of historians and scholars of literature, the majority of them Victorianists, who published a number of book-length works in the 1980s and 1990s³⁸. As has been the case elsewhere, the night figures in such books principally as a temporal context within which the worst acts of violence and control directed at women have been perpetrated and set in place. However, the manner in which these books deal with the complexity of relationships between judicial and moral control, with the question of women's visibility and invisibility in cities, and with the urban modernity about which Baudelaire, Benjamin and Simmel had so much to say, has left us with rich resources for studying the night. Feminist and gender studies have been able to unsettle many of the received ideas and silences which are to be found in *night studies*, and at several levels. Nowhere is this clearer than in writings on *flâneurie* - on the promenade, on the act of walking in cities. This concept, dear to theorists since Baudelaire and Benjamin, has been passed on, from the Surrealists to the Situationists, then to contemporary practitioners of the *derive* (or drift) in all large cities of the world, to city-hackers and urban nomads. It remains, across all of its mutations, a predominantly masculine practice.

A 1985 article by the art historian Janet Wolff, "The Invisible Flâneuse", initiated, in the English-speaking world, that criticism according to which the freedom to walk in the city in safety, alone and in the night, was the privilege of men³⁹. If, today, this claim may appear self-evident, we may nevertheless note the growing number of books on walking, *flâneurie* and the promenade which have little to say about the ways in which this practice is gendered. One exception is the fine book by Matthew Beaumont, *Nightwalking: A Nocturnal History of London, Chaucer to Dickens*, which is, on the contrary, very cognizant of questions of gender and of the masculine character of the night-time

38 See: Walkowitz, J. R. (1992), *City of dreadful delight : narratives of sexual danger in late-Victorian London*, Chicago, University of Chicago Press; Wilson, E. (1991), *The sphinx in the city : urban life, the control of disorder, and women*, London, Virago Press.

39 Wolff, J. (1985) "The Invisible Flâneuse. Women and the Literature of Modernity," *Theory, Culture & Society* 2: 3, pp.37-46; and the anthology *The Invisible Flâneuse?: Gender, Public Space, and Visual Culture in Nineteenth-Century Paris*, edited by Aruna D'Souza and Tom McDonough, Manchester and New York: Manchester University Press, 2006.

promenade; and there are, more and more, books based on research which seeks to discover, in history and in the present-day, women who walk in the city: *promeneuses*, *flâneuses* (Elkin, 2016 ; Nesci, 2007).

The integration of these issues within a field one might call *night studies* is recent. In Mexico, the historical work of Gabriela Pulido Llano on geographies of fear in mid-twentieth-century Mexico City focuses on the gendered character of danger and moral regulation (2015). In an collective work of 2018 (Guerin F., Hernandez E., Montandon A., 2018), the French sociologist Catherine Deschamps has pursued her research on women in urban contexts, on their movement in the city, and on the ways in which the very character of this movement is shaped by the feeling of insecurity. While her earlier works have focused explicitly on the sex trade, in this 2018 article she speaks rather of the everyday act of leaving a metro station to walk along a busy Parisian street. The details of her analysis are of less relevance to us here than the manner in which she positions her work within the new framework of “Night Studies”. Following Henri Lefevre’s “right to the city,” she suggests, we should henceforth speak of a “right to the night.” In the same vein, she suggests, we should move from an “anthropology in the night” to an “anthropology of the night.”

The study of media

The final part of this section is concerned with the possible place of “Night Studies” in the study of media. To our knowledge, studies of the relationships between media and the night are rare⁴⁰. However, as might be imagined, the principle reason for the non-existence of a field or sub-field dealing with “night and media” is that the night is everywhere within media studies, implicit rather than in the foreground.

Some of the pioneering work on media and the night has examined the history of broadcasting, notably the ways in which the medium of radio elaborated a distinction between day and night. The work of Beccarelli (2014) and Hendy (2010) has shown how night-time radio constructed a more personal interaction with its listeners, by offering heightened levels of informality in the modes of address of announcer to listener, or by contributing to a sense of the night as a space of imagination and fantasy.

⁴⁰ See, for an overview, Straw (2015b), “Media and the Urban Night,” *Articulo – Journal of Urban Research*, no 11.

