2024 ASCA workshop

Resistance Refusal Fugitivity

NICA
Netherlands Institute for Cultural Analysis

University of Amsterdam

ASCA



June 5 - 7, 2024
University of Amsterdam

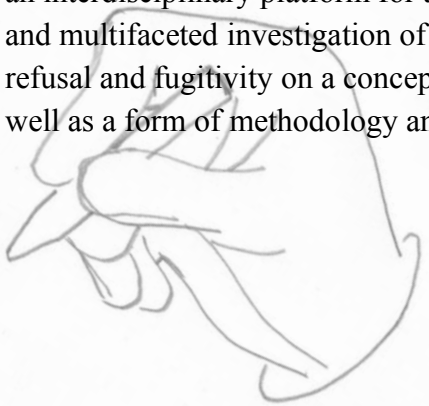
University Theatre
Nieuwe Doelenstraat 16
1012 CP Amsterdam

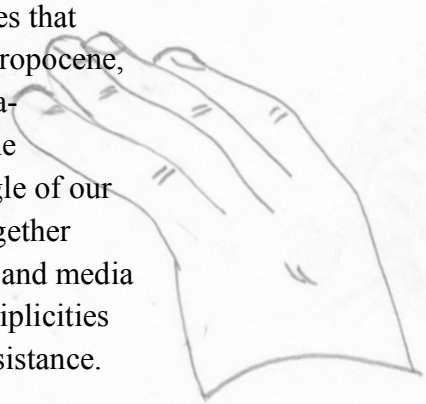
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Asymmetries of power continue to be felt, lived in, and subverted. Where there is power there is resistance, but the forms of these counteractions are myriad and various (e.g. Foucault; Fraser; Scott; Feldman; Bargu). Understanding these struggles, whether they come from the resurgent decolonial movements, the embattled struggles that have emerged as we face the Anthropocene, or the re-composition of our media-landscape through the whims of the billionaire class, is truly the struggle of our time. This workshop will bring together theorists, historians, practitioners, and media researchers to understand the multiplicities contained within contemporary resistance.

At the same time, the fugitive, a figure of the subaltern is making their presence known (M'Charek; Harney and Moten; Spivak). Networks of actors whose very life is made illegal are forced to seek refuge outside of systems of control and surveillance. In response, large-scale civil society organising, from migration to abortion networks, have made significant impact on Dutch, European, and global society through strategies of resistance, refusal, and fugitivity (Emejulu; Lewis). The aesthetics of these defiant and subversive practices colour our cultural and media landscapes like never before. Authors, artists, content creators, and cultural institutions continue to reconstitute gender, sexuality, adulthood, nationality, coloniality, and capitalism in response to the constraints of the past. This workshop aims to provide an interdisciplinary platform for a pressing and multifaceted investigation of resistance, refusal and fugitivity on a conceptual level as well as a form of methodology and practice.





DAY 1 - June 5	Theaterzaal	Room 301	Room 101
08:45-09:15	Registration and coffee		
09:15-09:30	WELCOME: Jaap Kooijman (ASCA Director) | OPENING: Hannah Poon, Oscar Talbot, Safae El Khannoussi El Bouidrini		
09:30-10:45	KEYNOTE 1: Layal Ftouni - Affirming Life in Colonial Death-Worlds in Palestine		
10:45-11:00	Break		
11:00-12:30	Panel 1: Revolutionary Queerness	Panel 2: Racial Capitalism	
12:30-13:45	Lunch		
13:45-15:15	Panel 3: Deconstructing Nationhood I	Panel 4: Records of Absence	WORKSHOP I: Digital Means to Physical Ends: Embedded Positionalities, Decolonial Coalitions
15:15-15:30	Break		
15:30-17:00	Keynote panel discussion: Layal Ftouni, Nicholas Thoburn, Jia Tan *Facilitator: Sruti Bala*		

DAY 2 - June 6	Theaterzaal	Room 101A	Room 301
09:15-10:45	Panel 5: Navigating Visibilities	Panel 6: The Point Is to Change It	
10:45-11:00	Break		
11:00-12:30	Panel 7: Deconstructing Nationhood II	WORKSHOP II: What does the fossil fuel industry want from universities? Finding clues for corporate capture in internal documents and communications.	SEMINAR (1hr): Observations from a Floating City: On Xi Xi and Yam Gong
12:30-13:45	Lunch		
13:45-15:15	Panel 8: Playful Refusal	Panel 9: The Aesthetics of the (Non)human	
15:15-15:30	Break		
15:30-17:00	KEYNOTE 2: Nicholas Thoburn - A Fugitive Book? Anti-Blackness, Anti-Books, and Uprising		
17:00-17:30	Break		
17:30-19:00	FILM SCREENING I: Spectres Beyond The Past		

DAY 3 - June 7	Theaterzaal	Room 101A
09:15-10:45	Panel 10: The Criminal University	Panel 11: The Unruly Image
15:15-15:30	Break	
11:00-12:30	Panel 12: Resisting Carcerality	Panel 13: Un-routing Borders
12:30-13:45	Lunch	
13:45-15:15	Panel 14: Dear Reader...	Panel 15: Crossroads of Resistance
15:15-15:30	Break	
15:30-17:00	KEYNOTE 3: Jia Tan - Reframing Resistance: Illiberalism, Feminism, and Queer Activism *Discussant: Toni Pape*	
17:00-17:45	Break	
17:45-19:15	FILM SCREENING II: The Collectors *Presented by Documenting Audibilities*	
19:15 till late	Post-conference drinks	

Bios and titles of Keynote Speakers

Layal Ftouni

Affirming Life in Colonial Death-Worlds in Palestine

Layal Ftouni is an Assistant Professor of Gender Studies and Critical Theory at the Graduate Gender Programme, and a research affiliate at the Institute of Cultural Inquiry (ICON) at Utrecht University. She is currently working on an NWO Veni (2022-2025) funded research project entitled Ecologies of Violence: Affirmations of Life at the Frontiers of Survival. The research explores the politics of life and living at the boundaries with death (both human and environmental) in conditions of war and settler colonialism, focusing on Palestine.

{ Discussant } Prof. Yolande Jansen

Yolande Jansen is Associate Professor of Philosophy at the University of Amsterdam and Special Professor of Humanism in Relation to Religion and Secularity for the Socrates Foundation at the VU University Amsterdam. She is the author of *Secularism, Assimilation and the Crisis of Multiculturalism; French modernist legacies* (2014) and edited *The Irregularization of Migration in Europe; Detention, Deportation, Drowning* (2015), together with Joost de Bloois and Robin Celikates. Together with anthropologist Thijl Sunier, she was the project-leader of a four-year research project funded by NWO (The Netherlands Organisation for Scientific Research) about 'Critique of Religion; Framing ‘Jews’ and ‘Muslims’ in public debate and political theory'. She has recently

been working on developing the notion of ‘inquisitive racialisation’ as a way to thematize how race and religion are related in the European context, with specific effects for Jews and Muslims.

Nicholas Thoburn

A Fugitive Book? Anti-Blackness, Anti-Books, and Uprising

Nicholas Thoburn is Professor of Sociology at the University of Manchester, where he conducts research on architecture and social housing, material cultures of publishing, and social and political theory. He is author of three books, *Brutalism as Found: Housing, Form and Crisis at Robin Hood Gardens* (2022), *Anti-Book: On the Art and Politics of Radical Publishing* (2016), and *Deleuze, Marx and Politics* (2003). He is currently collaborating on a project about ‘minor publishing’ and writing a book about Deleuze’s planned but unwritten final work, 'The Grandeur of Marx'.

{ Discussant } Carine Zaayman

Carine Zaayman is an artist, curator and scholar committed to critical engagement with colonial archives and collections, specifically those holding strands of Khoekhoe pasts. Her research focuses in particular on the afterlives of slavery and colonialism in the Cape, as well as the network of spaces caught in the wake of Dutch colonial occupation. Through her work, she aims to bring intangible and neglected histories into view and to contribute to a radical reconsideration of colonial archives and museum collections. Zaayman works as a researcher and research coordinator at the Research Center for Material Culture at the Wereldmuseum (NL).

Jia TAN

Reframing Resistance: Illiberalism, Feminism, and Queer Activism

Jia TAN is Associate Professor of Cultural Studies in the Department of Cultural and Religious Studies at The Chinese University of Hong Kong. She is currently a Clare Hall Visiting Fellow at the University of Cambridge, and she was a Global Fellow at the University of St. Andrews and a Research Fellow at the University of Amsterdam in 2023. Jia Tan obtained her doctoral degree in Cinema and Media Studies from the University of Southern California. She is the author of *Digital Masquerade: Feminist Rights and Queer Media in China* (New York University Press, 2023). She is also interested in fantasy media and environmental humanities. Her research has been funded by Social Science Research Council, Hong Kong Research Grants Council, Harold Lloyd Foundation, and so on. She is on the editorial boards of *Communication, Culture, and Critique* as well as *Journal of Chinese Cinemas*. She is also one of the founding members of Hong Kong Scholars Alliance for Sexual and Gender Diversity.

{ Discussant } Dr. Toni Pape

Toni Pape is associate professor at the Department of Media Studies (University of Amsterdam). He is the author of *Figures of Time: Affect and the Television of Preemption* (Duke UP 2019), *The Aesthetics of Stealth: Digital Culture, Video Games, and the Politics of Perception* (MIT Press 2024), and co-author of *Nocturnal Fabulations: Ecology, Vitality and Opacity in the Cinema of Apichatpong Weerasethakul* (OHP 2017). Toni is a co-editor of *NECSUS: European Journal of Media Studies* and the *3Ecologies imprint* at Punctum Press.

Prof Sruti Bala: Keynote panel facilitator

Sruti Bala is Associate Professor Theatre Studies at the University of Amsterdam. Her research interests lie at the intersections of performance and politics, with research projects and publications on nonviolent protest, participatory art, artistic activism, feminist and postcolonial/decolonial scholarship.

Recent publication: *Handbook of Gender Studies in the Dutch Caribbean* (co-edited with Rose Mary Allen), Leiden/NY: Brill, 2024.

Participants' name, abstract and bio

1 Revolutionary Queerness

Ghost Revolution: Exploring Spectrality, Queerness, and Activism in Theo Montoya's *Anhell69*

Dimitra Nefeli Trigka
(University of Amsterdam)

Anhell69 is a Colombian documentary film directed by Theo Montoya and released in 2022. The film was first intended to be a class B ghost story set in a dystopian Medellin, where ghosts had started to mingle with the living due to a shortage of space in cemeteries for the dead. The young people of Medellin, as a result, begin to develop a strong sexual attraction to ghosts and are targeted by "spectrophiliac hunters". Anhell69, who is part of the spectrophiliac youth of Medellin, end ups getting killed by the hunters. As a response to Anhell69's death, the rest of the community of Medellin turn him into an emblem of a spectrophiliac revolution. However, two weeks after the film's casting, the director's friend who was set to play the lead part passed away from a heroin overdose and the film that Montoya decided to make instead discusses the protagonist's death along with the deaths of other members of Mendellin's queer community. However, the use of the spectral metaphor is not specific to *Anhell69*. The opening line of *The Communist Manifesto* by Karl Marx and Friedrich Engels addresses a specter that is haunting Europe, the specter of communism. This phrase also inspired Jacques Derrida to write his famous book *Specters of Marx: The State of the Debt, the Work of Mourning and the New International* which explores spectrality in relation to Marxist thought. In my contribution to the workshop, I will examine the ways in which the film deals with revolution, spectrality, filmmaking and queerness in the context of the revolutionary spectral legacy of *The Communist Manifesto* and Derrida's *Specters of Marx*.

Dimitra Nefeli Trigka is a research master's student of Cultural Analysis at the University of Amsterdam. She is currently writing her master's thesis on documentary filmmaking, the spectral metaphor, mourning and the reparative. Her research interests include feminism, hauntology, embodiment, digital culture, and experimental filmmaking. She has previously published articles at the blog of the Institute of Network Cultures and the Kunstlicht academic journal of the Arts and Culture department of the Vrije Universiteit Amsterdam. She has also participated at the XIII Lisbon Summer School for the Study of Culture.

‘Blue Haired Women’: Resilience and Activism Among Queer Women in Pakistan

Natasha Gilani (University of Toronto)

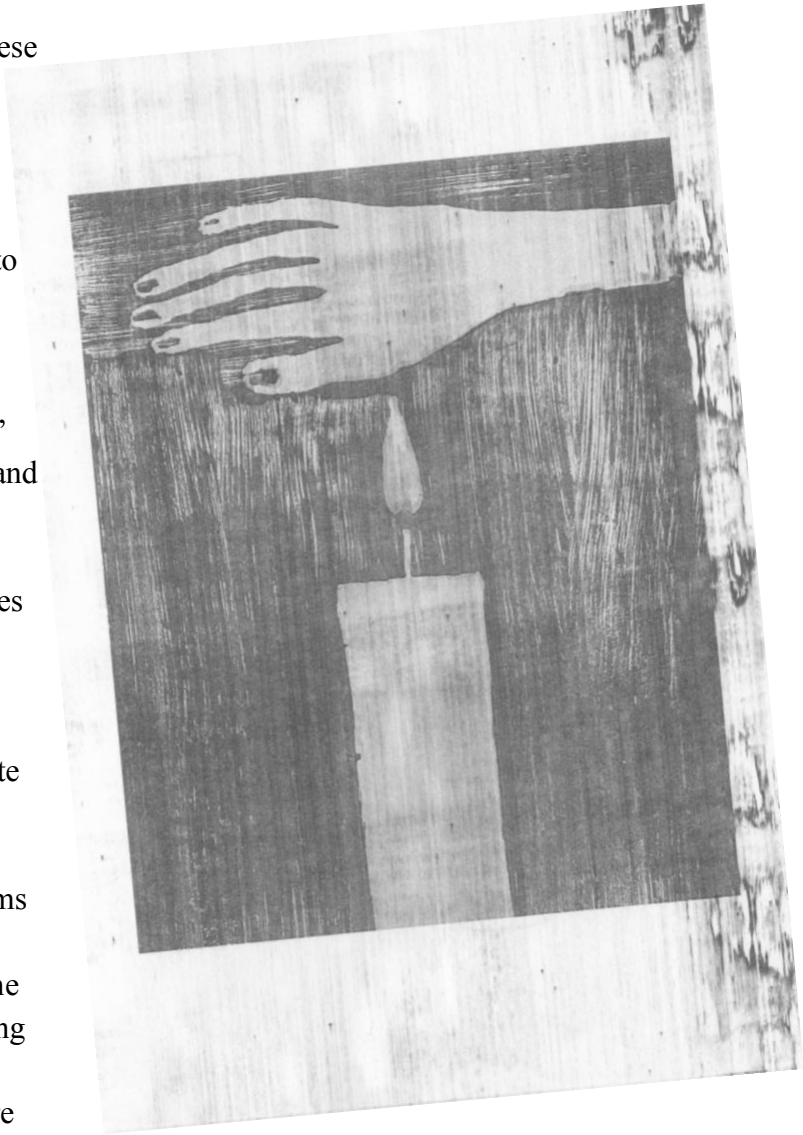
In Pakistan's conservative, Islamic context, queer women face unique challenges. This study delves into their lived experiences, focusing on the covert strategies they employ for resistance and resilience while navigating multiple, intersecting identities. Given the societal compulsion to remain closeted, these strategies are crucial for their survival and self-expression. The research is anchored in queer theory and intersectionality, providing a framework to analyze the interplay between sexual orientation, cultural norms, and religious beliefs. This multidisciplinary approach is enriched by insights from South Asian studies and Islamic studies, contextualizing the specific societal backdrop of Pakistan. Employing qualitative methods, the study involves in-depth interviews with queer women across various regions of Pakistan. These narratives are examined through thematic coding, unveiling common and distinct tactics of resistance, such as coded language, symbolic gestures, and discreet community involvement. The findings reveal the nuanced ways in which these women assert their identities and foster solidarity within a restrictive societal framework. This research aims to contribute significantly to the understanding of queer identities in non-Western, conservative Islamic societies. It highlights the often-overlooked experiences of queer women in Pakistan, challenging conventional notions of activism in conservative settings. By bringing these experiences into academic discourse, the study offers vital insights for policy development and supports advocacy efforts for queer communities in similar cultural contexts. The study's implications extend beyond academic scholarship, providing a foundation for informed policy-making and community support initiatives, thereby advocating for a more inclusive and understanding society.

Natasha Gilani, a second-year doctoral student at the University of Toronto, focuses on Social Justice Education and Comparative International Education. With a background in Pakistan's development sector and Canada's tech industry, she's now based in Paris, balancing her work in the tech sector and research in gender, decolonization, and South Asian studies.

Madness is for Justice: Trans Corporality and Non-human Aesthetics in Documentary *The Two Lives of Li Ermao* (2019)

Ke Zhu (University of Amsterdam)

The paper takes clues from trans-corporeality (Alaimo 2010), a position of material feminism and ecological thinking, to investigate its specificity in the 2019 Chinese documentary *The Two Lives of Li Ermao*. Filmed over 17 years by director Jia Yuchuan, the documentary follows the bodily experiences of Li Ermao, a trans migrant worker who dislocates from man to woman, from the city to rural village, and finally from mental suffering to AIDS-related death. I first introduce how corporality as "the substance of one's self" unfolds each time with Ermao's madness and hysteria at various points in her life. In the first part, the narrative of madness is intensified with the documentary techniques including voiceovers and the director's witness. I then show the documentary enriches non-human thinking for Chinese trans individuals. In the second part, despite brutal injustices when Ermao fled to her home village, her fugitive fear finds deep material entanglements as the camera zooms on her intimacy with nature: land soil, animals, and non-human imaginaries. In the third part, as Ermao transitions to presenting as a male factory worker, it implicates the Chinese queer scape where trans people are embedded in gender, class, and capital inequalities. Analyzing the storytelling narrative and documentary aesthetics through the lens of a working-class Chinese trans, I will show how the documentary tells a compelling story of trans corporality and resistance.



‘I want to be that thing I desire’: On the aesthetic mediation of trans fugitivity

Jacinta van de Ven

Fugitivity, in Fred Moten’s configuration as a constant deviation from the coherence and legibility of the subject, has crossed disciplinary boundaries from black studies into trans studies (Marquis Bey). Here blackness and transness are theorised as a *refusal* of subjectivity which marginalised people have historically been denied, yet are expected to continually pursue. How does this refusal unfold, if not from a legible subject, which would undermine the premise of this refusal? In this paper I will turn to the aesthetic realm to consider how fugitivity can be understood and formalised not by eliminating contradiction, but by holding paradoxes in tension. Through a reading of the experimental documentary *Seek Bromance* (Samira Elagoz 2021), I want to consider how transness can be articulated as a continuous undoing, that nevertheless fleshes out materially. *Seek Bromance* stages the mediation of desire between two trans-masculine artists as triangulated by the camera, which through its framing both constructs and obstructs their relationship.

Central to my analysis will be an understanding of aesthetic objects as concentrated or privileged reflections of the symbolic order, providing insight into the cultural context they appear in as well as the structure of dominant discourse. The reading of the object functions to strengthen as well as disturb and decentralise my theoretical conceptualisations. Aesthetic mediation, which promises distance from as well as closeness to that which it mediates, can expose and disrupt dominant discourses precisely through this dialectical interplay, continually displacing teleological narratives. Through a reading of transness as fugitivity in *Seek Bromance*, I will analyse the disruptive potential of the aesthetic, which does not take shape as a monist narrative of resistance, but as a multiplicity of deviations that undermine the underlying logic of dominant structures.

Jacinta van de Ven is a writer and researcher based in Amsterdam. Her work considers the negative dialectic of aesthetic mediation across the frameworks and intersections of queer theory, psychoanalysis, and philosophy. She is co-founder of the collaborative experimental artistic residency project October School.



