

# Contested Sites of Critical Library Pedagogy

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Slide Notes & Video Transcript: <http://bit.ly/CLAPS2018>

What expectations, values, and emotions do we carry into these spaces?

What expectations, values, and emotions do students bring with them?

What expectations, values, and emotions are signified by space itself?

# 306 Butler Library



Do alternative spatial contexts or modes of analysis actually enable new forms of critique that are embodied, culturally grounded, and creative?

lan from the Third space: first position



# Social Spaces

Socio-political contradictions are realized spatially [...] Spatial contradictions 'express' conflicts between socio-political interests and forces. (Lefebvre, 365)

Social space works as a tool for the analysis of society. (34)

The form of social space is encounter, assembly, simultaneity. (101)

# Performative Spaces

Thanks to the potential energies of a variety of groups capable of diverting homogenized space to their own purposes, a theatricalized or dramatized space is liable to arise. Space is liable to be eroticized and restored to ambiguity, to the common birthplace of needs and desires. (Lefebvre, 291)

# Third Spaces & Defamiliarization

Third Space [...] constitutes the discursive conditions of enunciation that ensure that the meanings and symbols of culture have no primordial unity or fixity; that even the same signs can be appropriated, translated, rehistoricized, and read anew. (Bhabha, 37)



Ian from the Third space: second position



# Ian from the Third space: third position



lan from the Third space: fourth position (bonus!)



Dear, Dr. Ian G. Beilin

Dr. John Tofanelli

Thank you for allowing us to be there and giving up your time. I thought that the book scavenger hunt was fun. My book was America Transformed, "E 741 .A22 2006". I have never seen as many books about history in one place. The books we got were very interesting and was not what we where expecting at all. It was nice to learn the library of congress classification system. Thank you again for every thing.

From,

Call Number:  
Z  
1251  
.E1  
C65  
1983g  
Volume 4

Dear Dr. Beilin and Dr. Tofanelli,

Thank you for teaching me about The Library of congress classification system. This was a new topic for me and I glad I now know it. (It make ~~me~~ feel like I can understand a secret code).

Love,



6/5/18

Dear John Toffanelli,

Thank you for taking us for a "tour" through your gorgeous library. It is not everyday you meet a librarian willing to let kids explore their precious library. The book I was assigned I found very interesting. My book was about all the Presidents from Teddy Roosevelt to Bill Clinton. It is amazing how you are surrounded by books that have the power to inspire and educate. The book my classmate had on Racial Segregation or discrimination I found very intriguing being a black girl it is important to know about history and Racism. I hope that if I ever visit again I will pick an amazing book.

Dear,  
Dr. Ian G. Beilin &  
Dr. John Toffanelli

You helped me how to find books in a well sorted library. Also you were very kind and generous for letting us enter the library space and do a hunt.

With gratitude,  
Sincerely  
Thank you!









# Interference Archive



# Brooklyn Museum



*It makes me wonder if choosing a wing in the Brooklyn Museum to dedicate space to women artists will encourage the museum to showcase more women artists throughout the museum in general or will women artists' work remain mostly contained to this one wing?*

Student Site Report



# Search Strategies

*I went to the city tech library website and used the EBSCOhost search engine. For source one I used the key words “black arts movement” AND “racism.” I looked through plenty of articles but this one in specific caught my eye. For source two I used the key words “Black lives matter” AND “racism “ OR “discrimination”. With these terms I found the article that fit the social issue.*

Student Site Report

# Zuccotti Park & The Oculus



*There were many police officers, security guards, and staff all over the floors. This maybe a subtle way to imply rules, like no disorderly conduct, no littering, and no smoking inside, etc. No behavior in The Oculus seemed to violate the intentional design.*