A recent fashion

In fact, the more one expands the definition of media, to the point at which it encompasses artistic forms such as the novel, painting or cinema, the more an interest in the night comes into view. In art history, the study of the painterly nocturne as an artistic genre has been fashionable over the past fifteen years (Sharpe, 2008; Valance, 2015; Clayson, 2019). In the study of cinema, one may point to a few rare texts which might serve as groundwork for the elaboration of a sub-field devoted to “night and cinema “ : a fine book by Jacques Aumont on the shadow (2002) which has much to say about the night; an issue of the French journal *Cinergon*, from 2000 (no. 8/9 (1999/2000)), on cinema and the night; an article by Straw (2015b) on what he calls *single-night narratives*, that is, films stories which unfold in a single night. A certain ecological turn in the study of cinema has allowed us to situate cinema within a history of energy régimes; a book on the American *film noir* invites us to examine its emergence in the context of restrictions on the use of electricity, due to the Second World War, which made it necessary to represent the night in ways different from those of the previous decade (Biesen, 2005)

Future objects of study

As a first attempt to imagine different ways of studying the relationships between media and night, we might present a random list of objects which might be analyzed across different countries : the study of films shown on late-night television; the musical formats of radio stations across the 24-hour cycle; the midnight exhibition of films since the 1970s; the all-night cinemas which existed in the United States and United Kingdom during the second world war; those weekly newspapers which, in covering the domain of the night, are making a journalism of the night without acknowledging this; the chronicles of nightlife which have filled regular columns in large-circulation newspapers throughout the 20th century; the guides to nightlife published for tourists in most cities of the world – and so on.

To be sure, an abundance of possible subjects does not in itself constitute a field. If one enters “media” and “night” together into *scholar.google.com*, the vast majority of the results will be articles written by psychologists and clinicians on the effect of lit screens or computer usage on sleep and health. These studies obviously have little to do with study of media as we conceive them. One might nevertheless imagine a fruitful convergence between the study of contemporary

media and “Night Studies”, one which focuses on digital media and their relationships to the 24-hour cycle.

Avenues of investigation

Such studies might prove of high interest given the tendency to imagine the Internet as a network functioning over 24 hours with no cycles or rhythms. A “night-time internet,” when it is discussed at all, is often seen through the lens of the same prejudices which, for centuries, have colored a judgement of the night in general. In certain cautionary texts, the night-time internet is presented as a dangerous place in which the most vulnerable find themselves exposed to violence.

A clip from 2014 (“*Don’t Go On the Internet Late at Night*”⁴¹) gathers up traditional ideas about the night as a space-time of danger – particularly for vulnerable people – and as a zone of perversion and violence. In it, we see a woman, elderly and innocent, watching cat videos until her screen is invaded by masculine predators who show her penis photos - *dick pics* – and proposition her in obscene ways. At the end of the clip, a written message warns her not to look behind herself, while menacing figures appear at her door. To older clichés about the night, this adds the stereotypical image of the nighttime internet user as necessarily obsessive and perverse. In his study of the “night modes” offered for certain digital devices, such as the Iphone, Dylan Mulvin (2018) notes the ways in which these have responded to a generalized concern about the health implications of an excessive night-time consumption of digital content.

Studies of night-time media might focus, as well, on the relationship between the availability of networks and the quality of energy infrastructures around the world. In India, before the widespread use of smartphones, large numbers of users had access to the Internet only at their places of work or in libraries. Millions of inhabitants spent the night without such networks. More recently, it has been shown, in the majority of countries in which Netflix is available, the highest rates of viewership for this service are found to occur around 9:00 pm. In India, in contrast, the time of highest viewership, the *prime time*, is at 5:00pm. In a country in which a large portion of the population is required to travel for an hour or two, on busses or in trains, to return home in the evening, it is at such times, and through the use of smartphones,

41 “Click a Dic Dick,” <https://www.youtube.com/watch?v=raYYZlnUo08> July 27, 2014, accessed 15 November 2019.

that Netflix reaches its audiences (Rodriguez, 2017). Infrastructures of multimedia content (like Netflix streams) are intimately bound to the devices which make this content accessible. The use of these devices, in turn, is imbricated within the organization of work, the systems of transport by which people travel, and the manner in which work and leisure are distributed across the 24-hour cycle.