2 Racial Capitalism

Assembly-Power: Life in the Excess of Subsumption

Elliot C. Mason (Uppsala University)

For Marx, the human body is standardized in production by the subsumption of differential social lives as labor-power. Labor-power circulates as valorized commodities, obscuring the different conditions of their production. The difference of human lives and groups is erased by capital's mode of production, which Marxists have understood in two distinct ways. In the Leninist tradition, this universalization is a revolutionary possibility, in that workers are assembled as interchangeable units of labor, forming the possibility of a unified demand. Autonomists, meanwhile, have understood this erasure of difference as a fundamental part of capital's violence. The meaning of local cultures and relations is removed as life becomes calculated only as potential value-production. For philosophers like Berardi and Agamben, a return to difference is demanded by refusing operativity.

The black radical tradition posits a wholly distinct temporality. There, the process of subsumption is never total. Primitive accumulation manipulates certain operations but never subsumes the local practices of colonized and racialized populations. The capitalist requirement of racism to maintain a surplus and expendable population means that capital always leaves an undetermined excess to its imperial expansion. In that excess, the sociality of colonized and racialized lives survives, which I call *assembly-power*.

Reading Neferti Tadiar's and Fred Moten's radical temporalities of survival, this talk posits a form of surviving sociality in the excess of capital's subsumption of productive bodies, a sociality that exposes the perseverance of differential histories. Where Marx's theorization of labor-power designates the process of the body's commodified expenditure in universal and standardized form, I posit assembly-power as the excess of that process, the remainder that survives despite capital. Here, I celebrate these forms of survival, opening the Marxist theorization of labor-power to the fugitive temporality of black studies.

Elliot C. Mason is a communist writer and PhD candidate at Uppsala University. He is the author of *The Instagram Archipelago: Race, Gender, and the Lives of Dead Fish* (Zer0, 2022), *Building Black: Towards Antiracist Architecture* (Punctum, 2022), and co-editor, with Valentina Moro, of *Judith Butler and Marxism: The Radical Feminism of Performativity, Vulnerability, and Care* (Rowman & Littlefield, 2025). His essays, translations, and reviews are widely published.

Towards a witnessing cinema: Filmmaking as resistance and responsibility

Dian Weys (University of Groningen and Stellenbosch University)

How can film philosophy empower filmmakers of fiction films to offer resistance through their filmmaking approach? As a filmmaker myself, I suggest that a hermeneutic phenomenological approach to witnessing and testimony can enable filmmakers to offer resistance and, as such, evoke in spectators a sense of responsibility. Gert-Jan van der Heiden's hermeneutic-phenomenological approach reframes testimony as "the task to bear witness to the bare existence at the heart of human life" (2019: xiv), with 'bare existence' denoting that which "survives and remains" when the soul is stripped "from all living conditions […] and left to its own misery" (2019: xi-xii). This paper includes a screening of my seven-minute South African short film, *Bergie*, in which a law enforcement officer removes people that are homeless to make way for a 10km fun run. Globally, the UN estimates that 1,6 billion people live in poor or inadequate housing and 15 million people are forcibly evicted yearly (Filipenco, 2023). Symptomatic of our capitalist and neo-liberal societies, homelessness is the result of a confluence of factors, from environmental disasters, persistent unemployment, lack of affordable housing and the government's failure to provide humane accommodation (Filipenco, 2023). If 'home' refers to comfort, identity and security, then 'homeless' infers discomfort, alienation and instability: to be voiceless and powerless in society's eyes. With my short film as a case study, I will discuss the development of my film style which seeks to bear witness to 'bare existence' and, as such, pass a "dialogical responsibility" to spectators that encourages "the possibility, the chance, of our response-ability" (Felman, 1992: 207). Responsibility and response-ability are two pillars, I argue, that support a witnessing cinema: a type of cinema in which filmmakers undertake the responsibility to encourage the spectator's response-ability.

Dian Weys studied BCom Law and BA Honours in English *cum laude* at the University of the Free State and a BA Honours in Film & Television Studies *cum laude* at the University of Cape Town. He holds a Masters in Film Studies *cum laude* from the University of Cape Town and has published on cinematic ethics and short film studies. He is the writer/director of three short films that have screened at over a hundred film festivals, including Clermont Ferrand, Palm Springs, Tampere and ZINEBI Bilbao. He is currently a joint-PhD candidate at the University of Groningen and Stellenbosch University.

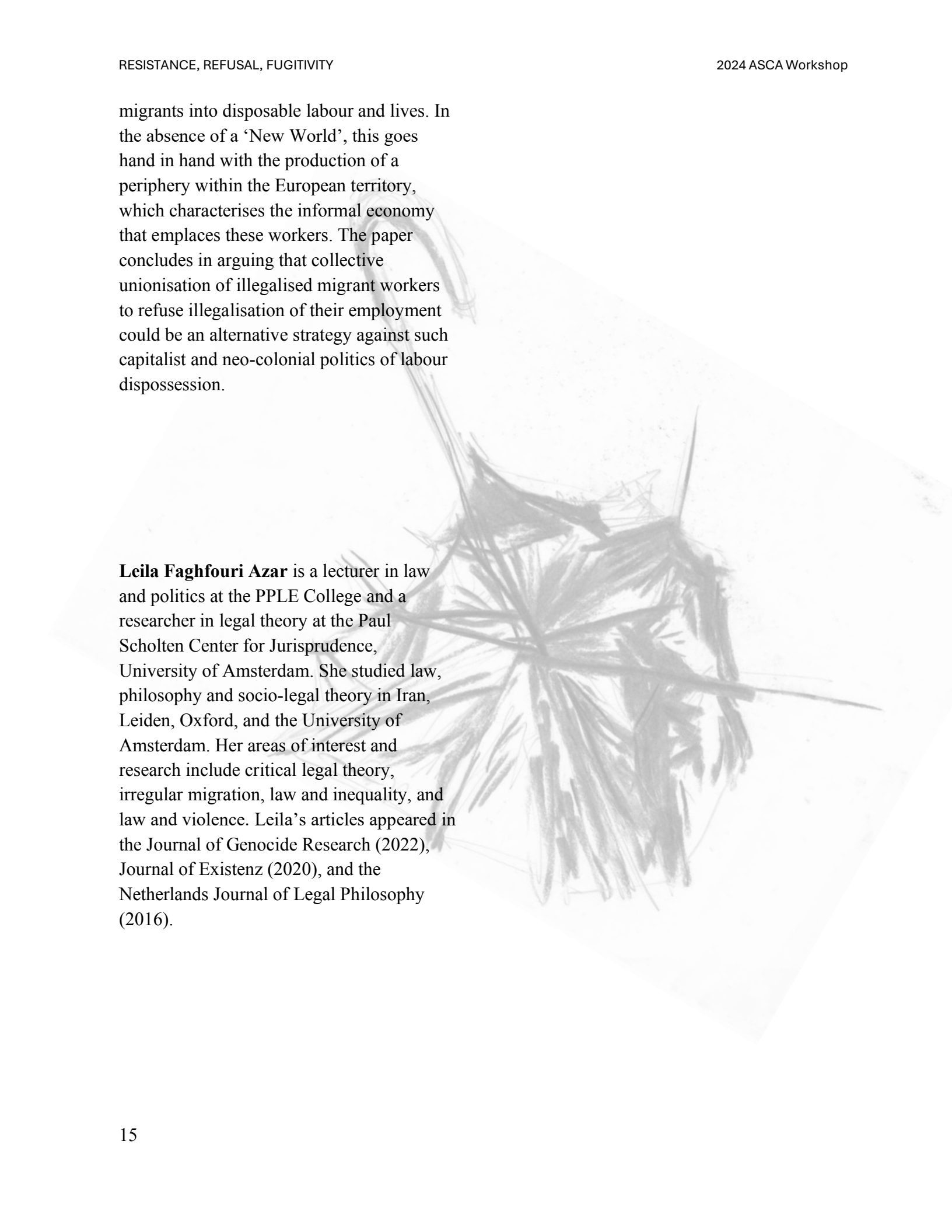
Resisting the Neo-Colonial Politics of Labour Dispossession: Unionisation of Illegalised Migrant Workers in Europe

Leila Faghfouri Azar (University of Amsterdam)

In their examinations of the legal and political origins of the European regime of border control, critical voices in legal and political theory highlight the prevalence of the classed and racialised ideology of 'national citizenship' as the foundation of this regime. This ideology, as they argue, has motivated the creation of a stark division between lives deemed worthy of prosperity and 'others' destined to illegality, deportability, exploitability, and death. Particularly, critical legal scholars emphasise the deterrent function of the exclusionary practices of bordering, deviced by European immigration laws, in order to hinder movements of migrants from the periphery to Europe. What they often overlook, however, is the fact that European immigration laws and their associated bordering practices are not solely designed to keep illegalised migrants 'out'. They, rather, are designed to produce 'cheap labour' out of their racialised lives and bodies which are labeled as 'surplus' yet included to serve economic needs of the Europe's neo-colonial and capitalist way of life.

Taking this as a vantage point, this paper seeks to explore this overlooked dimension of the the European immigration legal regime. With a focus on the concept of 'bodily labour' in the context of anti-slavery legal regulations, this paper asks what logic enables the transformation of illegalised migrants into cheap and disposable labour. To answer this question, this paper first illustrates how the European border control regulations are instrumentalised to 'dispossess' illegalised migrants of the capacity of effective control and exchange of their bodily labour power through illegalisation and criminalisation of their employment. Next, the paper positions practices of dispossession of body and bodily power of subaltern groups at the intersection of the economic logic of global capitalism and the political ideology of (neo)colonialism. In doing so, I argue that the instrumentalisation of migration regulations to dispossess illegalised migrants of their capacity of labouring follows a similar logic. Regulations that grant, directly or indirectly, such power to states, produce, and normalise exploitative structures which work to the function of turning illegalised

migrants into disposable labour and lives. In the absence of a ‘New World’, this goes hand in hand with the production of a periphery within the European territory, which characterises the informal economy that emplaces these workers. The paper concludes in arguing that collective unionisation of illegalised migrant workers to refuse illegalisation of their employment could be an alternative strategy against such capitalist and neo-colonial politics of labour dispossession.



Leila Faghfouri Azar is a lecturer in law and politics at the PPLE College and a researcher in legal theory at the Paul Scholten Center for Jurisprudence, University of Amsterdam. She studied law, philosophy and socio-legal theory in Iran, Leiden, Oxford, and the University of Amsterdam. Her areas of interest and research include critical legal theory, irregular migration, law and inequality, and law and violence. Leila’s articles appeared in the Journal of Genocide Research (2022), Journal of Existenz (2020), and the Netherlands Journal of Legal Philosophy (2016).



3 Deconstructing Nationhood I

Oromo Popular Resistance, 2014-2018: Theory, Achievements and Failures

Buli Edjeta (Euclid University)

The Oromo Popular Resistance, spanning from 2014 to 2018, marked a significant chapter in Ethiopian history, characterized by peaceful protests and subsequent political upheaval. Originating from grievances against government policies, particularly the Integrated Master Plan of Addis Ababa, which marginalized Oromo people, the movement quickly gained momentum, drawing participation from various segments of society. Led by university and high school students, the protests demanded justice, an end to corruption, and respect for human rights.

The culmination of the movement in March 2018 resulted in the resignation of Prime Minister Hailemariam Desalegn and the subsequent appointment of Abiy Ahmed as Prime Minister. Initially hailed as a beacon of hope for peace and democracy, Ahmed's administration undertook significant reforms, including peace initiatives with Eritrea and the release of political prisoners. However, the optimism soon faded as Ethiopia descended into internal conflict.

The government's crackdown on opposition groups, including the Oromo Liberation Army, and the escalation of the conflict in the Tigray region tarnished Ethiopia's international image. The Nobel Peace Prize laureate, Prime Minister Ahmed, faced criticism for human rights abuses perpetrated by state forces and Eritrean troops.

Despite the initial success of the popular uprising, questions remain regarding its long-term impact and the failure to achieve lasting change. Scholars have yet to conduct a comprehensive analysis of the movement and its outcomes, leaving key questions unanswered. These include the role of nationalism in fueling the protests, the factors influencing their peaceful nature, and the socio-political dynamics within Ethiopia's multiethnic society.

The Oromo Popular Resistance raises broader questions about the effectiveness of social movements in third-world countries with dictatorial regimes and diverse populations. Understanding the practical and theoretical implications of this uprising is essential for comprehending the complexities of political change and activism in such contexts.

Buli Edjeta is a researcher and consultant who is interested in resistance, peace, conflict and sustainable development. He did his MA in Social Anthropology at Addis

Ababa University, Ethiopia and MPhil on Social Anthropology with emphasis on human ecology at University of Bergen, Norway and currently doing his PhD at Euclid University on Sustainable Development and Diplomacy. As a researcher and consultant Buli has done lots of research works with several bilateral and multilateral organizations including USAID, JICA, GIZ and the World Bank. He is also both activist and writer.

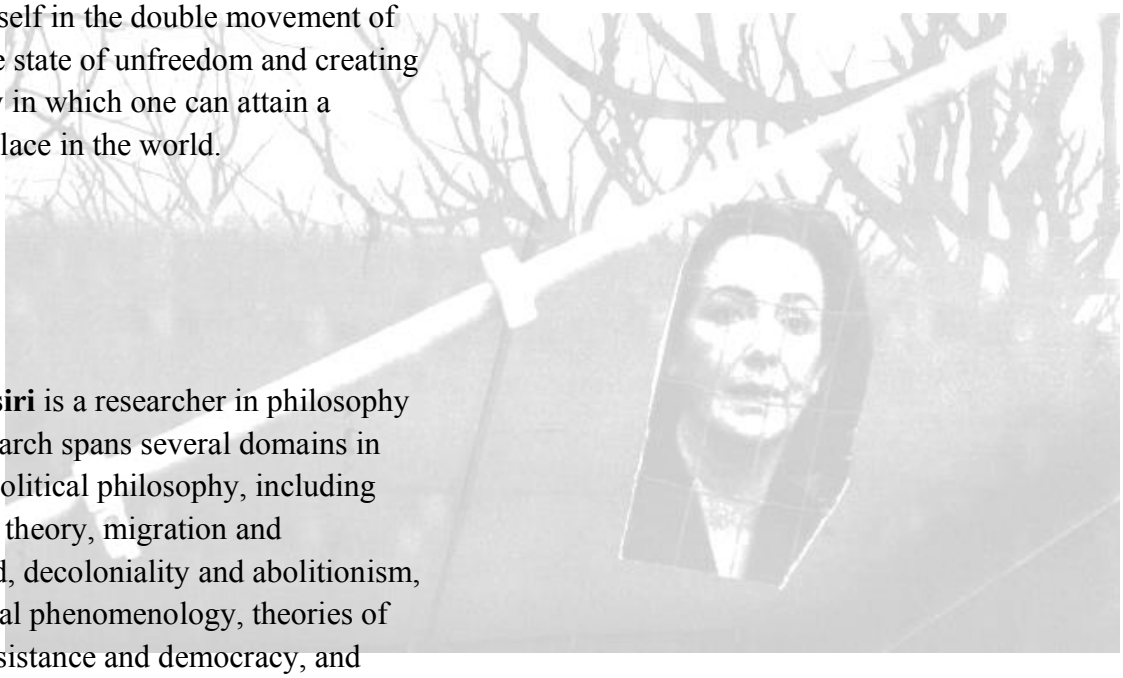
Refugeehood, Fugitivity and Liberation

Dr. Shahin Nasiri (Tilburg University)

Prevalent theories of freedom (primarily represented by liberal and neo-republican interpretations) view freedom as a guarantee, negative right or status that should protect citizens (members of a nation-state) against dominating structures, arbitrary power, and coercive interference of the state. These state-oriented and citizen-centric reconstructions are premised on a particular notion of citizenship, which has historically been shaped by exclusionary boundaries of race, gender, and nationality. These theories disregard the political significance of freedom for political figures who were, historically, excluded from the domain of citizenship and political membership, including fugitive slaves, the colonised, and non-citizens. By the same token, these static interpretations marginalise the perspective of present-day refugees (and other people on the move) whose practices and projects of freedom take shape by transgressing the boundaries of state-citizen relationship.

This paper seeks to rethink freedom from the perspective of refugeehood. By drawing on insights from critical race theory and historical narratives and practices of flight and fugitivity, I argue that (un)freedom cannot be reduced to static political categories or citizen-centric conceptions. As will be elucidated, refugees' interpretation of flight and freedom resembles the practices of marronage and flight of fugitive slaves (Douglass). In doing so, this paper examines in what way the act of flight represents the dynamic transition from unfreedom to

freedom. Employing the notion of (non)-subjectivity, I interpret flight as a purposeful act that is marked by movement, distance, and violation of legal boundaries. On the one hand, the act of flight signifies the active negation of the pre-flight condition and its inconsistent juridico-political determinations. On the other hand, flight embodies a courageous and purposeful act, in and through which refugees claim a place of refuge in the world. For refugees, freedom manifests itself in the double movement of negating the state of unfreedom and creating a possibility in which one can attain a consistent place in the world.



Shahin Nasiri is a researcher in philosophy and his research spans several domains in social and political philosophy, including critical race theory, migration and refugeehood, decoloniality and abolitionism, cross-cultural phenomenology, theories of freedom, resistance and democracy, and critical genealogy of (neo-colonial) violence. Shahin's ongoing research is situated at the intersection of phenomenology and political theory. In this interdisciplinary research project, he develops a theoretical examination of freedom from the perspective of refugees. He focuses on the interrelation of (un)freedom and refugeehood and explores the meaning of (un)freedom based on the lived-experiences and narratives of refugees.

Can the post-Soviet grieve?

Julija Kekstaite (Ghent University)

and

Vuk Vukotic (Vilnius University)

While extensive literature exists on documenting border violence and resistance against EU border regimes, the transformative potential of activism centered around grief and death remains largely unexplored. In this article, we aim to move beyond mere deconstructive critiques of necropolitics and look at racialised migrants deaths in a continuum with their lives through a lens of grief activism (Stierl 2016) in a new context of Eastern Europe.

Our focus centers on the efforts of the Lithuanian civic grassroots initiative, Sienos Grupe (English: Border Group), and its active engagement with pushback victims and survivors against the backdrop of the so-called Lithuania-Belarus border crisis. Sienos Grupe's volunteers grapple with the challenges of monitoring missing persons, documenting violence inflicted on migrant bodies, helping missing peoples' relatives to start their grieving process and communicating about these issues to the broader audience.

Building on this, this article explores grief activism as a twofold process. On the one hand, it is an embodied practice that leads to the emergence of new subjectivities and social relationalities between grieving individuals. On the other hand, it serves as an epistemic strategy aimed at subverting official hierarchies of knowing and feeling. We posit that grief activism creates ruptures or 'epistemic frictions' (Medina 2013) in the hegemonic discourses and modes of operation by reaffirming knowledges from below and providing a space for those typically excluded to enter the dominant ontology of (un)grievable lives (Butler 2004).

Julija Kekstaite is a doctoral researcher in Sociology at Ghent University. Her research interests include the sociological examination of forced migration, civic engagement, immigration policies, and feminist theory. Her current project investigates civic engagement with illegalised migrants at the Lithuania-Belarus borderland and racialised migration governance in Lithuania. She is also a volunteer and one of the founders of the grassroots collective Sienos Grupė (eng. Border Group) which provides various forms of assistance to illegalised migrants in Lithuania and its borderlands.

Vuk Vukotic is an assistant professor at Vilnius University at the Faculty of Philology. His research interests include language ideologies, discourse theory, and as of recently, civic engagement and illegalised migrants against the backdrop of the so-called Belarus-Lithuania border crisis. Vuk is also a volunteer and one of the founders of the grassroots collective Sienos Grupė (eng. Border Group) which provides various forms of assistance to illegalised migrants in Lithuania and its borderlands.

Peripheries of Revolution: The Yugoslavian Partisans between Subjectivity and Fugitivity

Aleksandar Novakovic (Academy of Fine Arts, Vienna)

In the aftermath of the violent failures of revolutionary projects in the 20th century, critical theories have provided comprehensive revisions of the Marxist framework of liberatory politics. Black radical theorists such as Cedric Robinson, Saidiya Hartman and Fred Moten have proposed 'fugitivity' as a way to think liberation that escapes traditional conceptions of subjectivity. In my presentation, I want to elaborate the potential of fugitivity for political resistance by focusing on the case of the Yugoslavian partisan movement.

