



FIRE AND WARMTH

Bodies, music and space in the craft of underground DJ-ing

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“When you opt for the bigger tracks, you can burn it out really quickly. Cos where do you go from there? You’re all fire and no warmth... Keeping tracks that keep a constant dance floor is really important. Ultimately you want the whole place rocking, not just a little bit. So don’t just look to the front row y’know? Look to the back. Because these are the people that keep the vibe going...”

Ed, techno and breaks DJ, London, UK

DJ-ing is a neglected area of work and what little research there is focuses either on the high earning superstar DJ (Brewster and Broughton 2012), or the club as a space of cultural consumption (Goulding et al. 2009). Instead, in this multimedia presentation I present experiences from underground’ DJs working at the grassroots of the UK dance music scene. Specifically I will explore the aesthetic strategies they use to manage their performances as affective synergies of bodies, music and space – cultivating an ‘autopoietic feedback loop’ (Biehl-Missal 2015: 7) that de-centres the DJ and their activities as the sole producer of the club experience. As such, DJing is a socio-material-technical-aesthetic craft that is felt first and foremost through the body, something I hope to convey some sense of during this presentation and the performance of a short mix to bring the research context to life.

Biehl-Missal, B. (2015) ‘Let me entertain you?: Some reflexions on the professor as a DJ’, *Organizational Aesthetics*, Vol. 4 (1), pp. 4-8

Brewster, B & Broughton, F. (2012) *Last night a DJ saved my life: The history of DJing*, Grove Press: New York

Goulding et al. (2009) ‘The marketplace management of illicit pleasure’ *Journal of Consumer Research*, Vol. 35 (5) pp. 759-771