A mutating field

This first sketch of a genealogy of work on the night in the social sciences has allowed us to trace the ongoing emergence of a field in which we participate from our respective positions. We can not yet speak of a stable “disciplinary field” in the sense that Krishnan⁴² describes these – as a set of relatively hermetic knowledges, defined in relation to a more or less precise object, with a clearly identifiable methodology which serves as point of reference for the community of scholars claiming affiliation to this discipline, and a capacity for introspection (reflexivity). We have, nevertheless, a particular object, an initial corpus of accumulated, specialized knowledges, the beginnings of concepts and theories with which to organize this accumulated knowledge, specific terminologies or languages adjusted to this object of study; tentative methods for specific studies; and, as well, the beginnings of an institutional presence, in the form of subjects taught within the university and the first inklings of a reflexive attitude. Despite these early advances, the night as a new frontier remains a field under construction. It is not hermetic, but interdisciplinary, and increasingly pluridisciplinary, in the sense that it is not content “to achieve interaction or reciprocity between specialized research, but would situate such links within a total system with no stable boundaries between disciplines”⁴³. It allows us to link our research to a great many partners beyond scholars exclusively. Present-day tensions and emerging conflicts over the night are generating an interest and social demand which both nourish this field and orient it in the direction of action.

42 Krishnan A. (2009) *What Are Academic Disciplines? Some observations on the Disciplinary vs. Interdisciplinarity debate*. ESRC National Centre for Research Methods: Southampton.

43 Piaget J. (1972) “The Epistemology of Interdisciplinary Relations,” in *Interdisciplinarity: Problems in Teaching and Research in Universities*, Paris, OECD.

A space-time of contestation

While the study of the night within political science has remained relatively minor, the night has recently come to be defined as a political “object” in a variety of fields, political movements and discourses. Since 2010, it has become a space-time for political demonstrations around the world, from the “Printemps érable” (“Maple Spring”) in Quebec (2012) to the Gezi Park in Turkey, from “Nuit Debout” in France in 2016 (Shaw 2017; Gwiardzinski 2017) to, more recently, the night-time political insurrections in Beirut, Chile and elsewhere in the world. In several respects, the political “springs” which were much talked about around 2010, in reference to the Middle East and elsewhere, have given way to a manner of distinguishing political protest in terms of the occupation of the urban night. While the history of political contestation has long been theorized in terms of the spatialities which it deploys (its use of streets, central squares, balconies, etc.), the temporalities of contestation – their use of the night – now invite new forms of theorization⁴⁴.

The emergence of political claims directed at the night

While the protest movements just discussed took place *in* the night, they were rarely *about* the night, which served, rather, as a frame for their expression. This has not been the case for two other forms of political activism whose size and intensity have grown over the previous decade. One of these has involved the claim of women for a night without harassment or insecurity. We might remember that, in France, the “advice to women” published by the Ministry of the Interior in 2012, claimed that for *reasons of their sex and their bodily form, women are sometimes the victims of specific kinds of aggression*. This text appeared to suggest that women were themselves to blame for the nocturnal danger with which they were confronted. Opposed by groups such as “Ville et genre” (Turcan 2013), this approach was condemned and the text revised. In India, a wave of political protest defending the rights of women in the face of harassment and violence has unfolded since 2017 under an explicit slogan : #IWillGoOut (Taneja, 2017).

The other wave of activism seeking to transform the night has involved challenges to the perceived decline of nighttime cultural activity in cities around the world. Over the last decade, the night culture sector

44 See, for an overview of approaches to the politics of night, « Politiques de la nuit », *Cultures et Conflits* n°105-106, 2017.

has gone from seeking to be recognized within city economies to fighting for its survival in the face of ongoing changes. The most important of these transformations has been the gentrification or *embourgeoisement* of city centres, which has brought with it a rise in the rental costs of music venues and forced a number of these to close. A second effect of these changes has been an increase in conflicts linked to nighttime noise – conflicts in which the new residents of city centres complain of the nuisances caused by bars and clubs in which music is a key source of entertainment. The effect of urban gentrification on nighttime entertainment and the sociability of cities has been well documented in a series of works published since the beginning of the 2000s (Nofre, 2013; Clerval, 2014; Ocejo, 2014), work which has contributed to the emergence of *night studies*. These conflicts have been aggravated by the transformation of large numbers of city centre residences into spaces for short-term rental (through companies like Air BnB) which attract new tourist customers for music venues on weekends. In several cities, a crisis in night-time cultural activity has been particularly visible since the beginning of 2020. In Berlin, for example, city administrators and night-time activists met in January to show their support for the night-club sector. Among the different solutions proposed were limits on rent increases, a loosening of restrictions concerning noise and the recognition of night clubs as key elements in the identity and economy of the German capital. At the end of February, 2020,, the closing of the popular Berlin club Griessmuehle – another victim of rising rents and gentrification confirmed these fears and the need for a significant intervention on the part of local government.