The Yugoslavian partisans were a broad antifascist coalition led by a communist party which engaged in militant resistance against the Nazi occupation. However, their movement also encompassed social, feminist and aesthetic politics. By retreating into the mountains, the partisans were able to establish 'liberated territories' which served as both bases of organisation and spaces of social experimentation. Instead of an ideological formation, the partisan movement was made up of fugitives and exiles who engendered a plural and inclusive political collective. Thus, the demand for a unified political subject pursued by the party was persistently challenged by the fugitive dimensions of the partisan struggle.

While traditional approaches that centre subjectivation through consciousness produce structural hierarchies between theory and praxis, or political subject and social object, which underpin various forms of domination from colonialism to patriarchy (Rancière 2004; Menke 2022), 'fugitivity' offers a radical alternative. Following Robinson, Hartman and Moten, I understand fugitivity as a political practice which does not require the sovereign self-possession and self-rule of a self-conscious subject. Rather, it is a spontaneous act which is always embedded in a community and tradition of resistance, as it always relies on the previous flight of others. By tracing the fugitivity of the Yugoslavian partisan movement, I want to explicate not only its importance in past revolutionary struggles but its centrality for thinking liberation today.

Aleksandar Novakovic is a PhD candidate in philosophy at the Academy of Fine Arts in Vienna. In his research, he focusses on the legacies of state socialism in Eastern Europe, and Yugoslavia in particular, as well as forms of dissidence in theory, art and politics. He works in fields of Marxism, critical theory, and the Black radical tradition. Aleksandar also works as an editor of non-fiction and is currently a guest researcher at the Institute of Philosophy and Social Theory in Belgrade.



4 Records of Absence

The Presence of Absence: A Semiotics and Dialectics of Material Commemorations in Hong Kong

Oscar Man (University of Amsterdam)

Authoritarianism looms large with the introduction of National Security Law and Article 23 in Hong Kong. The combined forces of surveillance, control measures, and self-censorship have stifled cultural expressions beyond official culture's controls, rendering the city's culture dystopian and deserted. New ways of reading the culture of a city are much needed, especially when culture itself may not be immediately accessible and visible in illiberal contexts. This paper examines the removal of statues on university campuses and the subsequent memorial events that ensued in response to their disappearance. Drawing on the monument mania in post-war Germany, it complicates the logic of signification expressed in commemorative objects and highlights the mismatch between the signified and its material signifier through what I call monumental interpassivity and quotidian materiality. It then reveals how the absence of material presence expresses a form of negative power that heralds the multiple afterlives of the absent originals. The paper ends with an investigation of the extra-material excess as a synthesis of the dialectics of absence and presence through Derrida's notion of "cinders," and a calling for a negative approach to study Hong Kong through invisibility.

Oscar Man is a PhD Candidate in the Amsterdam School for Cultural Analysis at the University of Amsterdam. His research interests include popular music, critical theory, and sensory culture. His recent project is on indie pop in Hong Kong, under the ERC-Advanced project 'Resilient Cultures – Music, Art, and Cinema in Mainland China and Hong Kong (RESCUE)', funded by the European Union.

Can Dead Bodies Do Politics?

Darlene Demandante (University of Santo Tomas, Philippines)

Recently in the Philippines, there has been a proliferation of dead bodies of citizens who were victims of former President Rodrigo Duterte's War on Drugs. A number of Duterte's strategies, masked as legitimate state policies aimed to impose control among its citizens, curb political activism, and restore peace and order in the streets, has led to a bizarre spread of a death culture in the Philippines.

The escalation in the number of dead bodies as the upshot of government policies is the impetus of this paper's inquiry on the role of bodies in a critical assessment of the state. I draw from the works of thinkers who have theorized on the role of bodies in political mobilization such as Mbembe's necropolitics (the power of the state not to sustain life but to become an arbiter of death) and Rancière's politics as political subjectivization (the event of a subject's disidentification with a given identity in order to assert equality). I argue for the potency of a political subject's body as invaluable for politics, particularly highlighting its vulnerabilities and pinpointing that there are instances when the passive body, in its unwillingness or incapacity to do anything, can become a powerful medium for political action because it goes against expectations of how a body should behave in a given social situation.

Rancière and Mbembe's approaches that diverge from the typical emphasis on politics as discursive and zoom into the bodily, affective, and experiential dimensions of political life aim to contribute to extending the scope of critical theory beyond who is typically considered as a subject of politics and how this political subject speaks.

Darlene Demandante, PhD is an Assistant Professor of Philosophy at the University of Santo Tomas, Philippines. Her research interests broadly revolve around the role of subjects in social and political emancipation. In particular, she aims to investigate the relationship between the material aspects of political subjectivity (corporeality, affects, dreams or aspirations) and the struggle of political subjects against various forms of oppression through real, concrete, and creative means of asserting their agency.

Illiberal Memories: Racialized Remembering against German Memory Culture

Kathi Ammann (University of Copenhagen)

In the past two decades, Arab and Muslim Germans have moved to the foreground of German memory culture (Özyürek, 2023a). Middle Eastern belonging, in particular Islamic identity, are perceived as irreconcilable with German 'Leitkultur' (Tibi, 1998) and raison d'état (Marwecki, 2020) which install Holocaust remembrance at the mainstay of canonical memory (Moses, 2021). While 'German antisemitism' remains largely unaddressed (Özyürek, 2023b), re-education and antisemitism prevention programs primarily address 'Muslim antisemitism'. The country's 'anti-antisemitism' stance (Lapidot, 2020), thus, is supposedly threatened by traditionalist, antisemitic Muslim migrants and refugees (Özyürek, 2023a). Some argue that German culture of remembrance materialized into a vehicle for Islamophobia, harboring right-wing sentiments, orientalist stereotyping, and an anti-immigrant rhetoric that positions Jewish safety as opposing to Muslim existence (Traverso, 2022; Fischer, 2019).

My research departs from the constructed chasm between Islamic life, Jewish safety, and German Leitkultur and explores why the freedom and safety of one minoritized religious groups is pitted against the freedom and safety of another. Despite a resurgence of ethnonationalism, right-wing extremism, racism, and antisemitism in the past years, I argue, public-intellectual discourse overlooks the potential misachievement of hegemonic remembrance and German whiteness. Theorizing how the construction of memory runs concurrent with an interpellation of Jewish, Muslim, and white Germanness, I understand the relationship between national identity and race in an attempt to highlight the violent and material effects of race, loci of implicatedness (Rothberg, 2019), and ignite public debate to forge political accountability.

This project thus seeks to unravel how public-intellectual discussion on 'never again' seemingly muddled into a decomplexified, underdetermined proxy discussion pitting Jewish and Muslim identities against each other. Questions that drive my research are: How can we resist hegemonic memory? How does race figure into cultural contestations of remembrance and its contemporary outgrowths (e.g. censorship on Palestine)? In what shapes does Arab/Muslim resistance materialize and how does it subvert German whiteness?

Kathi Ammann is a humanities scholar based in the Netherlands. In recent works, she explored German politics of race in the entangled context of the Holocaust and postcoloniality. Previously, she worked on postcolonial resilience of ecological communities, cinematic representations of subalternity, racialization and embodiment, and care work within neoliberalism. She has a background in Sociology, Political Sciences (Erasmus University Rotterdam) and Gender Studies (Utrecht University). Currently, Kathi works as a research assistant at the University of Copenhagen for a project that investigates the material benefits of Germans joining the Nazi party.

5 Navigating Visibilities

The reproduction of 'climate migration': racialisation and colonialism in media framing of an unstable category

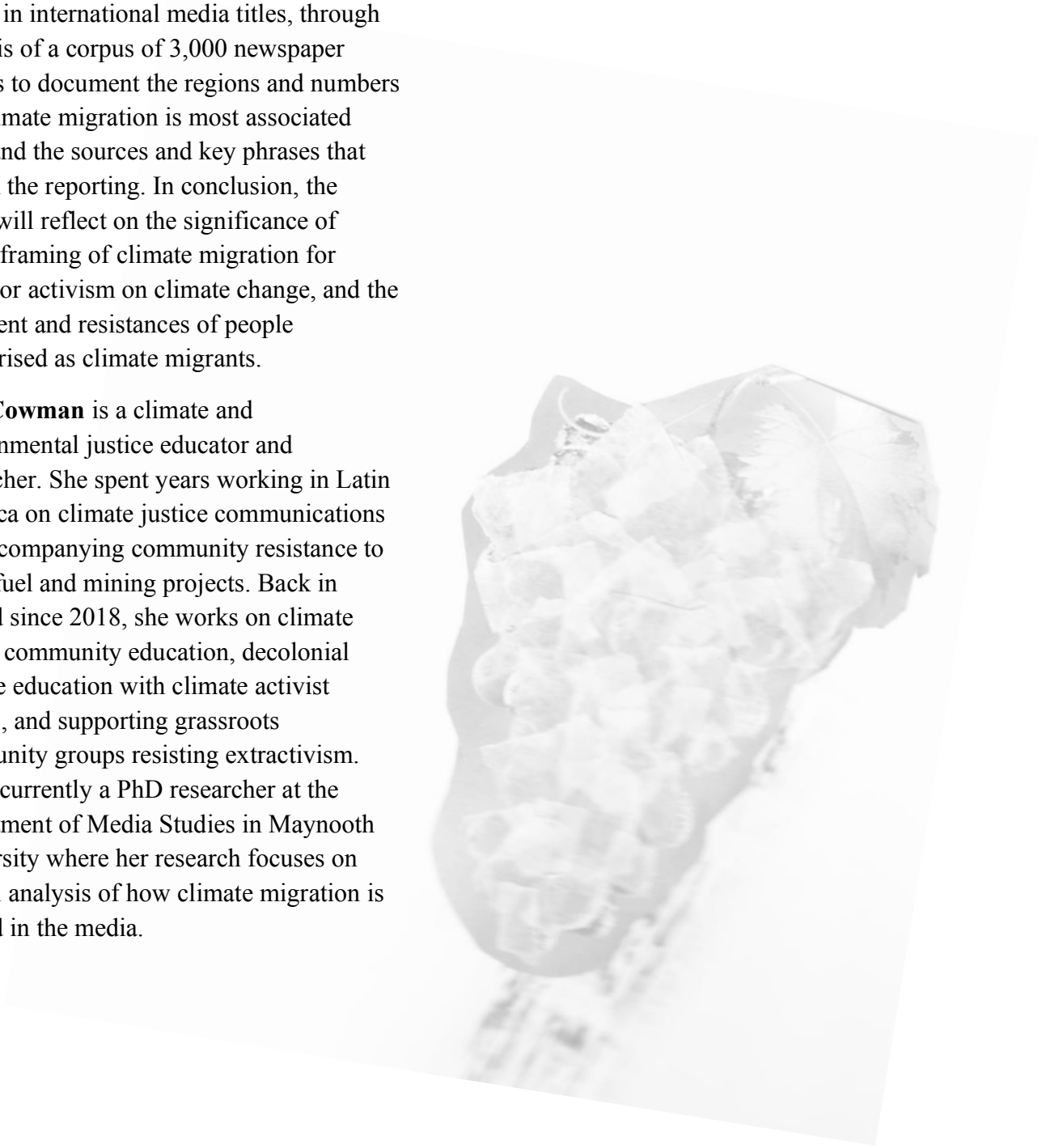
Sian Cowman (Maynooth University)

In recent years, the category of climate migration has become established in political and media discourse, often articulated to push for climate action. However, the category is unstable and contested due to the complexity of migration and its multi-causal nature; and reproduction of 'climate migration' frequently masks and depoliticises this complexity. This is not solely a conceptual problem with consequences for public knowledge, but a political problem also, as the concept can be instrumentalised to advocate for different interests; not just climate action, but also border securitization.

Some climate-affected people from the Pacific Islands have rejected the implications of the 'climate refugee' label, critiquing how it acts to disassociate environmental and climatic changes from the historical and contemporary impacts of exploitation and dispossession which leave people vulnerable to climactic shocks in the first place, and acts to evade responsibility for these root causes.

The category further reproduces coloniality and racialisation by creating an imaginary of climate migration as social disorder, apocalypse or collapse, for example by focusing on 'population pressures' and resource conflicts in geographical regions such as the Sahel and Bangladesh, and a hyperfocus on numerical predictions of movement of people across borders.

This paper examines the framing, interpretation and significance of the category of climate migration in media and political discourse. It presents a mixed-method study of how the category is reproduced in professional journalistic output in international media titles, through analysis of a corpus of 3,000 newspaper articles to document the regions and numbers that climate migration is most associated with, and the sources and key phrases that inform the reporting. In conclusion, the paper will reflect on the significance of media framing of climate migration for action or activism on climate change, and the treatment and resistances of people categorised as climate migrants.



Sian Cowman is a climate and environmental justice educator and researcher. She spent years working in Latin America on climate justice communications and accompanying community resistance to fossil fuel and mining projects. Back in Ireland since 2018, she works on climate justice community education, decolonial climate education with climate activist groups, and supporting grassroots community groups resisting extractivism. She is currently a PhD researcher at the Department of Media Studies in Maynooth University where her research focuses on critical analysis of how climate migration is framed in the media.

Playing with visibility and recognition. Exploring the strategies of survival and development of a grassroots organization in 21st Century China

Eric Florence (University of Liege)

Activists and social organizers in grassroots organizations in authoritarian regimes often tend to acquire cumulative knowledge as to how to interpret the wide array of potential actions by state authorities. Rachel Stern and Kevin O'Brien have highlighted the importance of such knowledge in political contexts marked by ambivalence (Stern and O'Brien 2012). In this paper, I explore how a specific labour grassroots organization has been able to subsist and even develop over almost twenty years in a particularly ambivalent political context. I ask the hereafter questions: How did this grassroots organization manage to organize the scales of visibility of its actions and claims over time? How did it adapt to the transformations of the political environment and how did these changes impact the political sensitivity of the actions led by the organization? How has it been constituted as a specific space of mediation and visibilization of workers' experiences and claims? I explore how, through the formation of subtle balances of various scales of online and offline engagements, the organization has developed a strategy enabling it at once to push forward some of the core elements of its agenda for social justice while also displaying explicit signs that the projects it has engineered, and its cultural politics remain within a recognizable and legitimate sphere authorized by the Party-State authorities. Hence, what we show is that more than bluntly challenging the dominant system, there is an ever-changing dialectics of more or less public and visible actions, gatherings, interactions, and claim-making at play. This paper is based on a combination of ethnographic observations carried out in China between 2012 and 2019, of online exchanges and observation, of popular cultural products (songs, poems, popular literature, exhibitions, etc.) and of popular archives gathered over the years.

Eric Florence is associate Professor at the University of Liege. His research focuses on the cultural politics of labor in contemporary China. For the last twenty years he has taken part to research on labor migration in China. His recent writings include "Migrant worker museums in China: public cultures of migrant labour in state and grassroots initiatives", *Journal of Ethnic and Migration Studies*. (with Junxi Qian, 2020); "Make Contributions and Offer Your Youth for Tomorrow's Dream": The Establishment of the Shenzhen Migrant Workers Museum.' (with Junxi Qian) In *Proletarian China: One Century of Chinese Labour*, edited by Ivan Franceschini and Christian Sorace (Verso Books).

Reshaping the Women's Movement: Feminist Influencers and Affective Labour in Contemporary Iran

Azadeh Shamsi (Center for Advanced Internet Studies)

In my paper, I will investigate the growing role that social media platforms play within the political activism worlds and the blurring line between feminist activism and the influencer creative industry to examine the gendered, sociocultural, and political aspects of Iranian feminist influencers' labour.

Focusing on the affective labour (Jarrett, 2016; Hochschild, 2012) of Iranian feminist non-commercial influencers, this research asks how these influencers gain visibility (Uldam, 2018) for their activism and how their labour informs and affects the reconfiguration of the women's movement in Iran, reshaping women's political participation and transforming the prioritisation of their political demands, and their collective imagination of the future.

Considering neoliberal and popular feminist ideologies, affective and intimate relationships between content creators and their followers (Berlant,1998; Duffy, 2015; Koivunen and Soronen, 2022) can be interpreted as the capitalisation of commodified feminist activism and how investing in profit blurs the line between social change, activists politics, and the market (Mendes, 2022).

Drawing on affect theory, this research focuses on influencers' affective binding with their labour and employability of their emotions, their lived experiences and their identity into their labour (Jarrett, 2016; Hochschild, 2012). This research will start by assessing the strategies and tactics feminist influencers employ to create an intimate relationship (Berlant,1998; Duffy, 2015; Koivunen and Soronen, 2022) with their followers, mainly through intervening personal experiences and therapy talks into their activism. This paper will focus on the interplay between digital feminist activism and neoliberalism and how the activism/influencer labour is shaped by the neoliberal digital economy. I will also explore how feminist activists borrow influencers' neoliberal market logic such as authenticity, self-branding practices and

digital intimacy to enhance their visibility and how they go beyond algorithmic limitations. This research will draw upon feminist qualitative research methods including discourse analysis of an archive of Instagram materials and semi-structured in-depth interviews with feminist influencers inside the country and in the diaspora.

Azadeh Shamsi is currently a research fellow at the Center for Advanced Internet Studies (CAIS) in Germany. I have recently completed my second MA in Gender Studies at Central European University. I received my first Master's degree in International Communication and Development from City University of London and completed my Bachelor's degree in Media and Communication at Tehran University. I worked as a journalist for more than 7 years for various media outlets in Iran, the majority of that time with a national news agency called ISNA. My research interest centres on Digital Feminist Activism, Affect and Emotion Studies, Digital and Affective Labour and visibility of social movement through digital media platforms

Online Chinese Queer Translation Communities: "Matches" in the Dark

Boyi Huang (Xi'an Jiaotong Liverpool University)

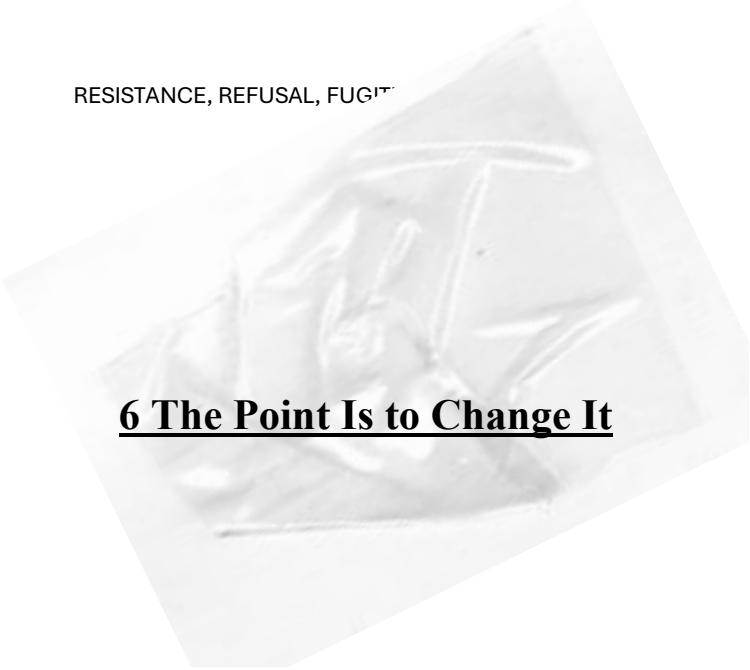
This presentation provides a glimpse of how online Chinese queer translation communities have formed sites of resistance against the decades of blockage of queer media content in Mainland China (MC).

For more than twenty years now, homosexuality has been depathologized and decriminalized in MC. However, sexual minorities still bear stigma in dominant Chinese discourses and fear to live an openly queer life. While media could have played an important role in battling such societal discrimination, depictions of LGBT+ identities have been consistently banned on mainstream and/or official media in MC (Bao 2021). One way in which Chinese queer communities are addressing this blockage is to collectively translate and make available foreign queer content online for audiences in MC and hence form underground queer translation communities.