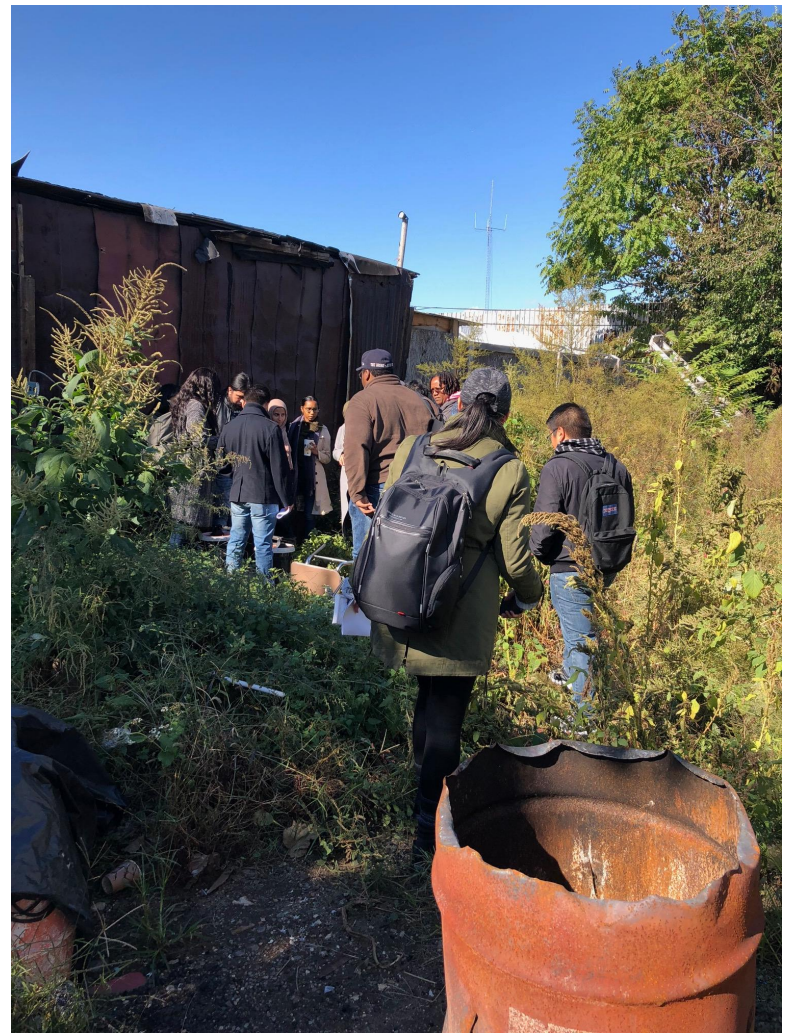
Student Site Report

# The Struggle is Here & Now

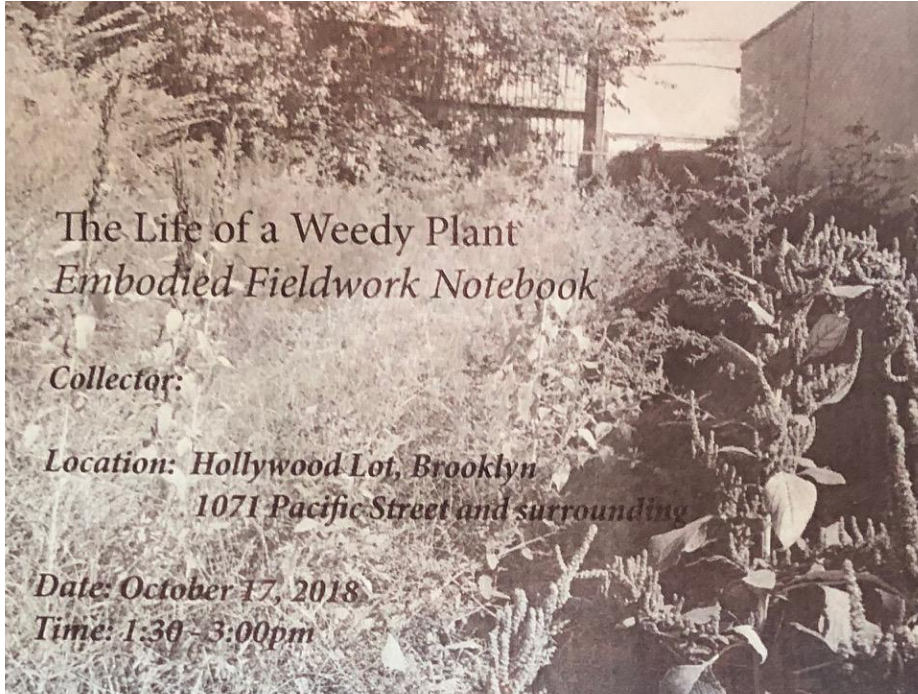


*[The Hollywood lot] reminded me of my childhood when I used to go to work with my dad in the countryside of Barbados and how his mechanics shop was galvanized in and nature surrounded the lot we occupied.*

Nakeita Clarke, In Class Writing







## The Life of a Weedy Plant *Embodied Fieldwork Notebook*

*Collector:*

*Location: Hollywood Lot, Brooklyn  
1071 Pacific Street and surrounding*

*Date: October 17, 2018*

*Time: 1:30 - 3:00pm*

### HUNTING WILD BIOGRAPHY

Go outside of the vacant lot and look at the ruderal margins down the street. During this walk find one “plant” that you consider “wild”. Observe it very closely: Look at its shape and form. Its social life is not like those of us who move around and meet others. It is rooted in one place but it can grow into new environments and social fields during its life cycle. Its form shows its biography.

Meet the plant and sit with it. Warm up your relation with the plant by doing the *Queer Humming* score. As you continue to contemplate create a small biography in your head for the plant. Describe in detail the plant’s relation to it’s surrounding. To find more out about the plant’s biography observe the plant from above and from a distance. Write the Plant’s Biography in your notebook. Then create one movement gesture that represents the plant’s “signature” and with clear intent take a leaf as your physical memory. Share orally the biography with a friend. At home, press and frame your leaf treasure and continue to contemplate on the plant’s biography years later.

*Can intimate relationships with a plant being help us connect with a neighborhood’s history, culture and its’ future joy and struggle?*

Ephemera from the Hollywood Lot visit

*I felt that during our performance/visit that Andrea had certain expectations from the class, and often times it felt that we weren't taking the experience serious enough compared to the way Andrea did. I feel that we may have also unintentionally offended her during the visit by giggling and reacting in certain ways to some of the 'weird' and unusual experiences.*

Danielle Ali, In Class Writing



And by exploring this Third Space, we may elude the politics of polarity and emerge as the others of ourselves. (Bhabha, 39)



# 540 City Tech Library





How can we work to develop new contexts for interaction in the spaces where we teach?

What does a critical pedagogy that considers physical and affective space look like?

# Bibliography

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# Thank You!

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