An uncertain post-confinement future

As we write these lines, the quarantines and other restrictions which have followed the spread of the COVID-19 pandemic have radically altered the character of the night and produced a range of uncertainties concerning its future. Bars, clubs and other spaces of nocturnal sociability, categorized as “non-essential” during this health crisis, have been closed. Around the world, those who work to produce the culture of the night have responded in two ways : by struggling in an effort to obtain financial compensation which recognizes the precarity characteristic of their professional lives, and by elaborating a myriad of new ways of moving the culture of the night onto internet networks. Both alone and in collective action, artists such as singers, actors and djs are building a new, on-line intimacy with their global audiences, showing

their inventiveness as they seek to preserve, in new forms, the ambiances and social connections of night time experience.

The development of *night studies*, the use of new tools for exploring the night, research into the discontinuities and decline of urban amenities, the retreat into the private sphere, the use of social networks, inequality, social, economic and environmental tensions – these may all call forth an *indisciplinary* approach to confinement, to this night in which we find ourselves in the middle of the day.

Bibliography

- Aumont J., (2012), *Le montreur d'ombre*, Paris, Vrin.
- Beaumont, M. (2005), *Nightwalking: A Nocturnal History of London*, London, Verso.
- Beccarelli, M. (2014), *Les Nuits du bout des ondes. Introduction à l'histoire de la radio nocturne en France (1945-2013)*, Paris, Ina éditions.
- Biesen, S. C. (2005), *Blackout: World War II and the Origins of Film Noir*, Baltimore, Johns Hopkins University Press.
- Bonfiglioli, S., Rosso, F. (1997), Les politiques des temps urbains en Italie, *Les Annales de la recherche urbaine*, 77 (1), pp. 22-29.
- Bronfen, E. (2013), *Night Passages: Philosophy, Literature, and Film*. New York: Columbia University Press.
- Cauquelin, A. (1977), *La ville, la nuit*. Paris, PUF.
- Chatterton P., Hollands R., (2003), *Urban Nightscapes: Youth Cultures, Pleasure Spaces and Corporate Power*, New York, Routledge.
- Clayson, H., (2019), *Illuminated Paris*, Chicago, University of Chicago Press.
- Clerval, A. (2014), *Paris sans peuple: La gentrification de la capitale*, Paris, La Découverte.
- Delattre, S. (2000), *Les douze heures noires: la nuit à Paris au XIX^e siècle*. Paris, Albin Michel.
- Elkin, Lauren. 2016. *Flâneuse: Women Walk the City in Paris, New York, Tokyo, Venice, and London*, New York, Farrar, Straus and Giroux.
- Grazian D. (2003), *Blue Chicago, The search for Authenticity in urban Blues clubs*. Chicago: University of Chicago Press.
- Guerin F., Hernandez E., Montandon A. (2018), *Cohabiter les nuits urbaines*, Paris, L'Harmattan.