Increasingly gaining scholarly attention in recent years, online Chinese queer translation communities have been found becoming precious locales of community building and visibility negotiation for queer people in MC (e.g., Guo 2020; 2021; Huang 2024). Moreover, these communities demonstrate alternative queer politics to pragmatist politics held by mainstream queer organisations in MC (Huang 2017) and offer opportunities to move beyond 'the hegemonic, imperialist, universalist tendency in Eurocentric queer scholarship' (Zhao and Wong 2020, 476). These studies have shed light on contemporary Chinese queer activism as a part of the global queer movements and uncovered Chinese queer cultural heritage to be documented and remembered.

Along this line of enquiries, I have been conducting ethnographic research in such online communities since 2022, including the use of online interviews, surveys, and digital archiving. Through this presentation, I ethically share findings about how one such community continuously shifted their strategies against hostile dynamics of the Chinese internet over almost 20 years and survived like a "match" as they commented.

Boyi Huang is currently an Assistant Professor at the Xi'an Jiaotong Liverpool University. He studies queer media, and he loves it.



6 The Point Is to Change It

Algorithms and climate collapse: Radical creative interventions

Eke Rebergen (University of Amsterdam)

How to creatively intervene in the social-technological infrastructures and algorithmic systems that bring further ecological destruction and climate collapse? As climate activists and environmental movements are increasingly confronted with complex data models and technological innovations, and everyday life gets permeated with algorithmic systems, understanding these technologies will be important to find ways to disrupt, resist, and to be able to create radical alternatives. Recent critical design, art research, and activist projects actively engage with algorithmic technologies to develop specific areas of concern or points of refusal, and to imagine possibilities for future implementation of technologies based on different principles. Examples include contrarian games and simulations based on actual climate models, workshops that research alternative blockchain systems for food cooperation, or creative disruptions targeted at specific big tech companies.

These projects are analyzed through complementary political philosophies and design theories, reflecting on more radical creative interventions and critical play. It will highlight the current context and challenges of such explorations and look for how mainstream art and design institutions can more effectively challenge existing power structures and dominant discourses. It will end with some directions for the further development of creative interventions aimed at building collective resistance and radical alternatives to emerging technologies in relation to environmental and social problems.

Eke Rebergen is a PhD candidate at ASCA (University of Amsterdam) and part of the Cultural and Creative Industry research group of CARADT (Avans University of Applied Sciences in 's-Hertogenbosch). His research focuses on various contemporary environmental, social and ethical issues involved in the use and design of algorithmic technologies, and how the current application of these technologies in different domains can be creatively challenged. He is interested in radical philosophies, design politics, and critical design & art projects concerning algorithmic technologies, and teaches and cordinates several modules on these topics at Communication & Multimedia Design in 's-Hertogenbosch.

From "Passive" Default to "Active" Resistance: Don't Pay UK and the Politics of Non-Payment

Charlotte Fraser (University of Sussex)

In June 2022, Don't Pay UK's little yellow leaflets started appearing in shop fronts and on windscreens. "Millions of us won't be able to pay our energy bills this winter", they explained, in large white lettering on a black background. "We cannot afford to let that happen." Then, highlighted in red, "We will cancel our direct debits from Oct 1st if we are ignored." This call to action was the work of a small group of anonymous, unpaid organisers who aimed to coordinate a mass payment strike of energy bills by collecting one million pledges of participation. In April of 2022, energy prices had leapt up by 54%. They were set to rise a further 80% that October. Tapping into a growing atmosphere of anxiety and anger, the movement took a chance on the willingness of one million British people to engage in civil disobedience.

What does it mean, though, when you "cannot afford" to not pay bills? Bills which you also cannot afford to pay? In this paper, I ask what theoretical resources are needed to grapple with such gestures of refusal or resistance where compliance was never an option. To do so, I bring together a range of theory (Bargu; Graeber; Loizidou) with close readings of Don't Pay UK's communications and conversations about the campaign in the mainstream and alternative press. But I also approach the question as an affective one, suggesting that the concepts of confidence and sovereignty are central to understanding the decision to resist in a context of no alternative. In the final part of my presentation, I dwell on a popular TikTok video about the campaign to answer the question: what does political subjectivisation at the border between "passive" and "active" default, between dropping out and fighting back, look like?

Charlotte Fraser is a CHASE-funded doctoral researcher in Cultural Studies at the University of Sussex. My PhD maps cultural responses to the current "Cost of Living Crisis" (2021-) and considers how it is being narrativised in mainstream and popular sources. As a member of the Sussex Centre for Cultural Studies, I co-organise the "Abolition Book Club" and Infrastructure Writing Exchange. I have a research Master's in Cultural Analysis from the University of Amsterdam and a Bachelor's in English Language and Literature from the University of Oxford. I organise with cultural activist campaign BP or not BP? and grassroots homelessness group Streets Kitchen.

Impact of Colonization in the Canary Islands

Alba Medina Pérez

Colonization started in the 15th century (around 1402) and even though it was not a homogeneous process, since there were various attempts from settlers coming from different countries, and since there are 8 islands and the processes were distinct for each island, we can see the effects in Canarian people of nowadays as well as in the territory of the entire archipelago. I had never wondered about this phenomenon until some years ago, and the following questions are essential for the results that have come after important research and empirical experiences:

> Why can we say that colonization is still being experienced by local people in the islands?
>
> Is there any similarity between this territory and other territories that have experienced another process of settlement?
>
> Are there also positive aspects that can be mentioned about this event?

The main works that will be used for this presentation come in the form of two books, the research of three PhD authors and interviews to activists of the islands that have been carried out personally.

The hypothesis for the first question, appeared during the first stages of the realization of the issue, is that the **local people are still being used as a means for rich people to get even richer**, but the experiences that we describe (especially with extracts of the interviews) will show how the situation is getting more complicated with the inclusion of many other local people as being part of the oppressors.

We will deal with two important consequences, one regarding the past, and one regarding the present: Culture loss, especially the loss of the indigenous language (Tamazight) and ecological breakdown caused by several projects that endanger the ecosystem of the islands.

Holding a Modern Languages degree, a teaching education Master and a second Master in French linguistics, I am interested in the History of the Canary Islands, in decolonization studies and in other fields such as feminist studies or research topics concerning “minority” communities.

Alba Medina Pérez comes from Gran Canaria and have lived and worked in France, Belgium and the Netherlands. I am also really interested in languages learning, especially in Dutch at the moment but also in dialects or less known languages such as Wolof or Tamazight. My goal is to pursue a PhD while engaging in projects, writing articles, and continue doing my research or joining existent ones that interest me.

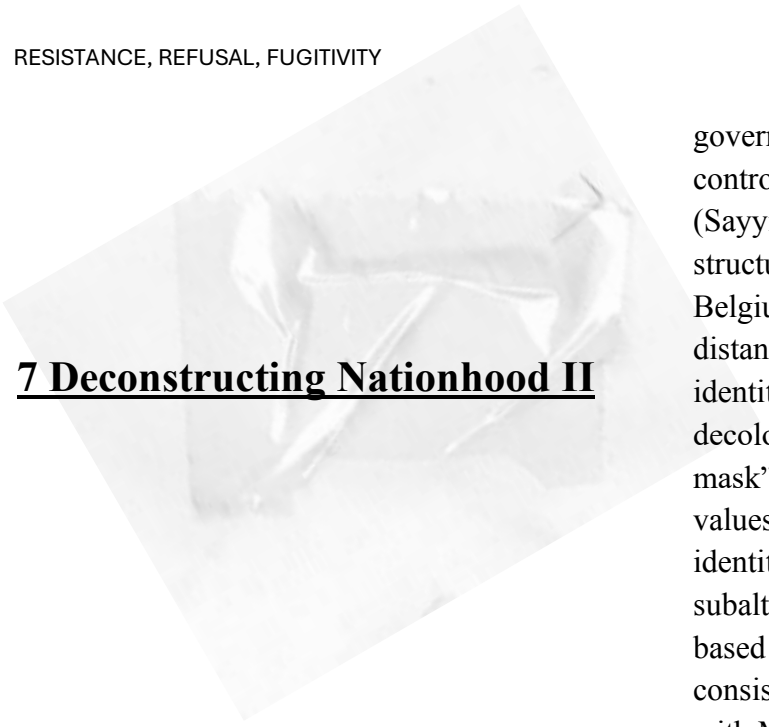
Imaginaries of Refusal

Melody Howse (Max Planck Institute)

Critical fabulation is a concept that Saidiya Hartman (2019) furnishes us with to think differently about the critical space of the imaginary, a space where the archive can take on new meaning. This space of fabulation reimagines and refuses the conventions and the Colonial and Eurocentric frames that have been imposed on the Black subject. These are refusals to be defined by racist logics that seek to reduce Black histories and experiences to a singular narrative. Instead, through this use of critical fabulation the imaginary is reasserted as a central modality that has the power to make and break worlds. The temporalty of the Black diaspora is cyclical, there are countless examples of gestural, sonic, gustatory and movement vocabularies that are utilized in the everyday and have their origin in the geographically dislocated space of the middle passage. This point of rupture doesn't signify an end, but a cleaving and fracture which we see, hear, smell and taste. In thinking with the temporalities of refusal, how the archive isn't dead but alive and how critical fabulation is a site of reclamation and return. I take up the work of Black diaspora artists and dancers in Berlin whose work engages with these facets of reimagining and redefining Black diaspora experience. In exploring these themes through the work of Black diaspora artists it is possible to trace what Satch Hoyt has called the "Afro Sonic signifier," what I understand as those sounds that are rich with meaning and defy literal translation. Instead, they echo different times and places to produce a resonance that connects with the ancestral embodied archive. An archive expressed through rhythm, pace, sensation, and movement, one that we can recognise in dance.

(Hartman, Saidiya. 2019. Wayward Lives, Beautiful Experiments: Intimate Histories of Social Upheaval. W. W. Norton & Company.)

Melody Howse is a Researcher, filmmaker from Belize & UK. She is currently a research fellow at the Max Planck Institute for Social Anthropology and holds a Master's in Visual and Media Anthropology from the Freie Universität and PhD in Social and Cultural Anthropology from the University Leipzig, where her doctoral thesis 'Black Formations and the Politics of Space' focused on the sensory and spatial dimensions of racial encounters. Her current work continues to be concerned with Black experience, race and representation further exploring practices of refusal within Black diasporic art forms.



7 Deconstructing Nationhood II

Coping with and resisting Gendered Islamophobia in a secularised society in Belgium; identity formation as resistance.

Arthemis Snijders (Ghent University)

This research explores how Muslim women in Flanders, Belgium who have been subjected to racism and islamophobia use different resistance strategies to cope with and negotiate the Islamophobic context that they currently live in. Two specific ways in which they do this is through identity formation and religious coping mechanisms. The overwhelming majority, bar one, reject the Belgian identity, rather opting for either their Muslim identity or ethnic background. This is a conscious choice of reclaiming agency and resistance vis-à-vis the dominant white Belgian society, which has a colonial assimilationist agenda and otherises them. Despite, the majority being born in Belgium, having the Belgian nationality, speaking the language and even embracing elements of Belgian culture, they refuse to be labelled as such. Islamophobia as a type of governmentality has the purpose to monitor, control and curb the actions of Muslims (Sayyid), rather than submitting to the structural and everyday Islamophobia in Belgium, they are actively resisting by distancing themselves from the dominant identity. This can be perceived as an act of decolonisation, instead of "wearing the white mask" and leaving behind their cultural values (Fanon), they are reclaiming an identity that has been subject to subalternization for many decades. This is based on research from 2022/2023, which consists of 20 semi structured interviews with Muslim women of different ages, ethnic backgrounds, visibly (hijab) and less visibly Muslim in Flanders, Belgium.

Arthemis Snijders is a PhD Fellow at the university of Ghent, Belgium working on gendered islamophobia and the racialisation of Muslims in Belgium. She has previously worked as a researcher on the Folk, Authority and Radicalisms project, researching the impact of counterterrorism measures on Belgian Muslims and co-authored the report 'Between fundamental rights & surveillance'. She has an MA from the Catholic University of Leuven in Islamic theology and a BA (Hons) in Arabic and Middle Eastern Studies from the University of Manchester, UK.

Dialogical Dynamics of Repression and Resistance: Shifting Discourses of the Turkish Nationhood and Kurdish Mobilizations since 1923.

Kumru Toktamis, PhD. (Pratt Institute)

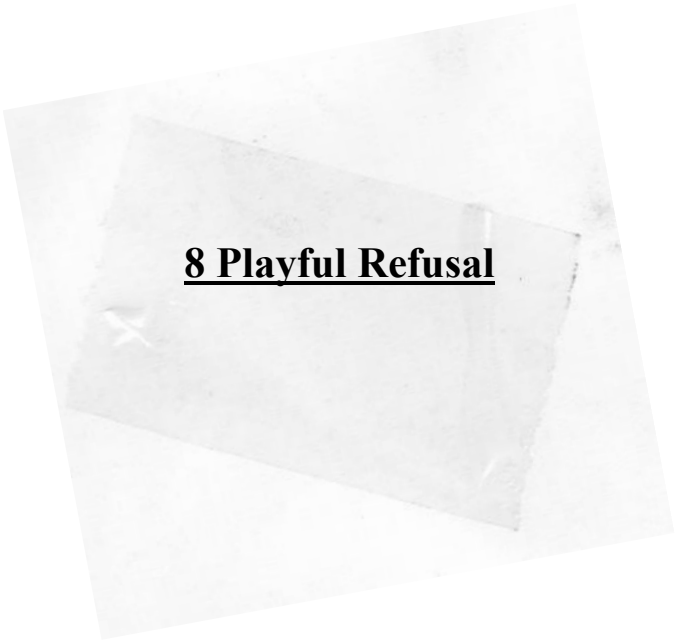
This paper argues that the dynamics of repression and resistance often display a dialogical quality: It is communication in the form of negotiations that shapes the quality of the political process and the political outcomes. Dialogism, as originally developed by Bakhtin, refers to discourse as an ongoing process of social and political communications. The actors of resistance and repression, following Todorov -another Bakhtian, detect the available discursive repertoires and engage in intersecting and interacting streams of communication that are produced by historically specific situations. These claims are often framed as the contending actors borrow meanings and definitions from each other. Based on this framework, my presentation analyzes the shifts in the Turkish state discourse on nationhood and citizenship during the (often violent) struggles with the Kurdish mobilizations following the Contentious Politics perspective. The paper concludes that the legal/political definitions of nation and citizenship have always been ambiguous and this ambiguity provided opportunities (and constraints) for resisting Kurdish mobilization since the aftermath of World War I when the modern borders were established in the Middle East. Since 1923, Turkish official nationhood shifted from territorial nationalism (the 1920s and 1930s) to nation-building nationalism (1940s and 1950s), to liberal constitutionalism (1960s), to cultural nationalism (1970s and 1980s) to political nationalism (1990s on) as Kurdish resistances shifted from defense of the existing structures to active demand for integration, to negotiating cultural rights, to negotiating/demanding political rights. Mostly, court materials and public statements convicting Kurdish actors as primitive rebels, fugitives, gangs, and terrorists are used to display the elements of this dialogical struggle of 100 years. Such analysis shows the plasticity of nationhood claims by revealing how Turkish nationhood has been “under-construction” for a century, in response to Kurdish mobilizations.

Kumru Toktamis is an Associate Professor of political sociology at the department of Social Sciences and Cultural Studies. She has co-edited several volumes on repression and resistance in Turkey, including the Gezi Movement and the de-democratization of the Erdogan administration. Most recently, she published an article titled "Laissez-Passer Laissez-Mourir: Earthquake 2023 and Capitalism that Discards and Disassociates Citizens in Erdogan’s Turkey”. A new co-edited volume is forthcoming by the end of 2024 entitled “Fragments of Repression and Resistance: AKP rule in Turkey”. Her works have been translated into Spanish, Greek, Sorani Kurdish and Turkish. She is the co-editor of the book series Society, Culture and Political Economy of the Peter Lang.

Parisa Hashempour (University of Edinburgh)

Paper title and abstract are not listed as per presenter's request

Parisa Hashempour is a third-year PhD researcher in Anthropology at The University of Edinburgh. She has an MA in Migration History from Universiteit Leiden and a BA in History from The University of Edinburgh. She has worked in teaching roles in the fields of International Studies and Sociology, and she has also worked as a journalist for eight years, publishing in the BBC, Euronews, Insider and Byline Times, among others. Her research interests broadly include social movements, culture, migration, and Europe's Middle Eastern and North African diasporas.



8 Playful Refusal

Insulting Power: Transgressive Plays, Convivial Joy, and Laughter as Refusal

Ezgi Güler (Sabancı University in Istanbul)

How can we make sense of the pervasive humor, laughter, and joy of transfeminine sex workers whose lives are densely tangled in violence and marginalization in urban Turkey? Drawing on ethnographic research, this paper explores the transgressive plays, convivial joy, and laughter of transfeminine people involved in street level sex work in an urban neighborhood of Izmir. I argue that these expressions and affective gestures refuse the naturalization of the dominant discourse and its imperatives on their lives. Challenging the dominant cultural discourses around gender and sexual practice that marginalize their lives, bodies, and identities, as I argue, also serves certain community-building roles among trans sex workers. While the article centers on the meanings of trans sex workers' humor and joy, disputing the stereotypical characterizations of this community, it also considers the social and political potentials of the humor emerging at the urban margins more broadly, challenging the perspectives that exclude humor, fun, and pleasure from the realm of politics

As a postdoctoral researcher, **Ezgi Güler** is currently working at the intersection of forced migration and urban ethnography. She received her Ph.D. from the European University Institute (Italy), where she explored the collective practices of transfeminine sex workers in urban Turkey. Her research interests include gender and sexuality, urban struggles, structural violence, sex work, migration, and ethnography.

Funny ha-ha, funny strange: Interpretation and Blackness in Herman Melville's *Benito Cereno*

Delarys Ramos Estrada (University of California, Berkeley)

This paper begins with reflections on a 2018 lecture where Fred Moten considers the ways in which blackness (as a structural positionality) troubles the privileged status of higher order perceptual faculties (i.e., sight) in navigating, describing, and contending with difference in a social totality. Moten argues that we must instead "*listen* for blackness everywhere in the world, its radical and generative dispersal…the work that emerges when poetry and sociology converge." Laughter forms a unique part of that sonic archive; it is *an embodied form of thinking and listening,* one that challenges dominant narratives about sense and sensing, individuated personhood, and written representation. Understanding what makes something "funny"—a joke, for instance—is often considered to be the apotheosis of language acquisition, a capacity for the figurative, vital, enculturated, and social life of communication as opposed to its mechanical and literal bases. What sorts of interpretative orientations grant one access to hearing that laughter, to sharing in an understanding of what makes something funny?

I draw out this line of inquiry through a sustained analysis of Herman Melville's 1855 novella *Benito Cereno*. It is my contention that the "dumb show" put on by Babo throws into relief a certain two-fold sense of "funny" intrinsic to the experience of blackness— "funny ha-ha" and "funny strange"—a dual presence that Amasa Delano finds himself constantly teetering on the razor's edge of. Although, he recognizes and readily accepts a fetishized and caricatured form of blackness in Babo's sycophantic submission (funny ha-ha), Delano remains unable to register in any meaningful way Babo's black subjectivity (funny strange). Delano, with his "unexperienced eyes," traffics in misrecognition—and that is his saving grace, the object of our laughter as readers. Like Moten's assessment of Kant, Delano "isn't funny because of how he looks, but because of how he *looks*."

Delarys Ramos Estrada is an English Ph.D. candidate at the University of California, Berkeley working on the various intersections of race, value, and laughter as they appear in post-Reconstruction era American literature leading up to the 21st century. She also has investments in museum education and works at both the de Young Museum and the BAMPFA in addition to her academic career.

The Fugitive Language. Gossip as a Practice of Refusal

Gabriela Filipowicz (University of Warsaw)

Gossip is an elusive part of the everyday life. It frequently goes unnoticed, woven into the fabric of the mundane. However, when it attracts attention, it is often considered a dangerous calumny. In my paper I will go against the grain in thinking about gossip. Instead of looking for its harmful effects, I will explore the areas in which the dangerous in gossip is engaged in practices of refusal.

Chris Wickham writes that an act of resistance has to be told first, if it is to be successful (1998). It needs to become a part of local knowledge, a discussion foretelling the action. Gossip allows for critical engagement with dominating narratives by creating spaces for counternarratives – telling a different story. It is an essential element of the hidden transcript (Scott, 1990). Its anonymity can be subversive (Culp, 2020). Gossip allows to voice concerns and grievances towards those in power without uncovering the identity of the gossiper. Simultaneously, by creating a space for contestation of the prevailing order, it builds the foundation for relationships of intimacy and trust.

Through gossip a certain reversal of hierarchies is performed – the one in power is diminished to the object of gossip. It is important to note that practices of refusal need not translate to the public transcript in order to be considered successful. Even when it incites no open resistance, it creates community ties. It is not unambiguously positive phenomenon. By disciplining the members of a community it helps them to keep a unified front, while also stopping them from questioning local values. This double-edged nature of gossip is inherently connected with the question of hierarchy. Gossip can be considered as a tool of constant renegotiation of spaces of dominance. I will explore this question in the context of the difference between resistance and refusal.

Gabriela Filipowicz – PhD student at Interdisciplinary Doctoral School, University of Warsaw. She studied Philosophy and Artes Liberales at Univeristy of Warsaw. Her research focuses on the problem of gossip from social and philosophical perspectives. Her main areas of interest are feminist theory, postcolonial studies and contemporary Polish poetry.

Playful Resilience of Artistic Activism in Mainland China

Linfei Xu (Faye) (University of Amsterdam)

When reading media reports on China, it may seem that publicly criticizing the government in China is no longer possible. But we have still found some cracks, and moments of hope: artists mobilized Chinese citizens to leave reviews under a fictional restaurant on DianPing (one of the most popular public review platforms in China), praising its “dishes” while jokingly expressing discontent with the government. To criticize the government’s illegal practice of waste exporting, artists crowdfunded a flight ticket through platforms and sent it to an official, “inviting” him to come to Shanghai to learn about garbage sorting. It seems that acting humorously and playfully is an effective tactic for socially engaged artists to be resilient in a strictly controlled society. Why not play games when direct opposition is not feasible?

This paper asks: how do Chinese artists use platforms creatively to stir up witty critique and playful actions of discontent, fleeing from being (fully) censored or oppressed? To answer this question, I will analyze several projects initiated by a Chinese activist artist, who goes by the pseudonym Nut Brother, and discuss various ways of artistic activism they have developed within the socio-political context of mainland China. The aforementioned cases are two examples of Nut Brother’s endeavors that mobilize different publics through platforms and playfully challenge authority through their "games." By examining their practices, this paper aims to uncover the mobilizing energy of artistic-activist playfulness amidst the current authoritarian climate of China.

Linfei Xu (Faye) is a PhD candidate in Media Studies at the University of Amsterdam. She received her master’s degree in Media, Art and Performance Studies from Utrecht University. Her current research, as part of the project RESCUE: Resilient Cultures – Music, Art, and Cinema in Mainland China and Hong Kong (ERC Adv grant, project no. 101097553), focuses on socially engaged art practices in Mainland China and Hong Kong, examining their resilience in the ever-changing political and technological contexts.



9 The Aesthetics of the (Non)human

Re-thinking Dystopian Futures in the Anthropocene: A Posthumanist Reading of George Drivas' *Kepler*.

Katerina Kallivrousi (University of Amsterdam)

Amidst the so-called "Greek crisis" of the 2010s, artist George Drivas created the short film *Kepler* (2014). The film engages with issues of catastrophe and environmental anxieties in the Anthropocene by showcasing a series of questionable actions taken in a construction site in a planet called "Kepler", when an alien, toxic rock appears and threatens the balance of the ecosystem of the aforementioned planet. These actions lead to compromising the lives of human and non-human agents in the film, all in the name of expansion, progress and development. However, in my analysis, the focal point moves from the human subjects and their actions in the film to the role that the toxic rock plays in the plot. By shifting the focus of the analysis, I ask what alternative readings arise, if we interpret the rock as an agent for environmental and sociopolitical change. By following a posthumanist perspective, the analysis challenges the modernist, colonial binaries of human/ non-human and nature/ culture and brings forward epistemological and ontological alternatives to these dichotomies through artistic production. The shift in the film analysis from human to non-human

agents troubles the binary opposition between dystopia and utopia, by offering glimpses of optimism in the otherwise tragic ending of the film. Ultimately, this paper calls us to rethink the potentials for radical change hidden in the dystopian genre (e.g. Serrano-Muñoz 2021) and provokes us to re-think the ways we, humans, relate to planet Earth by examining non-human agency as a way to shift the focus from anthropocentrism to more-than-human relationalities.

Katerina Kallivrousi is a PhD candidate at the University of Amsterdam and works as an editor, researcher and art mediator. Her current research focuses on Greekness in contemporary art through a critical perspective, which examines Greek national identity in relation to antiquity, whiteness, crypto-colonialism and Europeanness. Her research interests lie in the domains of contemporary art, post-/ de-colonial theories and practices, as well as critical gender and race studies. Intersectionality is key to Katerina's approach as it enables a better understanding of the correlations between art and contemporary sociopolitical issues. As a young art professional Katerina is very much interested in conscious curatorial practices, institutional critique, and artistic activism.

Epistemic Decolonization: Learning from New Materialism's Exclusion of Indigenous Knowledges

Jacquelyne Kibler
(Arizona State University)

This presentation focuses on developing activist-scholarship through examining colonizing citing practices. Specifically, I discuss the colonization of Indigenous knowledges in the emergence of new materialism (used here as an umbrella term to include object-oriented ontology and posthumanism) in rhetoric and composition within the United States. New materialism, broadly speaking, describes the relationships and agentic qualities of environmental and non-human entities. However, scholars from several disciplines (Arola, Clary-Lemon, Horton and Berlo, Riley Mukavetz, Rainforth; Ravenscroft; Sundberg; Todd) have critiqued new materialism's exclusion of Indigenous materialisms. The critique being that Indigenous knowledges have long since included material and environmental agency as part of their philosophies, governments, agricultural practices, etc. (see Viola Cordova and Robin Wall Kimmerer). This exclusion alongside the Euro-Western naming and claiming (Hass; T. King) of material agency as "new" is a contemporary example of epistemic colonization.

To further understand the exclusion, I performed a citation network analysis of six key journals in rhetoric and composition publishing new materialism, OOO, and posthumanism in the U.S. Leaning on Native feminist theories, I show the intersection of settler colonialism and sexism in new materialism citation networks. I then move toward ideas for shifting colonial influence in academic citing behaviors. Leaning on Indigenous scholars from North America, I outline three approaches to disrupting colonizing knowledge-making in academia. The approaches include locating our knowledge (Arola), practicing an Indigenous research paradigm (Wilson), and incorporating critical ignorance into our curricula and programs.

Jacquelyne Kibler teaches online first-year English composition in the Writers' Studio at Arizona State University in Phoenix, AZ, USA. She is a non-Native scholar raised on ancestral territories of Indigenous peoples, including the Akimel O'odham (Pima) and Pii Posh (Maricopa) Indian Communities in what is currently Maricopa County, Arizona. She earned her PhD in Rhetoric, Composition, and the Teaching of English at the University of Arizona, Tucson, AZ, USA. Her research explores allyship, Native feminisms, and decolonial theory. She currently lives in Amsterdam.

Processes of Abjection: Mapping Settler Colonial Narratives in Horror Cinema

Dr Rhys Steven Jones (University of Amsterdam)

From the psychoanalytic treatment of abject images in horror films popularized by Creed to a contemporary understanding of abjection as socioeconomic process recently taken up in contemporary Marxist, postcolonial, and Black feminist scholarship, critical theory and film studies have examined abjection through various theoretical frameworks. As such, the word *abject* has been integrated into a number of contemporary critical frameworks invested in examining the nature of the border and the act of bordering in seemingly distinct psychological, social, and aesthetic formations. My exploration of abjection refuses a solely psychoanalytic-aesthetic definition of the term and is instead informed by both cultural theories of late capitalist surplussing and Kristeva-adjacent treatments of the term, seeks to provide a critical framework that functions as a tool for both historicist analysis *and* imagining and theorizing the representation of forms of socioeconomic abjection within textual and visual cultures (theory, fiction, film, television). This paper will mobilise a critical framework of abjection-as-process to examine how contemporary horror cinema engages in different ways with the violent legacy of settler colonialism. This paper will examine the Canadian zombie horror *Blood Quantum* (2019), directed by the indigenous filmmaker Jeff Barnaby. I will argue that *Blood Quantum* is an indigenous horror that resists and refuses hegemonic settler narratives of progress that obscure the historical violence enacted against First Nations people. Instead, the film blends indigenous storytelling techniques with images of monstrosity and abjection to disrupt and refuse settler colonial regimes of representation. Through this analysis, this paper seeks to demonstrate how a critical framework of abjection as process can be mobilised as a tool for queer Marxist cultural analysis.

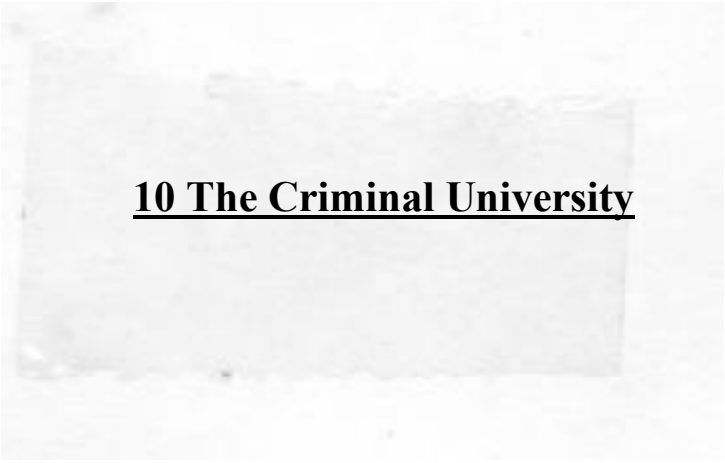
Dr Rhys Steven Jones is a lecturer in film, media and cross-cultural studies at the University of Amsterdam. He has an open-access article on abjection in horror cinema in LIT: Literature Interpretation Theory and has recently published an entry entitled ‘Digitality/Affect/Labour’ for The Year’s Work in Critical and Cultural Theory. He is currently working on a monograph entitled *Processes of Abjection: Horror Cinema and Racial Capitalism*.

Towards a Decolonial Exhibition Space: The Refusal of Imperial Visuality Through Sensorial Engagement in Exhibitions by Ernesto Neto and Maria Nepomuceno

Manoela Rutigliano (Amsterdam University College)

This paper considers two solo exhibitions in São Paulo by Brazilian installation artists Ernesto Neto and Maria Nepomuceno. Contrary to the usual way of seeing and experiencing artworks, where the visitor is demanded to keep their distance, contemplate and 'master,' these artists encourage us to engage in a different way. By using many textures, textiles and local materials, they ask us to touch and interact with their objects. The employment of herbs and spices mobilizes the sense of smell, while instruments, beads and ceramics hold the possibility of sound through tactile activation. In addition, the artworks invite us to walk through them, opening space for embodied, relational and transitive perceptions. Although they have been previously discussed as a source of sensorial exploration that opposes the dominant mode of engagement based on solely looking, in this paper I will argue not only that they offer this different sensorium, but also that it should be seen as a refusal of the colonial thought that has perpetuated the primacy of vision since early modernity. As Ariella Aïsha Azoulay argues, "if the colonial injunction of morality is to look, the anti-colonial one is to look for the truth." For this reason, I will offer a reading method based on the politics of refusal, phenomenology and the practice of queering to show that multisensorial exploration offers the potential to displace imperial visuality and to decolonize the exhibition space. As Bonnie Honig contends, refusal "unsettles habitual dynamics of looking and being looked at, of seeing and being seen." It is precisely for this reason that I argue that these artworks disrupt common ways of being and offer us the possibility to 'redistribute the sensible,' thus claiming these spaces as ones that refuse the hierarchisation of the senses and, by extension, of bodies and of the world.

My name is **Manoela Rutigliano**, and I am a Brazilian student at Amsterdam University College. My theoretical interests lie in visual culture, decolonial theory, contemporary art history, museum studies and queer theory. I am currently doing an internship at the Amsterdam-based contemporary art platform Framer Framed, working as part of the exhibition-making team, as well as curating, planning and producing public programming around themes of queerness, embodiment and decoloniality.



10 The Criminal University

Shadow Libraries as Vanguards for Subversive Digital Spaces

PV Schmidt (University of London)

Shadow libraries offset the inequality in research access induced by property rights and the commercialised academic publishing industry. Projects like Sci-Hub, LibGen, Annas-Archive, etc. rely on a resilient mix of digital infrastructure to be able to exist, because enterprises and authorities fight Shadow Libraries continuously with legal, technological, and personal measures. Reprisals range from technical blocks on local, communal, state, and global level, to complete shutdowns and confiscation all the way up to accusations of espionage and lawsuits that led to imprisonment. My presentation underlines the importance of shadow libraries to further use them as vanguards for thinking about digital spaces beyond knowledge distribution.

The notion of "The University and The Undercommons" helps to boil down the importance of resistance to professionalizing and commercialising environments with subversion, shadow libraries with their technological infra/structures are already successfully accomplishing in the higher-education sphere that Harney and Moten (2013) describe. They use manifold strategies to withstand censorship and take-down and rely on the global configuration of the internet. This concerns geopolitical formations (e.g. location of operators and servers) as well as the internet's protocols and central settings (e.g. DNS, domain name registration, etc.) and decentralised techniques (e.g. Torrents, IPFS, etc.). I want to emphasise how this "new geopolitical architecture" of "planetary scale-computation" as stated by Bratton (2015) is a leeway not only for big tech but for activists and hackers to create and maintain subversive digital spaces.

PV Schmidt graduated with a thesis titled "After Aaron, Alexandra & Anna: A Shadow Library Multitude on the Horizon of The Stack" in 2023 from the University of Applied Arts Vienna. He is currently a student at Goldsmiths, University of London in the department of Politics and International Relations. In February 2024 he gave a lecture in Berlin about "Shadow Libraries and The Undercommons" at a schooling program of the Estonian Academy of Arts (EKA) in Berlin.

Blackening and Transing: Towards A Sociopoetics of Becoming

Lukas Ziel (University of Amsterdam)

Sociology, as a modern discipline, has thus far elided critical examination of the extreme antisocial conditions of slavery and colonialism, relegating them outside of its disciplinary bounds. In addition to a failure to critically account for the effects of coloniality regarding the imposition of race and gender, it has thus unjustly subsumed subaltern socialities into its social commons. Through an engagement with the sensibilities, phenomenological experiences, and gendered and racial performances of Black Trans* people and their communities, this article seeks to develop a sociopoetics as a theoretical approach to the sociality of undercommoned spaces. What shape does a sociality take that dislodges the sovereign ontological ground of the social? What does it mean to inhabit a Trans(ed) poetic, a Black(ened) poetic? Advancing the critical inquires of American theorist and poet Fred Moten and the decolonial pedagogical approach of Brazilian philosopher Jacques Gauthier, a sociopoetics may enact a break with the pervasive modernity of sociological study in a move towards decolonial potentiality. Within this, I seek to demonstrate how communal spaces engaged by Black Trans* people and those aligned with the fugitive impulses of Blackness and Transness* may elude modern/colonial practices of legibility and transparency, from which non-gendered spaces emerge as structured by sensibilities of communality as well as "Camp" artificiality.

Lukas Ziel (they/them) is a writer, poet, and MSc Sociology student at the University of Amsterdam with a background in Aesthetic Philosophy. Their research is situated at the intersection of Black study, Trans* studies, decoloniality, aesthetics, and sociopoetics. Centrally their work approaches liminal and abject socialities with regard to social and aesthetic life, engaging questions of performance, sensibility, fugitivity, and affective orientation.

The Necessity of Radicalizing Fugitivity: An Action Research of Organizing within/out the University.

Jingzhe Zhang (Utrecht University)

Fugitivity and undercommoning (Harney and Moten 2013) have become increasingly popular notions when talking about resistance from within and against a system of governance and oppression. They also inspired the recent actions from the student climate justice movement I am part of. After experiencing the draining ineffectiveness of a conventional occupation-campaign that appealed to the university board in 2023, we decided to take a new approach that emphasizes bottom-up, prefigurative organizing, politicizing and networking. This has not been an easy transition, but an experiment filled with uncertainties, contradictions, frustrations and mistakes – and consequently a process of practice-based rethinking of Harney and Moten's conception of fugitive resistance.

In this presentation, I will draw critical and radicalizing (Hayes & Kaba 2023) attention to Harney and Moten's aforementioned conceptions by discussing the tension and connection between fugitivity in everyday life and organizing based on direct actions, as well as the danger of ideational alignment to possibilities of cross-spectrum coalition building and mobilizing. I will borrow the practical wisdom from long-time organizers such as Kelly Hayes and Mariame Kaba, Isabelle Fremeaux and Jay Jordan to help reflect upon my own experiences of organizing at the university. This presentation is also an action of invitation for students and scholars to take the concrete step INTO the field of organizing, building and direct action, instead of simply reading, writing, and organizing AROUND, and to foster in this process closer and more mutually nourishing relationship with movements and organizers.

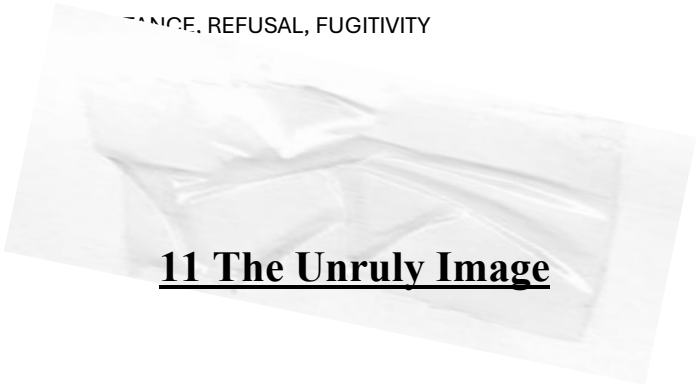
Jingzhe Zhang is a Research master student of Media, Art and Performance Studies at Utrecht University. Organizer of End Fossil Occupy Utrecht and Utrecht University Student & Staff Assembly.

Of Solidarity, Activism and Academia. Manifesto as a collective method of inquiry.

Soline Ballet, Julija Kekstaite, Maud Martens, Tancrède Pagès & Robin Vandevoordt (Ghent University)

Over the last years, multiple crucial keyword initiatives within critical border and migration studies have been developed. Inspired by their potential, we - a group of critical migration scholars and activists - initially sought to build on these efforts by crafting keywords specifically centred on solidarity practices with people on the move. As such, we started from a collective reflection and writing exercise asking ourselves what it means to do research in solidarity with people on the move. Gradually, however, our exchanges and thoughts emerging out of our various positionalities as researchers-activists across different geographies, turned into a manifesto, in which we articulate what it means for us to act in solidarity. In this contribution, we aim to provide insight into the motives for, and the process and a/effects of manifesto writing as a collective method of inquiry. Accordingly, we understand our manifesto not merely as a format or end product, but as a process of becoming, and a tool for speculation and intervention. In line with feminist and queer methodology, a manifesto goes beyond a call for action, and is essentially “a way of doing” (Harris, 2017), and a collective method of critical inquiry. Bio: We are an interdisciplinary group of PhD candidates at Ghent University, Belgium. Our collective research interests converge on the intersections of forced migration, solidarity and activism. With diverse backgrounds in sociology, political sciences, history, and law, we bring a breadth of perspectives to our research endeavours. Under the guidance of Prof. Dr. Robin Vandevoordt, we conduct engaged/militant ethnographic research across diverse geographies, exploring the multifaceted dimensions of displacement, processes of illegalization, support networks, and resistance politics.