- Gwiazdzinski L., (2019), Tournant temporel et rythmique, de la géographie, In Drevon G., 2019, *Proposition pour une rythmologie de la mobilité et des sociétés contemporaines*, Alphil, PUS, Neuchâtel, pp.7-20
- Gwiazdzinski L., Straw W., Maggioli M. (2019), « Géographies of the Night. From geographical object to Night Studies, *Bollettino della Società Geografica Italiana* 14, 2(1), pp.9-22
- Gwiazdzinski, L. (2005), *La nuit dernière frontière de la ville*. La Tour d'Aigues, L'Aube.
- Gwiazdzinski, L. (2017) « Nuit Debout: Première Approche du Régime de Visibilité d'une Scène Nocturne.» *Imaginations* 7 : 2 <http://imaginationsglendon.yorku.ca/?p=9149>
- Gwiazdzinski L., Aghina B. (1999) « Les territoires de l'ombre », *Revue Aménagement et nature* n°133, Utopies pour le territoire, juin 1999, p.105-108
- Hasenöhr, U., Krause, K., Meier, J. and Pottharst, M. dir., (2014), *Urban Lighting, Light Pollution and Society*, London and New York, Taylor and Francis.
- Hendy, D. (2010) "Listening in the Dark," *Media History* 16:2, 215-232.
- Hunter, M. A. (2010) 'The Nightly Round: Space, Social Capital, and Urban Black Nightlife'. *City & Community*, 9 : 2, pp. 165-186
- Kersalé, Y. (2008). *Manière Noire (géo-poétique du paysage)*, Paris, éd. L'Une et l'autre.
- Koslofsky, C. (2011), *Evening's Empire*, Cambridge, Cambridge University Press.
- Lovatt A., O'Connor J., Montgomery J., Owens P. (1994), *The 24-Hour City : selected papers from the first national conference on the Night-Time Economy*, Manchester, Metropolitan University.
- Lloyd R. (2006), *Neo-bohemia. Art and commerce in the postindustrial city*, New York, Routledge.
- Maggioli, M. (2015). Dentro lo Spatial Turn: luogo e località, spazio e territorio. *Semestrare di Studi e Ricerche di Geografia*, 2, pp. 51-66.
- Montandon, A. (2009), *Histoire de la nuit XVIIe-XVIIIe siècle*, Paris, Fayard.
- Montandon, A. dir. (2009), *Promenades nocturnes*, Paris, L'Harmattan.
- Moore, M. (2016), "Nightlife as Form," *Theater* 46 (1), 49-63.
- Mulvin, D. (2018), 'Media Prophylaxis: Night Modes and the Politics of Preventing Harm,'" *Information & Culture: A Journal of History*, 53: 2, pp. 175-202
- Narboni, R. (2012). *Les Eclairages des villes. Vers un urbanisme nocturne*, Paris, InFolio.
- Nesci, C., 2007, *Le Flâneur et les flâneuses. Les femmes et la ville à l'époque romantique*. Grenoble, ELLUG.

- Nofre, J. (2013), "Vintage Nightlife: Gentrifying Lisbon Downtown, *Fennia: International Journal of Geography* 191, 106–121.
- Ocejo, R. (2014), *Upscaling Downtown: From Bowery Saloons to Cocktail Bars in New York City*, Princeton, NJ, Princeton University Press.
- Palmer B. (2000), *Cultures of Darkness. Night Travels in the History of Transgression*. New York, Monthly Press.
- Pulido Llano, G. (2016), *El mapa « rojo » del pecado : Miedo y vida nocturna en la ciudad de México 1940-1950*. Mexico City, INAH.
- Renard, C. (1999/2000), "La nuit: durée, espace, noir." *Cinergon* (8/9).
- Rodriguez, A. (2017), "Indian commuters are coping with their terrible commutes by watching Netflix," *QuartzIndia*, May 23 <https://qz.com/india/989659/netflix-nflx-peak-viewing-hours-are-very-different-in-india-and-argentina-compared-to-the-us-and-europe/>
- Schivelbusch, W. (1993), *La nuit désenchantée: à propos de l'histoire de l'éclairage artificiel au XIXe siècle*. Paris, le Promeneur.
- Schlor, J. (1998), *Nights in the Big City: Paris, Berlin, London; 1840-1930*, London, Reaktion Books.
- Seijas, A. et Gelder, M. (2020), "Governing the night-time city: The rise of night mayors as a new form of urban governance after dark," *Urban Studies*, <https://doi.org/10.1177/0042098019895224>
- Sharpe, W. (2008), *New York Nocturne: The City After Dark in Literature, Painting, and Photography*, Princeton, Princeton University Press.
- Shaw, R. (2017), "Pushed to the margins of the city: The urban night as a timespace of protest at Nuit Debout, Paris," *Political Geography*, 59, pp. 117-125.
- Straw, W. (2015a), "Media and the Urban Night," *Articulo – Journal of Urban Research*, no 11.
- Straw, W. (2015b), "Chrono-Urbanism and Single-Night Narratives in Film," *Film Studies*, 12: 1, pp. 46-56
- Taneja, R. (2017), "#IWillGoOut: Women in 30 Towns and Cities Demand Safe Public Space," New Delhi, India: *NOTV.com*, 13 novembre. <https://everylifecounts.ndtv.com/iwillgoout-women-in-30-towns-and-cities-demand-safe-public-space-9385>
- Turcan, M. (2013) « Les 'conseils aux femmes' du ministère remplacés: «Enfin de vraies solutions et pas des injonctions!» *Inrockuptibles* October 18 <https://www.lesinrocks.com/2013/10/18/actualite/actualite/les-conseils-aux-femmes-du-ministere-replaces-enfin-vraies-solutions-pas-injonctions/>
- Valance, H. (2015) *Nuits américaines. L'art du nocturne aux Etats-Unis, 1890-1917*, Paris, Presses de l'Université Paris-Sorbonne.