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11 The Unruly Image

Caring for Images: Computational Anonymization, Refusal, and Dissident Documentation

Arantxa Ortiz (Brandeis University)

This talk is based on a piece from a series titled *Relating, Refusing, and Archiving Otherwise.* The series is centrally concerned with the circulation of images of state and border violence, its impact on our apprehension of the oppression directed at illegalized people, and possible imaginaries for crafting dissident documentation practices that steer away from a politics of recognition centered on transparency and disclosure. As an activist and visual anthropologist studying the implications of the digitalization of biometric registration systems for illegalized immigrants, and emerging grassroots efforts to counter such exclusion, I found myself with a recurring dilemma: documenting such efforts without exposing activists—who actively sought visibility and recognition—to further physical and/or digital surveillance.

I draw on Judith Butler's reminder that "the photograph is not merely a visual image awaiting interpretation…but itself actively interpreting, sometimes forcibly so" (2009, 71) to consider questions of representability, refusal, and recognition (Campt 2019) in relation to what has become a "migrant image." With the heightened awareness that most images that become publicly available are used to train the very same facial recognition algorithms used to profile, target, and surveil non-citizens, people on the move, and negatively racialized populations, how are we to contribute to the documentation of such struggles and counter the digital hypervisibility to which such demographics are exposed? How ought we to document otherwise and care for the afterlives of the images and artifacts we produce, collect, or keep custody over?

I consider a set of dissident methodologies for working with audiovisual artifacts and offer some reflections on the affordances and limitations of drawing on technologies such as computational anonymization for bringing about experiments in refusal. What kinds of compromises, if any, do we consent to, when pursuing such "creative-critical ways" (Alvarez Astacio, Dattatreyan, Shankar 2021) of engaging liberatory struggles

Arantxa Ortiz is an anthropologist, photographer, and filmmaker whose research examines digital infrastructures, carceral technologies, and dissident activisms. Their dissertation interrogates the implications of digital biometric registration systems for illegalized populations and the political possibilities of emerging identity document alternatives for illegalized residents in the U.S. and the Netherlands. They serve as co-editor of the Society for Cultural Anthropology's Visual and New Media Review.

The Potential to Engage with the Photographed People in Documentary Photography: The Politics of Photographic Refusal

Linda Xheza (University of Amsterdam)

This paper examines photographs that depict diverse populations at the moment of their arrival on the Greek island of Lesbos and Kos or at the moment of their attempt to leave the country at the Greek-North Macedonian border. In this paper I will engage dialectically with theories of photography that reject the possibilities of photography and its participants (the photographed, the photographer, the viewer and the camera) to refuse the violence that photography might generate. Following Ariella Aïsha Azoulay, who argues that photography is a "political encounter" that is irreducible to imperial, patriarchal, racist violence despite its foundation in it, I propose to develop a reading method based on the politics of refusal to show that there is a possibility for participants in photography to decline mere humanitarian discourses that not only reduce others to simple victims but also reduce complex political phenomena to mere humanitarian issues. Rather than begin with the premise that the photograph's primary work is claiming to *recognize* its documentary subject, I suggest that we in effect reverse the perspective by embracing the photographed person's politics of *refusal,* their capacity to evade the viewer's knowing impulse. I propose that if a practice of refusal is adopted by all participants in photography - or some of them - we can turn the field of photography into one that allows us to meet and be addressed by others. This practice of refusal offers all of us the potential to engage with photographs in such a way that we encounter others who are always present in the photograph and who are the first to refuse the violence and the position of passive victimhood that is assigned to them. The potential for encountering the unruly other, the one who calls insurgently for justice, I suggest, overturns the usual rules of engagement with the people we encounter in the visual field produced by discourses of documentary photography, which too often speak of photographs as if the people photographed were not there. But as Azoulay contends, ''they are always there,'' meaning that they refuse their photographic negation. We are obliged to acknowledge that refusal and to tarry with it.

Linda Xheza writes on photography and migration at the Amsterdam School of Cultural Analysis, University of Amsterdam.

Continuity, Reenactment, Disruption – A Glimpse Into The Travel of Blank/White Protest Signs

Navid Nail (University of Giessen)

In recent years, there has been a rise in what news coerage dubs *blank(-)sign protest, or White Paper Protest* in Chinese contexts. Blank-sign protests are pro- tests in which participants hold up empty protest signs, mostly made from DIN A4 paper. The medial distribution of the resulting images, its accessibility for imitation, and the univocal interpretation of the artifact as a symbol for the fight for freedom of speech have all led to the global spread of this protest aesthetic. White these protests attracted worldwide media attention, surprisingly little has been said about their ability to travel through contexts and with that little has been said about their cultural and historical significance. By sharing a work-in-progress map of contemporary blank-sign protests from the last 10 years, I aim to provide a first overview to establish connections between these interventions. In doing so, I intend to free the image of the blank sign from the media proclaimed narrative of site-specificity and highlight its recent travel through a diversity of regional, and with that political, contexts. Just as scarce as a trans- and interregional contextualization in the present is a diachronic perspective on the blank-sign protest phenomenon, which would consider the rich history of utilizing monochrome spaces and absences in arts and culture. Interventions by performance artist Anna Halprin and the neo- avantgardist *PROVO*-movement, just months apart from another, show that blank/white protest signs have also been prominently utilized almost 60 years ago. The late 1960s serve as just one example of how beneficial an implementation of the past can be to ensure a thorough investigation of blank-sign protests. By linking contemporary blank-sign protests with one another as well as with preceding protest interventions that focus on the utilization of absence, this presentation will provide insight into what a globally calibrated and historically aware observation of the protest phenomenon may entail.

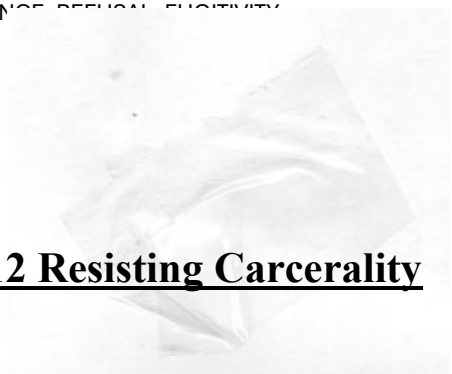
Navid Nail is a comparative scholar and independent media critic from Germany. He completed his rMA degree at the University of Amsterdam in Arts and Culture in 2023. During the same year, he transitioned his research on blank-sign protests into a dissertation project in Cultural Studies at the International Graduate Centre for the Study of Culture in Gießen, where he holds a scholarship.

An Epistemological Horizon: Deltaic Curating of Dialectics

Floris Paalman (University of Amsterdam)

The digital turn in audiovisual archives, since the early 2010s, has provided access to hitherto hidden materials, including promotional films and activist media. Such footage is now available for inquiry within various disciplines, such as engineering and planning. Studying the materials as historical actors that informed spatial developments, however, asks for provenance and context, contrary to today's mainstream digital culture that reduces them to 'content'. Material relevant to certain disciplines is dispersed across institutions and companies, which complicates the reconstruction of discourses. At the same time, material that is not being digitized, about 80%, becomes obsolete and inaccessible. This is a curatorial problem: how is material being selected? How are relations between audiovisual productions across archives being established and how can they be traced? How can the contexts of these productions be documented, to fathom discursive position and underlying dialectics? These questions apply to long term developments and hence to films from different times, but also to different places. Any large planning or construction project inevitably participates in the global economy and has ecological implications. Local discourse therefore should be seen in regard to an overall episteme. Focused on the cultural ecology of the Dutch Delta, this paper examines informational and promotional films from the 1970s and 1980s, about the extension of the port of Rotterdam, water management projects, and the generation of nuclear energy, next to activist media productions criticizing such projects and fueling resistance. Taking the delta as a concrete environment and as a concept, this essay draws an epistemological horizon of spatial developments through scrutinizing a 'deltaic' curating of audiovisual archives, while establishing prompts for curators, researchers and planners, to keep track of discursive positions and dialectics that invite for building on complexity.

Floris Paalman, PhD, is a researcher and lecturer in the Department of Media Studies, University of Amsterdam. He is coordinator of the MA programme 'Preservation & Presentation of the Moving Image', teaches courses on archiving, curating, media history, and research methods. He holds degrees in filmmaking, cultural anthropology, and media studies, and has a special interest in architecture and urbanism. His current research is focused on archiving and curating political cinema and the place of audiovisual media in social history collections.



12 Resisting Carcerality

"A most unique of Beauty": Governing and Un-governing Photography in Trans-Atlantic Fenianism

Justin Carville (Institute of Art, Design and Technology, Dun Laoghaire)

In 1866, a warden of Mountjoy goal, presented a photograph album of political prisoners to the under-secretary of Ireland, Thomas A. Larcom with a cover letter exclaiming 'I now send you a most unique 'Book of Beauty'. In 1866, British authorities legislated for suspension of habeas corpus in in response to what they identified as the Fenian threat to the ideals of the modern liberal state. From the previous decade, colonial administrators developed the modern penal convict system in Ireland, and introduced the first systematic process of incorporating photography into the administrative merging of the penal and police agencies to document, record and monitor those convicted or suspected of insurgent activities. Mobilised for the identification and surveillance of Fenian's traversing across the Atlantic and the Irish Sea, photography was used to arrest the likenesses of individuals whose mobility threatened the security of the state and its colonies. Drawing on the photographic archives and papers of the colonial secret service administrator Samuel Lee Anderson who prosecuted the Fenian trials of 1866, and the photograph albums compiled by Larcom, this paper examines photography as an instrument of colonial governmentality that was continually undermined by the challenges of political agency and claims to subjectivities outside of attempts to categorise Fenians as subjects of the British Empire. Framing photography and policing through Foucault's concept of governmentality in the context of colonial Ireland the essay identifies the contradictions of willing and unwilling subjects in the policing of ant colonial insurgency. Exploring the entwined histories of photography and colonial governmentality the paper identifies how the photographs of Fenian's and their archives provided spaces for what Foucault termed the 'insurrection of subjugated knowledge' that resisted the governing of photography and political relations of British imperialism in the 19th century.

Justin Carville teaches Historical and Theoretical Studies in Photography at the Institute of Art, Design and Technology, Dun Laoghaire. His publications include Photography and Ireland (Reaktion, 2011) and as editor Visualizing Dublin: Visual Culture, Modernity and the Representation of Urban Space (Peter Lang, 2013), and with Sigrid Lien, Contact Zones: Photography, Migration and Cultural Encounters in the United States (Leuven: Leuven University Press, 2021). He is currently researching a book length project on the relationships between photography, ethnography and the racialization of Ireland tentatively titled The Ungovernable Eye.

Carceral Memory Activism

Peyman Amiri (University of Amsterdam)

*Abstract is not listed
as per presenter's request*

Peyman Amiri is currently a PhD researcher at Amsterdam School of Cultural Analysis. His project focuses on the everyday life of political prisoners in Iran during the 1980s. It aims to explore the everyday forms of resistance in conditions of incarceration by analysing narratives of political prisoners, primarily through the genre of prison memoir. Furthermore, by linking perceptions of resistance to practices of resistance, his study seeks to delineate a trajectory of the praxis of resistance by these agents before, during, and after their incarceration. Additionally, he is a universiteit docent at PPLE College (UvA).



Dialectics, Destitution, and Fugitivity: Towards an Alternative Theory of Abolition

Paul Gorby (University of St Andrews)

The question of abolition has, in recent years, acquired an increasing importance in both political theory and radical praxis; however, debates within abolitionist movements remain prevalent. This paper attempts to explicate these debates by identifying two major strands of abolitionism: one, drawing from Marxist dialectics, seeks to render carcerality obsolete; the other, anarchist-destituent, seeks to render it inoperative. I draw out the key differences between these two strands by examining their relation to the values carceral capitalism attributes to itself (security, justice, and inclusivity) and the institutions it utilises to realise these values (police, prisons, and courts).

All forms of abolition, I argue, recognise that the institutions of carceral capitalism fail to realise the values of security, justice, and inclusivity. The predominant, dialectical-obsolescence approach seeks to negate the institutions yet realise the values in a higher form through the creation of care-based and community-led institutions. Within the dialectical tradition, two sub-strands showcase the difficulties of balancing the refusal of carceral institutions with the acceptance of their values: 'suburban abolitionism' seeks to realise capitalist visions of social life without recognising their basis in exclusion and inequality; 'Leninist abolitionism', meanwhile, remains attached to carcerality insofar as its function is reorganised to serve revolutionary ends.

I identify 'destituent abolitionism' as a radical alternative to the dialectical approach, one which rejects not only carceral institutions but also the values underlying those institutions. Destituent thought, in Fred Moten's terms, entails a 'refusal of the refused': it involves recognising that the values of carceral capitalism are always refused to certain groups and thus must be refused in turn. Destituent abolition draws inspiration from alternative, fugitive forms of life such as communes and maroon communities as examples of spaces where carceral apparatuses are rendered inoperative and the values of carceral capitalism are made unrealisable.

Paul Gorby is a PhD candidate in the School of International Relations at the University of St Andrews. His thesis is titled 'Policing and Vagrancy in International Political Theory' and aims to explore four key areas of contemporary international political thought – including governmentality, human rights, migration, and constituent power – using the interlinked concepts of police power and vagrancy. His work has been published in *Distinktion: Journal of Social Theory*, *Krisis: Journal of Contemporary Philosophy*, and *Foucault Studies*. His latest article is titled 'The Policing Animal: Toward a Critique of Punitive Humanism' and is forthcoming in *Theory & Event*.

A different life is possible: Towards a critical theory of everyday resistance

Tivadar Vervoort (KU Leuven)

This paper conceives of everyday forms of resistance as essential democratic practices that unleash reservoirs for the transformation of social life. Colloquially, political resistance is equated with forms of protest such as rallies and demonstrations, mass strikes, sit-ins, occupations, and blockades. A variety of more covert practices of everyday resistance testify to transformative potentials that are often overlooked by conventional and radical theories of democracy. Even if everyday practices of resistance such as squatting, desertion, petty theft, white strikes, or quiet resignation primarily disrupt dominant power relations, many disruptive practices also construct alternative norms and practices and experiment with entirely new forms of collective life. Like prefigurative forms of politics such as communes, squats, community projects, microscale forms of everyday resistance—such non-traditional kinship structures or quiet quitting—bypass conventional politics, are empirically more common, and are organizationally less demanding than grand overhauls such as revolutions. As a result, everyday practices of resistance constitute a form of resistance that escapes institutionalized forms of democratic politics. By turning to everyday forms of resistance, this paper develops a twofold claim: (1) everyday forms of political resistance have concrete transformative effects that are overlooked in conventional and radical theories of democracy. Moreover, (2) everyday forms of resistance are central to democratic life because they create a breeding ground and imaginary horizon for emancipatory political demands to organize society differently. By practically demonstrating that a different form of social life is possible, everyday practices of resistance establish concrete political imaginaries that can provoke more conventional forms of democratic politics. As such, this paper conceptualizes everyday practices of resistance as indispensable moments in the realization of the democratic promise of collective self-determination.

Tivadar Vervoort (°1991) specializes in social and political philosophy. April 2024, he defends his dissertation on reification and resistance, funded by the Research Foundation Flanders (FWO). Tivadar is managing editor of *Krisis: Journal for Contemporary Philosophy* and an editor for *The Dutch Review of Books* (De Nederlandse Boekengids). This semester he teaches at the University of Amsterdam. He is currently developing a postdoctoral project on everyday forms of resistance.



13 Un-routing Borders

Nomads Against Neoliberalism: Houthi Hauntology and a Resistance Without Borders

Abhiraj Goswami (University of Amsterdam)

The genocide in Gaza has resulted in a myriad of actors taking up arms against Israel and its allies, in solidarity with the Palestinian resistance and people. These actors, albeit dispersed over vast geographic areas and employing differing means, are united by the moral objective of thwarting the Zionist encroachment of what remains as Palestinian land and the elimination of Palestinian identity. International Relations theory (IR) dismisses moral intersubjectivities in favour of state-centric analyses and the zero-sum game of power imbalances. This leads to the conclusion that these dispersed actors are bound up in a struggle for hegemony, which fails to explain the outpour of global, civil-society action whose contributions are congruent with that of the resistance. Worse yet, an immediate invisibility is cast upon those who sympathize with the 'terrorism' of the resistance – a direct product of the securitized language that IR endorses to make sense of violence. The grand result is an epistemic gap that is unable to account for the globality of resistance and the intersubjectivities of actors therein. Thus, this paper aims to remedy these biases and bridge the gap by situating Deleuze & Guattari's nomadology, which I argue, characterizes both the anti-state position as well as the stateless nature of resistance. I focus on the Houthi movement, owing to their innovative method of halting capital flow, and by extension, forcing a discontinuity upon neoliberalism. To that end, the managers of neoliberalism are forced to treat the Houthis as an 'absent-present' – borrowing from the terminology of Actor-Network Theory, which is limiting as morality is incompatible with a centrifugal, object-oriented approach. Derrida's 'hauntology', argued to be a better framework, is preferred instead. A post-qualitative methodology consisting of diffractive analysis and hermeneutic interpretation will be utilized owing to its flexibility in allowing meaning-making and conceptual synthesis.

Abhiraj Goswami is a Junior Lecturer at the Faculty of Social and Behavioural Sciences, University of Amsterdam and teaches International Relations at the Department of Political Science and Philosophy at the PPLE College. He holds an MSc. in International Relations and Diplomacy from Leiden University (The Hague Campus) and a B.A. (Hons) in Political Science from Jadavpur University, Kolkata, India. His research lies at the intersection of International Relations, critical theory, and post-structuralism – specifically focusing on the anthropocentric and affective considerations in political behaviour. To that end, he takes an avid interest in studying occupation, resistance, and anti-capitalism.

The Way of Water

Charlotte Marie, Erika Sani, Karmijn Lange
(University of Amsterdam)

Inspired by Þóra Pétursdóttir's call to go beyond stories "of and biographies of" objects, we set out to create stories "with" objects when we collected a sample of canal water for an object-oriented analysis that would reveal hidden histories of de Wallen (the Red-Light District of Amsterdam) (Pétursdóttir, 2019). We envisioned a poetic exploration of the canals that considered the layered nature of sedimentation, both as historical sedimentation of people but also as sedimentation in the very composition of the canals. Our goal was to gain a better understanding of the various neighborhood actors of de Wallen by tracing their material remains and plotting their history through analysis of their material culture found within our sample. Despite trying our best to conduct object-centered analysis, we were constantly being drawn back to the consequences of human devastation – from the existence of the canals themselves, the waste and contaminants now present within them, to the methane being released into the atmosphere by methane-producing micro-organisms feeding on canal pollutants (Pelsma, 2022). The canal actively fought back and refused our attempts to intellectually constrain it, forcing us to reconsider the nature/ethos of methodology and reckon with objects that resist their imposed categorization, and speak back to how we think research should be done. We call for, with renewed urgency, increased interdisciplinarity between the sciences and the humanities to develop new methodologies that confront internalized anthropocentrism, unsettle common ethical and political modalities, usually taken as granted and uncontested, and commit to theorizing and practicing relationality (Giraud 2019). Finally, we will explore the methodological detritus that obstructed the flow of our research, as well as potential practices we believe could inspire a critical re-evaluation of how we give voice to the non-human.

Charlotte Marie is an artist and researcher interested in the evolving relationship between objecthood and memory in the digital era.

Erika Sani is a cultural anthropologist whose interest lies in experiences of historical trauma and structural violence.

Karmijn Lange is an artist and researcher with interests in interdisciplinary research as well as the digital and intangible aspects of heritage.

Charlotte, Karmijn, and Erika are fellow classmates and collaborators pursuing a Master's in Heritage and Memory Studies at the University of Amsterdam.

Dis/location as a method

Aude Sathoud (Leiden University)

‘What does it mean to be orientated?’, Sara Ahmed wonders in the introduction of her Queer phenomenology: Orientations, Objects, Others (2006). What does it mean to be located? I offer to ask back, introducing dis/location, the epistemological and poethical project lying at the basis of my Research Master’s thesis in African Studies. Tentatively entitled b(l)ack home, hole land – Afropean wo/anderings, this work is a search for Afropea. Emerged in the 1990’s as an experimental genre played with and by musicians, the polymorph idea of Afropea was popularized by two recently published books, Afropean, Notes from Black Europe (2019), travel logbook of British journalist Johnny Pitts, and Afropea, Utopie post-occidentale et post-raciste (2020), an essay by Cameroonian novelist and thinker Léonora Miano. Tracking it through autobiographical reflections and experiences collected during fieldwork in France and Congo-Brazzaville, I explore it as the imagined, experienced and utopian space-time, emerged from the colonial encounter between ‘Europe’ and ‘Africa’.

In this paper, I share a methodology and experience of dis/location. Dis/location - in conversation with fugitivity, disorientation, abolition, can be defined as the systematic asking of and working with the two following questions. Where is here? What is left? Wo/andering along desert roads, through castle corridors and empty bedrooms, stopping on the threshold of crumbling buildings and memories, I offer to dis/locate them so as to account for their Afropean sub/sur/un/reality. That, which I have seen emerge through quotidian gestures, encounters and enactments, calls for a specific sensoriality, dis/lexicon and method of study. Troubling language, space-time and bodies, this piece aims at constituting both a reflection on and demonstration of Afropean poethics.

Aude Sathoud wa/onders around wor(l)ds - Athens, Paris, Brazzaville; poetry, performance, theory. Interested in movement, experiences of dis/location and trans/ce-ness, their critical method centers the un/making of languages and forms to reveal, question and invent sense(s). They are currently completing a Research Master’s in African Studies at Leiden University.

These Quiet Things: the politics of Chinese aesthetics on the Rand

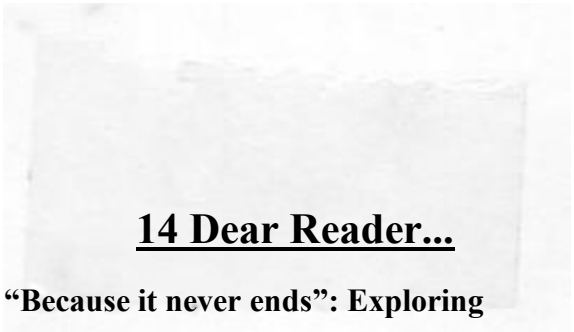
Binjun Hu (Rhodes University)

Drawing insights from the "affective" turn and translational aesthetic resistance, this paper explores a historically situated case study at the turn of the twentieth century under British rule in South Africa. It attempts to reimagine some of the neglected "quiet things" created as affective infrastructure through the lens of contemporary migration. The paper presents a critical examination of visual material collected by a Chinese immigrant Yiyuan Yag and found in the colonial archive in South Africa, which plotted an aesthetic regime of "spectacular view" regarding the overwhelming numbers of Chinese indentured laborers who were imported to work in the gold mines. Yang's collection is positioned as an affective tool and anchoring force, unfolding the embodied, quiet forms of silent resistance among the Chinese indentured laborers on the Rand.

The paper offers a nuanced perspective on the critical history of South Africa and Chinese indentured laborers within a global framework. Here, employees of the British Empire leveraged accumulated Chinese experiences to establish a Chinese aesthetic regime in South Africa, aiming to bolster its racial capitalism. Conversely, the suppressed group of Chinese indentured laborers were not merely passive subjects but also active political agents, engaging in aesthetic dissent to challenge the regime of authenticity and contribute to the shaping of Chinese proclamations on the Rand.

These silent artifacts and forms of aesthetic presentation on the Rand serve as active, affective agents, connecting Chinese immigrants with other local communities in a process of reimagining and decolonizing the Chinese experience on the Rand. This reveals the possibility of seeing a co-constituted 'Chinese' aesthetic regime. The paper calls for further studies on the "Sinification" of colonial proclamations in Chinese migration and the making of different colonial establishments.

Binjun Hu is a Ph.D. candidate in Art History and Visual Culture, Rhodes University, South Africa. A member of the *ARTS OF AFRICA AND GLOBAL SOUTHS* research program. MA in Heritage Studies, Wits University. Latest Publications and Conference Presentation: (1) Hu, B., 2023. “A Chinese Immigrant Collector and the Story of His Stamp Cover.” Book chapter in *Visualising China in Southern Africa: Biography, Circulation, Transgression*, p.50. Johannesburg: Wits University Press.; (2) Yale Africa-China Symposium: Cultural Dimensions, 14-15th March, 2024, paper: *Collecting Semi-colonial Chinese border Aesthetics: Uncovering Co-authorship through the Lens of Chinese Immigrant Collectors in South Africa*.



14 Dear Reader...

"Because it never ends": Exploring Refusal in Martina McGowan's Poetry

Isha Lahiri (Utrecht University)

The Black Lives Matter (BLM) protests in the United States, following the death of George Floyd, generated a plethora of poetic responses - once again echoing the crucial link between black political consciousness and poetry. Most poetic responses to BLM, such as Martina McGowan's debut collection, *I am the Rage (2021)* actively engage in refusing recognition from institutions that have actively been complicit in the systematic erasure and dehumanization of Black bodies.

This paper engages two poems from McGowan's *I am the Rage (2021)* - namely "Today I Cannot" and "Not Again". Drawing on theoretical insights from Fred Moten (2013), Stefano Harney (2013) and Tina Campt's (2019) work on 'refusal', I closely read these poems to tease out the way McGowan deploys poetry in highlighting, rethinking, and extending the act of refusal. These poems, I argue, in their dynamic refusal of institutional structures and its logics of containing, controlling, and disciplining racial injustice in the U.S., manage to particularly unravel the terms of diminished subjecthood that help sustain such an exclusionary socio-political order. Following Eugenie Brinkema's provocation to "read for form" (Brinkema 2014), I not only tend to the rhetorical features of McGowan's poetry but also note the elisions, gaps, ruptures, phrasal disruption and formal incongruities that ungird its poetic rigour. My analysis suggests that these formal manoeuvrings allows the poet to achieve at least two things: a) It both exposes and refuses the irrepressible, noisy, persistent movement of racial violence in the U.S. b) It helps tend to the ties and tensions that suture contemporary discourses of anti-racist struggles. Thus through this engagement, I hope to demonstrate that McGowan's poetry adds a degree of nuance to our understanding of "refusal" by emphasizing the need to constantly interrogate the very premise of our investments in and imaginaries of anti-racist struggles and solidarity.

Isha Lahiri (she/her) is currently pursuing the Erasmus Mundus Master's Degree in Women's and Gender Studies (GEMMA) at Utrecht University. She is in the final year of her study and working on her thesis, tentatively titled "The Spectre of our 24/7 world: Towards a Praxis of Sensing Exhaustion." Isha has a background in literary studies and finished her MA English program at Presidency University, Kolkata, India in August 2022. She has also worked for English newspapers such as *The Telegraph*, *The Times of India* and has been associated with various art-based projects in the social and cultural sector.

She refuses to relinquish the glimmer: Banal resistance and entangled love in post-2012 grassroots Chinese feminist nonfictional writings

Caiying Feng (University of Amsterdam)

Grassroots feminist activism in China has gradually crossed the political red line in the name of social stability and eliminating foreign forces in the past three decades. Since 2012, when the current leadership took office, the Chinese political climate has led to a direct shrinkage of the expression space for Chinese feminists in and outside China. A copious amount of writing emerged when it was no longer allowed to practise the conventional method of protest – going on the streets. At this time of "fake-quiet" and boiling emotions, writings therefore took the role of existing therefore resisting in and transcending the act of recording as its epistemological identity. This paper introduces the notion of "banal resistance" inspired by Michael Billig's concept of "banal nationalism", by examining the motif of resistance which manifest in a selection of writings. In the contextualised discussion of Sara Ahmed's concept of "affective economies", the paper elucidates how the prevailing emotions such as fear, love, despair, and rage transform into hope, optimism, and other states of being. Moreover, this work simultaneously argues for an eternal and transnational theme of love in and over fears that these writings nourish while they foster active dialogues with readers in the face of the grand political machine. Methodologically, this paper adapts a post-structuralist view due to personalised vice versa structural struggles in its discussed texts. Close readings and thematic analysis are expounded on a selection of non-fictional writings which includes fieldwork novels, stage drama scripts, journalist blogs, and co-writing poetries. Through an examination of the findings on banal resistance and entangled love within in the writings, this paper endeavours to facilitate further discussions on pertinent topics. This work is also a reflection that echoes forms of resistance on behalf of textual records about gender and nation.

Caiying Feng (she/her/她) studies Cultural Analysis at the University of Amsterdam. Her research interests lie in Chinese feminism, postcolonial studies, trauma, and memory studies. She is passionate about raising awareness of the intersection of gender, race, and the practices of queer feminism in transnational contexts. She has driven to enrich relevant discussion of the socio-culturally marginalised Chinese-speaking groups by initiating and collaborating on serval community-led projects in the Netherlands, UK, and China. Grounded in cross-disciplinary studies of history and cultural analysis, Feng is an early-stage researcher and a community facilitator in the fields of both academia and activism.

Aftermaths of Revolutionary Defeat; Questioning a 'Fugitive' Space Through Cultural Interventions

Yasmine Kherfi (London School of Economics and Political Science)

Yasmine's presentation draws on her ongoing PhD project, which takes the ongoing aftermaths of revolution and defeat following the 'Arab Spring' as realm of concern, focusing on how this historical moment is interrogated through cultural interventions within the 'fugitive' geography of exiled and diasporic SWANA communities in Berlin. Through sociological and ethnographic work in the city, she explores how self-identified Arab cultural workers articulate their political imaginaries and subjectivities, specifically through ways in which they explore the relationship between collective memory, revolutionary politics, and exile in cultural production. From this, Yasmine explores what writing 'in' or 'from' exile means materially, theoretically, and methodologically, questioning as well its relationship to 'fugitivity' as an analytic and practice rooted within a Black radical tradition.

Yasmine Kherfi is a writer and PhD candidate at LSE Sociology in London. Her project explores entanglements between revolution, collective memory and cultural production in exile, in the ongoing aftermaths of the 2011 'Arab' uprisings and revolutionary defeat. She is also an affiliate researcher of SYRASP at EUME, Forum for Transregional Studies in Berlin (2022-24). Prior to her PhD, Yasmine administered research projects as part of the LSE Middle East Centre's collaboration programme with Arab universities. She holds an MA from the Bartlett Development Planning Unit at University College London, and a BA in Middle East studies and political science from the University of Toronto. When she is not writing, Yasmine focuses on her painting practice, and occasionally curates cultural events foregrounding struggles from the Arabic-speaking region.

Rest as Resistance in Ottessa Moshfegh's *My Year of Rest and Relaxation* (2018)

Marta Lopes Santos (University of Amsterdam)

Dissatisfied with life, the unnamed character of Ottessa Moshfegh's *My Year of Rest and Relaxation* (2018) embarks on a year-long hibernation project, aided by pills prescribed by a negligent psychiatrist. Through sleep, she hoped and dreamed for rebirth, to "disappear completely, then reappear in some new form" (84). I am interested in the novel's attempt to portray rest as a form of resistance to productive, capitalist time, and for the possibilities it could open for such a mode of refusal. To read this attempted refusal I draw on Bonnie Honig's feminist refusal, as advanced in her book *A Feminist Theory of Refusal* (2021). In her reading of Euripides' *Bacchae* she identifies three steps in a genuine feminist refusal - inoperativity, inclination and fabulation. These will also orient my reading of *My Year,* even if I choose to draw on different theories than those proposed by Honig for the inclination and fabulation steps. Firstly, I begin by drawing on Agamben's concept of inoperativity as well as theories of care to consider the potential of her withdrawal through sleep as self-care. For Honig, refusal must be predicated upon mutuality and care and must entail a bid for posterity (xiv). So, in the second section, I think around feminist care ethics and notions of vulnerability, to question whether the novel succeeds in portraying a genuine feminist refusal of capitalist (re)production and consumption. In doing so, I finish by contextualising her refusal within an 'aesthetics of precarity' to ask whether there are attempts at a bid for posterity. In caricaturing and bringing to an extreme the modes of rest that fundamentally work to prepare a body for production and for conformity with capitalist standards, I ask whether the novel ultimately ends up reinforcing the narrative it could, at a first glance, be seen to refuse.

Marta Lopes Santos is finishing a research masters in Literary Studies at the University of Amsterdam. She has worked as a creative producer and communications professional in several media and cultural organisations. Her masters thesis is about precarity, resistance, affect and the refusal of work in contemporary fiction. One of its chapters (Nostalgic and Precarious: The Affective Power of Objects in Olga Ravn's *The Employees* (2018)) has recently been published in Literature & Aesthetics, vol. 33 no. 2 (2023).

15 Crossroads of Resistance

Towards Radicalizing Democracy: Music and Resistance in the Context of Populism

Joanna Zienkiewicz (University of Groningen)

In Europe, a peculiar shift seems to be taking place. Resistance, defiance, subversion – the following terms signify an opposition against the powerful few, useful for describing activism of the oppressed. However, right-wing parties now regularly draw on populist discourses that represent *them* as counter-hegemonic underdogs fighting to represent the 'will of the people' in a world dominated by supposed liberal/left 'elites'. Exemplified by the electoral victories in Poland, Hungary, and the Netherlands, this discursive construction is often successful at mobilizing social dissatisfaction in the favor of the right. As argued by Chantal Mouffe (2018; 2022), this is because we are experiencing a crisis of the hegemonic formation, wherein democratic popular sovereignty became limited to bipartisan alternation. According to her, populists draw on a democratic impulse, promising to revive the 'rule of the people' and as such should be taken seriously; however, while right-wing populists utilize this impulse to push for exclusionary reign of 'true nationals', a successful left populist strategy could promise a deepening and radicalization of democracy.

In this presentation, I examine the discourses of the Polish social movements that emerged in opposition to the right-wing populist Law and Justice (PiS) party's rule, specifically paying attention to their protest music. Often with song and dance, several bottom-up movements have been active in Poland between 2015 and 2023, resisting the party's nationalist and authoritarian policies. Based on ethnographic work in Poland and analyses of songs written to challenge PiS' rule, I outline how the party's populist-nationalist discourse has been deconstructed by the movements. As I argue, by complicating social divides and employing affect, the Polish social movements undermined the myth that populists are the ones representing 'the people', imagined futures of inclusive radical democracy, and mobilized for their fulfillment.

Joanna Zienkiewicz is a PhD candidate at the University of Groningen. Interested in researching music and politics, she has been a speaker at conferences in Europe and in the US, and an author of (two) peer-reviewed journal articles. She is additionally affiliated with the Polish Facta Ficta Research Centre and she is the current secretary of the International Association for the Study of Popular Music (IASPM) in the Benelux region. Joanna is working on her NWO-funded doctoral thesis, "Transcending the Divide: Contesting Authoritarian Populism in Protest Music" (2022-2026). This interdisciplinary project focuses on studying protest music directed against authoritarian populists.

Risk refusal in a Burning World

Becky Kazansky (University of Amsterdam)

Risk scholars argue that contemporary societies and cultures can be characterised by their preoccupation with risk and the embracing of a 'risk lens' to understand and manage hazards ranging from the technological to the planetary (c.f. Beck, 1992; Douglas, 1992). However, alongside the ubiquitous embracing of risk, there are also important instances of push back against the risk-centric practices used by institutions to adjudicate what is just, advance rights, or care for people and planet. This paper introduces a novel conceptual framework for understanding and legitimating such strategies, which I term 'risk refusal'. This paper bolsters the case for why resistance to the risk lens on the world is necessary — and offers examples of how social movements are already engaging in this kind of resistance. Grounding itself in concerns with contemporary data and AI-driven surveillance, this conceptual framework builds on practice-based grey literature on worker safety in contexts of hazardous work, the critical interrogation of risk management within surveillance and critical data studies (Gandy 2009; Dencik, et al., 2022), and research documenting how communities refuse engagement with unjust and harmful technological systems (Benjamin, 2016; Gangadharan, 2020). The paper argues that refusing risk is a way to work towards 'enlarge(ing) the space of possibility' (Amsler and Facer, 2017) of more just futures for technology, people, and planet.

Becky Kazansky is a Postdoctoral Researcher in the Political Science department of the University of Amsterdam. Working at the intersections of surveillance studies, science and technology studies, and environmental politics, she investigates institutional approaches to risk management, and how social movements push back on them. Her current research looks at the politics of climate technologies within international climate governance processes. She is writing a book for the SAGE Data Justice book series, titled 'From Data Justice to Climate Justice'.

Indifference as Resistance: the overlooked relationship that characterises contemporary western critical thought

Karl Baldacchino (Goldsmiths, University of London)

Indifference and resistance are usually thought as opposites, both in theory and practice. At face value they certainly are, however, this paper is interested in showing how in contemporary continental critical thought a broad notion of indifference has a long history of both explicit and implicit association with thinking modes of resistance. In this paper I will briefly discuss how in the work of two influential post-'68 French thinkers, one is able discern two sides of the relationship between indifference and resistance, which continue to develop in more recent theories. In the first instance, in his lesser-known essay, *In the Shadow of Silent Majorities, or the End of the Social* (1978), Jean Baudrillard explicitly claims that the silent indifference of the masses is 'an absolute weapon.' Power chases the masses ceaselessly to better frame and manipulate them, but the masses engage in various other ways but politically. In short, Baudrillard articulates a doomed post-political point of no return, which nonetheless invites us to ponder on alternative avenues for political thought. On the other hand, in Michel Foucault's effort to rethink the question of resistance in the late 1970s, one can discern a tacit notion of indifference as resistance in how he articulates the emancipatory detachment of the subject that seeks to construct alternative subjectivities. In contrast to Baudrillard, Foucault emphasises the ethico-political element of this detachment and how it can lead to being governed differently. I will conclude by showing how the two scenarios can be loosely traced in the more recent opposing strands of western critical thought, namely destituent (Agamben; The Invisible Committee; Berardi) and constituent (Hardt and Negri; Virno) theories with notions such as inoperativity, desertion and exodus.

Karl Baldacchino is a PhD candidate in the department of sociology at Goldsmiths, University of London, where I am also a graduate affiliate at the Centre for Philosophy and Critical Thought (CPCT). Before that, I had obtained an MA in sociology from the University of Malta. My research focuses primarily on political resistance, indifference, power, subjectivity and ethics through the lens of twentieth and twenty-first century French and Italian thought.

The Pseudo-Radical Zeitgeist

Fedja Pavlovic (LMU Munich)

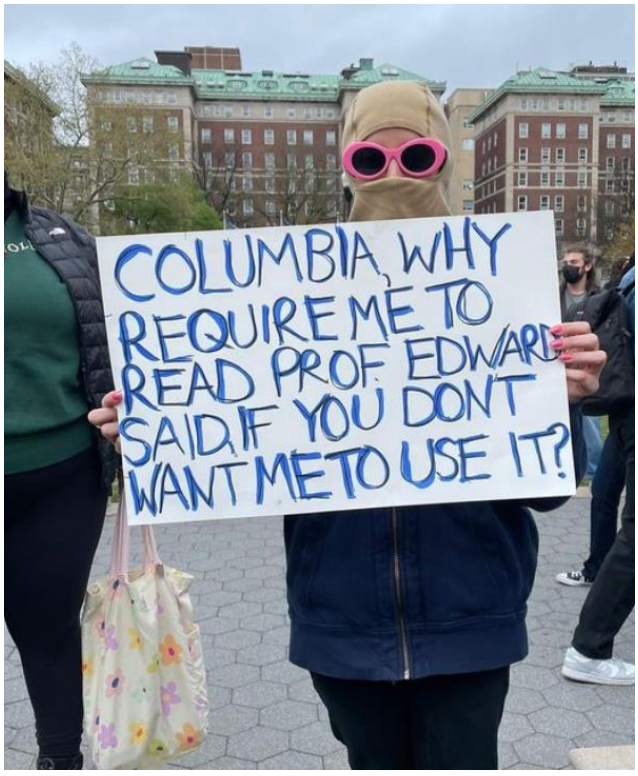
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as per presenter's request*

I am a PhD candidate in Political Science at LMU Munich, where I am working on a dissertation provisionally titled "Hegemony, *Ressentiment* and Revolt: A Nietzschean critique of the populist moment (2008-2020)". My research interests include populism, discourse theory, anti-system politics, and political narratives. I hold a MSc in Political Theory (with Distinction) from LSE, an MA and BA in Philosophy from KU Leuven. My studies were supported by the 2019/20 Chevening Scholarship and the 2021/22 DAAD Doctoral Research Grant.