Note Magazines

Observatoire des politiques culturelles, n°53, « Cultures de la nuit. Quels enjeux et quels défis ? », janvier 2019 ;

Revue de géographie Alpine (RGA), « Nuits et montagnes », mai 2018 ;

Socialter n°26, « La nuit en voie d'extinction », juin-juillet 2018 ;

Hémisphères, La revue suisse de la recherche et de ses applications, « Réinventer la nuit », HES SO, Haute école spécialisée de Suisse occidentale, vol. XII, 2017 ;

Cultures et Conflits n°105-106, « Politiques de la nuit », 2017 ;

Articulo, Journal of urban Research n°11, « The urban night, a time space of innovation », novembre 2015 ;

Urban studies, « Geographies of the urban night », Volume 52 Issue 3, February 2015 ;

Intermédialités, Histoire et théorie des arts, des lettres et des techniques n° 26, 2015, « Inhabiting (the night) », octobre 2015 ;

ENA hors les murs n°453, « Voyages au bout de la nuit », 2015 ;

Urbia n°16, « Temporalités urbaines et projets », février 2014 ;

Strada, Le magazine de la création hors les murs n°20, « La ville la nuit », avril 2011 ;

Hippocampe n°7, « La nuit », avril 2012 ;

Magazine du XIXème siècle n°3, « Quand la ville dort », 2013.

Note Theses

Chausson, N. (2019), L'économie et territoires de la nuit urbaine. Université Grenoble Alpes ;

Hu, W. (2019). Nuits de Chine. Université Grenoble Alpes ;

Walker, E. (2018) Quand la ville ne dort pas : S'appropriier l'espace-temps hypercentral nocturne par et autour de l'usage récréatif. Les exemples de Caen et Rennes. (Pour une approche aussi sonore des rapports sociaux de proximité). Université de Caen Normandie ;

Giordano E. (2017), Paysage lumière : constructions et perceptions. Pour une analyse multi-échelle des géographies lumineuses des villes, Université Paul Valéry Montpellier, 2018 ;

Pieroni R (2017). Institutionnaliser la nuit. Géographies des politiques nocturnes à Genève. Université de Genève, Faculté des sciences et de la société ;

Bertin, S., (2016). Le paysage urbain nocturne : une dialectique du regard entre ombre et lumière. Université de Montréal ;

- Bonte, M. (2017). *Beyrouth, états de fête : géographie des loisirs nocturnes dans une ville post-conflit*. Thèse de doctorat, Université Grenoble Alpes ;
- Comelli, C. (2015), *Mutations urbaines et géographie de la nuit à Bordeaux*. Université Bordeaux Montaigne.

Note Seminars

- « Planifier la nuit, quand la pérennisation des lieux culturels et festifs nocturnes devient un enjeu des politiques d'aménagement », Genève, Université de Genève, Université Grenoble Alpes, HES-SO Genève, R-EMU, 21 septembre 2017 ;
- « Villes européennes et nuit urbaine », 13 juin 2016, Montpellier, UMR ARTDev ;
- « La nuit territoire d'innovation », Séminaire international Urban Fabrik, les territoires à l'épreuve de l'innovation, UJF, Grenoble, 11 avril 2014 ;
- « The urban Night : Issues of Security and Inclusion », International symposium McGill University, Mc Gill University, Montreal (Canada), 7 août 2014 ;
- « États généraux de la nuit », Casino de Montbenon, Lausanne (Suisse), 14 mai 2014 ;
- « Anthropologie de la Nuit : Perspectives transdisciplinaires », Laboratoire d'ethnologie et de sociologie comparative (Lesc), le 7 octobre 2011 ;
- « Etats généraux de la nuit », Genève (Suisse), 1er mars 2011 ;
- « Etats généraux de la nuit », Ville de Paris, 2010 ;
- « Les nouveaux visages de la nuit urbaine », Bruxelles, 2006 ;
- « Université de la Nuit », Parlement de Bruxelles, 2005 ;
- « Forum international des mobilités nocturnes », Rome, 2004 ;
- « Biennale internationale du temps », Besançon, 2004 ;
- « La nuit en questions », Cerisy, 2004.