Workshops and Seminar

Workshop: Digital Means to Physical Ends: Embedded Positionalities, Decolonial Coalitions

Alia Duchatellier, Ömür Guven-Kirli, Rahael Matthews, Sara Merzenich



This workshop occurs as a continuation of a self-reflection on our positions as non-Palestinian students in a Western university that is complicit in the Zionist project and the genocide over Gaza. As students of Cultural Analysis, we feel implied to work against the university through utilizing academic spaces, but we also feel conflicted to interact with pro-Palestinianism in the same Western academia that implied in the power dynamics and inflicts epistemological violence over Palestinians.

This workshop is by no means offers a solution to contemporary white supremacist and Zionist impositions of Western academia but invite similar-oriented students and scholars of decolonization and liberation to engage, introduce and support various decolonial practices of listening while departing from the Western logical restrictions through a reimagination of our digitally constructed witness position. The space we aim to create orients around the awareness of the dangers of extraction, normalization, and epistemic violence that our academic position in Western infrastructures of knowledge possesses. Thus, we are not presenting a change in perception but an attempt in solidarity through positioned task of listening.

This workshop attempts a move from anti-zionism to pro-Palestinianism in the scope of similarly embedded students of decolonization that wishes to delink from the Western academic tools of epistemic violence that reduces pro-Palestinianism to resistance against Zionism and instead, is in the search of nourishing and sustaining a decolonial coalition.

During our workshop, participants are invited to visit four research stations, namely Recipes, Poetry, Pictures and Activism(s). The research stations offer different materials we have been in engagement while presenting reflections and epistemological tools to understand the geopolitical location of knowledge, its acquisition with surrounding environment and the implications of knowledge. The stations intentionally focus on solidarity areas where colonial power dynamics risks turning acts of solidarity into white saviourist violence and erasure.

Participants are encouraged to bring sources and knowledges that they have been in interaction as interconnections are welcomed all throughout the workshop.

Facilitators

Alia Duchatellier - Research Station *Recipes*

Ömür Guven-Kirli - Research Station *Activism(s)*

Rahael Matthews - Research Station *Poetry*

Sara Merzenich - Research Station *Photography*

Workshop: What does the fossil fuel industry want from universities? Finding clues for corporate capture in internal documents and communications.

Aaron Pereira (Solid Sustainability Research)

The fossil fuel industry (FFI) is interwoven with academia – FFI can influence the direction of research and even outcomes, e.g. steering it towards less disruptive rather than more effective climate solutions, or playing down the harm of fossil gas. At the same time, associating with the prestige and neutrality of a university legitimises the FFI. They are close to students and policymakers, for whom it is difficult to be critical: either due to an imbalance of information input, or because funding is tied to suppressing criticism (sometimes in a legally binding way).

The Mapping Fossil Ties coalition – a coalition of students, academics and independent researchers – has been receiving documents these past months from freedom of information requests we sent to Dutch universities a year ago. Recently, an investigation by the US government also uncovered internal documents from fossil fuel companies, some relating to their work with universities. We have been looking through these documents together, asking ourselves: what precisely is the strategy of various actors in the FFI and its enablers? In what ways does corporate capture of universities manifest? What narratives are promoted via these collaborations and who is

promoting them? And importantly: what counter-narratives are there, and how can they find footing? How can researchers and students insist on, and get, (academic) freedom from the FFI?

In this workshop, we invite you to dive into the internal documents and communication between the FFI and universities, either in small groups or individually, to look for answers to these questions. We will then come together to discuss our findings and build a picture of the narratives the fossil fuel industry promotes in their collaboration with academia, how they do it, and what options there are to push back and fight for (academic) freedom.

With the diverse backgrounds and academic lines of inquiry represented at this conference, we hope to gain insights into how to interpret our trove of documents and information, and how to put this knowledge to use.

Aaron Pereira is half of Solid Sustainability Research: a team of two who quit their jobs in sustainable finance and space robotics to do action-oriented research around greenwashing, climate justice and migration. We provide insight into obstructors of the transition to a low-carbon and equitable society, always firmly based on the facts. As part of the Mapping Fossil Ties coalition we investigate, document and analyse ties between Dutch academia and the fossil fuel industry, see: www.mappingfossilties.org . A summary of all our work can be found on www.solid-sustainability.org/our-work

Seminar: Observations from a Floating City: On Xi Xi and Yam Gong

Dr. Dorothy Tse (Associate Professor, HKBU)

Mr. James Shea (Associate Professor, HKBU)

Drawing on their recent practice-based research, Dr. Dorothy Tse and Mr. James Shea (HKBU) will deliver a joint seminar on two prominent Hong Kong writers, Xi Xi (1937-2022) and Yam Gong (1949-), in relation to historical changes in Hong Kong. Texts for discussion include Xi Xi's fictional works, such as her novel *Merry Building* and short story "Marvels of a Floating City," and Yam Gong's poetry from *Moving a Stone: Selected Poems of Yam Gong* (Zephyr Press, 2022). Known for her engagement with world literature and playful writing style that encompasses "eclectic references to literature, cinema, art, architecture and fairy tales," (*New York Times*), Xi Xi is the only Hong Kong author to win the biennial Newman Prize for Chinese Literature. Similarly, the contemporary poet Yam Gong is highly regarded for his allusive wordplay, including references to American folk songs, Danish fairy tales, classical Chinese poetry, German theater, Greek mythology, French opera, and South American fiction. This seminar will focus on the writers' shared interest in grassroots experiences and critical moments in Hong Kong history through the prisms of experimental language and unorthodox perspectives on everyday life.

With attention to the authors' perspectival shifts, the seminar will explore how Xi Xi and Yam Gong's works can offer alternative ways of seeing Hong Kong from the margins that remain relevant today.

Dorothy Tse is the author of the novel *Owlish* and several short story collections. She has received the Hong Kong Book Prize, Hong Kong Biennial Award for Chinese Literature, and Taiwan's Unitas New Fiction Writers' Award. Translated by Natascha Bruce, *Owlish* was a finalist for the 2023 National Book Critics Circle Gregg Barrios Book in Translation Prize. Tse is co-translator of *Moving a Stone: Selected Poems of Yam Gong* and co-founder of the literary journal *Fleurs des Lettres*.

James Shea is the author of two poetry collections, *The Lost Novel* and *Star in the Eye*, and co-translator of *Moving a Stone: Selected Poems of Yam Gong*. He is co-editor of *The Routledge Global Haiku Reader* and the translator of *Applause for a Cloud*, a forthcoming book of Japanese poetry by Sayumi Kamakura. He is also a recipient of grants from the Fulbright U.S. Scholar Program, Hong Kong Arts Development Council, and National Endowment for the Arts.

Duration: 60 minutes: 45 minutes plus 15 minutes of Q&A

Film Screenings

Film Screening I: Spectres Beyond The Past

Wounds and Venom I Carry as I'm Running
Timoteus Anggawan Kusno

This moving image, a work in progress, delves into the colonial afterlives through an exploration of tradition involving dance, spirits, and horses made of bamboo. It transports us to a sugar factory that once served colonial interests, where wealth and prosperity were gained after the near-bankruptcy resulting from the prolonged war in Java. Here, the narrative unfolds around the portrait frames of the Dutch East Indies governor-general. Poetically, the film explores the afterlives of these frames, twisted and juxtaposed with scattered memory, through artistic interventions at the Rijksmuseum.

Timoteus Anggawan Kusno is an Indonesian visual artist and filmmaker. In his works, he moves and stretches across the boundaries of fiction, history, imagination, and memory. Kusno's projects have been presented at the Rijksmuseum Amsterdam, the National Museum of Modern and Contemporary Art Seoul, Centre for Contemporary Arts Brussels, MoCA Taipei, the Mumbai City Museum, and Kunstmuseum Bonn, among others.

March 8, 2020: A Memoir
Aylin Kuryel & Fırat Yücel, Image Acts collective

We are on Taksim Square watching the aftermath of the last mass demonstration in the city, right before the COVID-19 pandemic. Two voices reflect on what they see on the screen. A child playing with a red balloon, youngsters dancing on the street, people taking photos, Marina Abramovic's first exhibition in Istanbul… As the narrative unfolds, images take new meanings: These are screen recordings of Istanbul municipalities' 7/24 live and open-access 'Touristic Cameras' taken on the 8th of March Women's Day 2020.

March 8, 2020: A Memoir is a multi-voiced desktop documentary that chronicles the Feminist Night March in Istanbul by using images captured by the touristic/surveillance cameras installed in the city. It explores surveillance not in terms of personal rights, or private data protection, but in terms of collective rights. The state and corporations do not only surveille our private data, they also monitor the movements of the masses, in order to prevent people from coming together to protest. In this film, we repurpose images of surveillance as alternative forms of archive to tell our own story, the story of the Feminist Night March, thereby turning surveillance into sousveillance; watching from below, in this case, from our laptop's monitor. The film suggests that by using desktop documentary and digital activism strategies we can write our own histories from below, with footage that is supposedly state-owned.

Aylin Kuryel is an Assistant Professor at the Literary and Cultural Analysis department at the University of Amsterdam. Her research areas are nationalism, image politics, aesthetics/resistance, and politics of emotions. She is the co-editor of *Utanca Bakmak* (Looking at Shame, Cogito, 2023), *Essays on Boredom* (Sıkıntı Üzerine Denemeler, 2020, Iletisim Press), *Being Jewish in Turkey: A Dictionary of Experiences* (Türkiye'de Yahudi Olmak: Bir Deneyim Sözlüğü, Iletisim Press, 2017), *Resistance and Aesthetics in the Age of Global Uprisings* (Küresel Ayaklanmalar Çağında Direniş ve Estetik, Iletisim Press, 2015), and *Cultural Activism: Practices, Dilemmas and Possibilities* (Rodopi, 2010). She is part of the Image Acts Collective and makes documentaries. Among her documentaries are *Translating Ulysses* (2023), *A Defense* (2021), *CemileSezgin* (2020), *The Balcony and Our Dreams* (2020), *Heads and Tails* (2018), *Welcome Lenin* (2016).

An Asian Ghost Story
Bo Wang

This work is about haunting memories of Asia's late 20th-century modernization. The story departs from a 1965 United States embargo on the hair trade, known as the "Communist Hair Ban". Yet, in every wig resides a ghost from the imperial past.

Wigs were vital for the rise of the Asian economy in the post-war era. In the heyday of the 1960s, it was the number four export in Hong Kong's export-orientated industrialization. Between Mao's China - the largest source of hair supplies, and the insatiable Western market, Hong Kong functioned as the gateway. In 1965, U.S. Treasury Department imposed an embargo on "Asiatic hair", to cut off foreign currency to Communist China in the hair trade. The highly racialized category of "Asiatic hair" was later revised as "communist hair", to enable the wig industry to develop in U.S. allies including mainly South Korea and Japan, which led to a significant reconfiguration of light industry in East Asia. Departing from the moment of the communist hair ban, through stories of movement, diaspora and migration, this project examines the role of Hong Kong as a transient space that mediates and sanitizes the connection between different worlds, and the relationship between U.S. Imperialism and East Asia order in the Cold War era.

Bo Wang is an artist, filmmaker, and researcher based in Amsterdam. His works have been exhibited internationally, including at the Guggenheim Museum, MoMA, IFFR, CPH:DOX, Visions du Réel, Open City Documentary Festival, Courtisane, Sesc_VideoBrasil Eye Filmmuseum, Sonic Acts, Sharjah Film Platform, among others. He is a recipient of major international awards, including New:Vision at CPH:DOX, Golden Dove at DOKLeipzig, O.F.F. Prize at Sesc_Videobrasil, Best Doc Short at Sharjah Film Platform, etc. He is a PhD candidate at ASCA, University of Amsterdam.

Film Screening II: The Collectors

Les Collectionneurs
Sarra El Abed

Sarra El Abed's 2022 documentary Les Collectionneurs (52 min) follows Disco Arabesquo & Habibi Funk, two DJs known for their dance playlists and parties, as they travel around Egypt in search of new sounds from the 1970s to the 1990s that are little-known to the general public. Through their quest, we discover the vinyl and cassette shops of Cairo and Alexandria and become aware of the importance of this music for today's Arab culture.

After the screening of the documentary, Moataz Rageb/Disco Arabesquo and director Sarra El Abed (online) will be present for a Q&A. The evening will close with a DJ set by Disco Arabesquo (also known for his sold-out 'Arab Nostalgia' club nights at Paradiso) who will use his collection of vintage cassettes.

Sarra El Abed is a Tunisian filmmaker based in Canada, who switches between fiction and documentary. Her work focuses on the banality of daily life. She produced the documentary Les Collectionneurs under the tutellage of Radio-Canada, which had awarded her the grand prize at the Rencontres Internationales du Documentaire de Montréal (RIDM) for her previous short Y'a pas d'heure pour les femmes. In Les Collectionneurs, El Abed showcases her passion for music.

Moataz Rageb is an Amsterdam-based Egyptian DJ and vinyl and cassette collector. He travels to countries in North Africa and the Middle East to find records, especially cassettes from the late seventies. His work revives interest for vintage Arab music, by organizing parties where he plays DJ sets under the name of DJ Disco Arabesquo.

Documenting Audibilities is a film series organized by Emily Clark, Luc Marraffa, Layan Nijem, and Otto Stuparitz, all members of the musicology department of the University of Amsterdam. The series screens films which trace sonic acts and interrogate the inscription of sound onto other mediums. This co-organized event serves as a grand finale to the 2023-2024 year of programming.



Exhibition

La Visite Collective

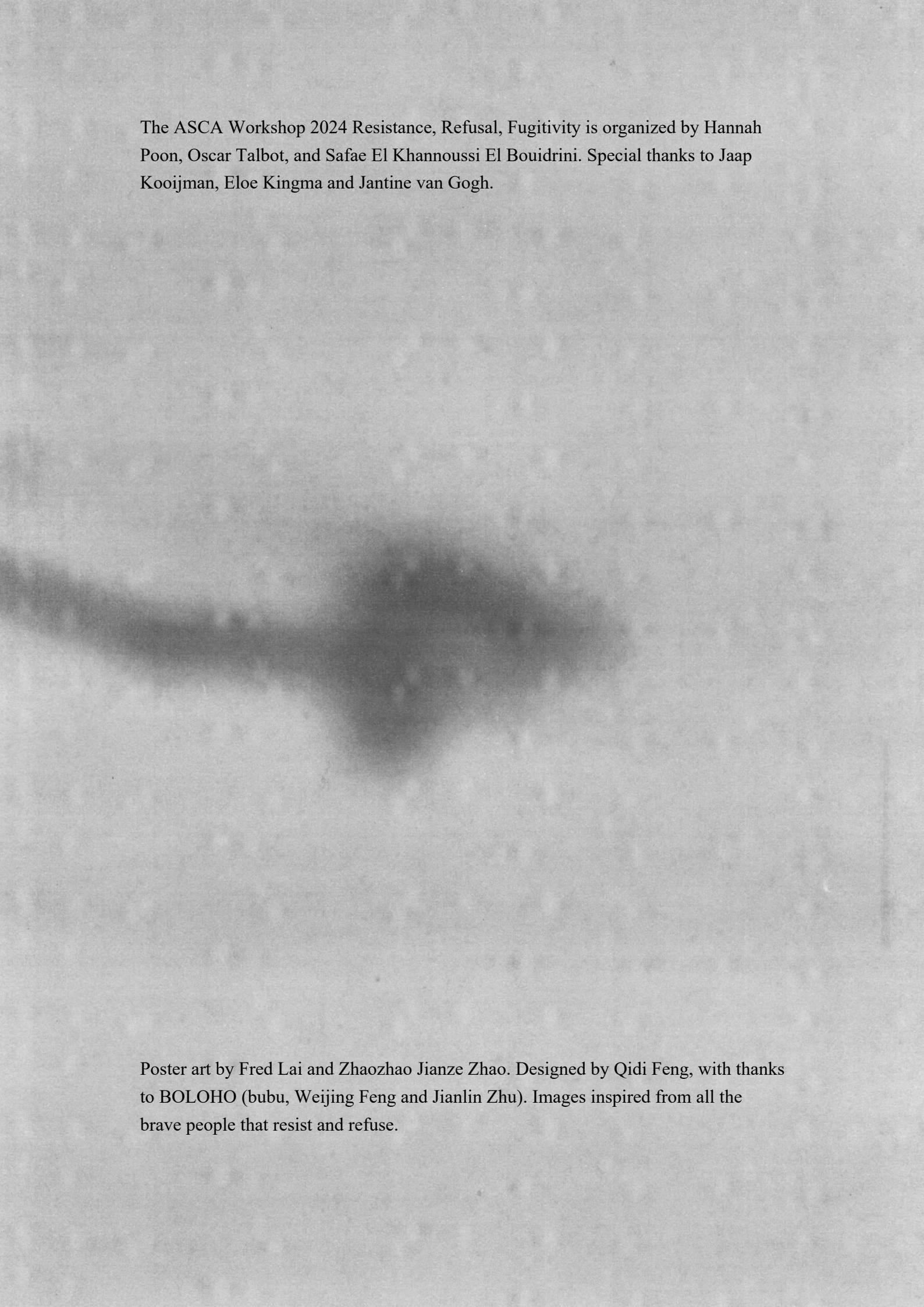
To discuss hormonal contraception is to face inevitable tensions. Contraception allows for important freedom and self-determination, yet can cause intense psychological and physical pain. This paradox pushes users to be silent and grateful while in this pain. And while it is lauded as a milestone in women's reproductive rights, it has for decades also been utilised for racist and eugenist ends.

Possible, Persistent, Common, Severe is the name of the multidisciplinary project by La Visite Collective exploring the (side) effects of hormonal contraceptives and the lived experiences around them. These effects can include depression, anxiety, migraines, nausea, prolonged vaginal bleeding, and even breast cancer. They are often under-discussed by users and underplayed by healthcare professionals. The purpose of the project is to generate open and nuanced discussion of these experiences and put into question how 'side' these effects really are, as well as how their descriptors, possible, persistent, common, and severe, translate into lived experiences. The project aims to do this via creating an archive of interviews with those who have taken or are taking hormonal contraceptives, making research and writings about the topic more accessible, and eventually developing a theatre performance.

For the ASCA workshop, we present several key elements of our work so far. Visitors can listen to a sample of the interviews collected (and anonymised) and are invited to record their own experiences, thoughts, feelings, and reflections on the topic. We also make available key research on the topic of contraceptives–medical, sociological, historical and cultural–for visitors to read and take away free of charge. We believe everyone deserves access to information regarding their own bodies and healthcare choices, as well as the chance to have their voice heard on such topics.

La Visite Collective comprises Lynn Gommes and Oriana Rose, two graduates of the Comparative Cultural Analysis MA and RMA at the UvA respectively. Lynn works in theatre and researches the potential of the performing body moving between stage, public space, and the intimate sphere. She writes and creates performances herself, and has started to accompany emerging performers as a dramaturg. Oriana has been researching cultural narratives surrounding contraception since 2020 and *as i fall apart,* her autotheoretical book on this topic, was published in 2022; translates academic theory on this topic into everyday understandable language. She works as a project assistant, editor and copywriter for artists and institutions.

The ASCA Workshop 2024 Resistance, Refusal, Fugitivity is organized by Hannah Poon, Oscar Talbot, and Safae El Khannoussi El Bouidrini. Special thanks to Jaap Kooijman, Eloe Kingma and Jantine van Gogh.



Poster art by Fred Lai and Zhaozhao Jianze Zhao. Designed by Qidi Feng, with thanks to BOLOHO (bubu, Weijing Feng and Jianlin Zhu). Images inspired from all the brave people that resist and refuse.