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You can find the stream program in the middle of the booklet

WELCOME TO THE INTERNATIONAL ASCA WORKSHOP

POLITICS OF ATTACHMENT

Hosted by the Amsterdam school for Cultural Analysis at the University of Amsterdam, the annual ASCA Workshop brings together scholars, artists and activists from around the world to discuss a common theme. This year's topics followed from the conversations held at the past year's ASCA PhD Theory Seminar.

Our aim for the workshop is to put collaboration and conversation at the center of proceedings: we have asked participants to submit their papers before the workshop, to leave most time open for discussing concepts, objects, and methods over the course of three days, in three different panel streams. Speakers are therefore asked to provide a summary of their argument and then respond to the papers of their fellow panelists. In this way, the emphasis is less on individual presentations and more on sharing ideas that are related to this year's theme.

Each stream consists of six panels and we encourage everyone to stay in the assigned group throughout the workshop: this encourages a sustained discussion and community building. Every stream's final panel is reserved for a closing discussion between all participants, as a means of conclusion and continuation of our conversations.

We are looking forward to a lot of unexpected thoughts, new affiliations and future projects!

On behalf of the organising committee,

Mikki Stelder and Thijs Witty

Acknowledgements

We would like to thank **Eloe Kingma** and **Jantine van Gogh** for administrative support, encouragement, and organisational guidance.

Mireille Rosello for encouraging us to organise this workshop and for hosting the PhD Theory Seminar at ASCA, together with **Sudeep Dasgupta.**

We thank **Selçuk Balamir** and **Malcolm Kratz** for their beautiful design of the program cover and poster.

Additional thanks to all of the **panel chairs** for their time and effort.

We thank **you** for joining us the next three days!

CONFERENCE LOCATION

All events will take place at the **University Theater** at the University of Amsterdam

University Theater

Nieuwe Doelenstraat 16

Amsterdam

LOCATION PANELS

Decolonising Knowledge: All panels will take place in room **101A**

Ecologies of Practice: All panels will take place in the **Theater**

Emergent Genres: All panels will take place in room **101**

LUNCH

All speakers and chairs are invited on all conference days to join us for **lunch** provided by:

Gember Voku & Catering:

Gember Voku & Catering is a queer cooking collective. Traditionally, we've cooked vegan food in autonomous, social spaces here in Amsterdam. But we've got a big vision. We think eating food that's good for our bodies and good for the planet is a political act. We hope to create safe spaces where people can care for each other and speak out about everyday politics while they eat homemade vegan food.

We're delighted to join forces with the University of Amsterdam and ASCA this month to cater their conference "Politics of Attachment." We'll provide delicious vegan lunch boxes (brain food) for all of the participants and organisers. If you have any allergies please contact the conference organisers.

CONFERENCE PARTY

Vondelbunker:

The conference party will take place at the Vondelbunker, hidden in the middle of the Vondelpark in the heart of the city. The space is run by Schijnheilig. Schijnheilig is an itinerant collective concerned with inhabiting unused spaces and property in the city and to transform them into creative, accessible, non-commercial, free-of-charge meeting points for art, poetry, lectures, festivals and everything between and beyond those.

Location Vondelbunker:

If you walk into Vondelpark from the main entrance on the side of the Leidse Plein, you continue on the main road until you face a large bridge going over the park called Vondelbrug.

Do not go under the bridge. You will find the Vondelbunker. Entrance on your right hand side. The entrance to the bunker is situated in the bridge itself.



FULL PROGRAM OF EVENTS

WEDNESDAY 25 MARCH:

8:45 – 09:30	**REGISTRATION & COFFEE**
09:30 – 10:00	**OPENING ADDRESS**
	Introduction by Mireille Rosello, Mikki Stelder, and Thijs Witty
10:00 - 11:30	**FILM SCREENING – RENEE GREEN**
	Endless Dreams and Water Between
11:30 – 12:00	*COFFEE BREAK*
12:00 – 14:00	**PANEL 1**
	The sessions are all held in the building of the University Theater
14:00 – 15:00	**LUNCH**
15:00– 17:00	**PANEL 2**
	The sessions are all held in the building of the University Theater
17:00 – 17:15	*COFFEE BREAK*
17:15 – 19:15	**KEYNOTE LECTURE – GLORIA WEKKER**
	The Politics of Innocence: Decolonising Toxic Knowledge Attachments in Contemporary Dutch Society
	Introduction by Mikki Stelder

THURSDAY 26 MARCH:

09:00 – 09:30 **COFFEE**

09:30 – 11:30 **PANEL 3**

The sessions are all held in the building of the University Theater

11:30 – 12:00 *COFFEE BREAK*

12:00 – 14:00 **KEYNOTE LECTURE – ALANNA LOCKWARD**

Spiritual Revolutions: On Afropean Decoloniality and the 'Secularity' of the Arts

Introduction by Mikki Stelder

14:00 – 15:00 **LUNCH**

15:00 – 17:00 **PANEL 4**

The sessions are all held in the building of the University Theater

17:00 – 17:30 *COFFEE BREAK*

17:45 – 19:15 **FILM SCREENING + DISCUSSION – DEAN SPADE**

Pinkwashing Exposed: Seattle Fights Back!

FRIDAY 27 MARCH:

09:00 – 09:30 **COFFEE**

09:30 – 11:30 **PANEL 5**

The sessions are all held in the building of the University Theater

11:30 – 12:00 *COFFEE BREAK*

12:00 – 14:00 **KEYNOTE LECTURE – GRADA KILOMBA**

Tongues without Shame

Introduction by Thijs Witty

14:00 – 15:00 **LUNCH**

15:00 – 16:00 **PANEL 6**

The sessions are all held in the building of the University Theater

16:00 – 16:15 *COFFEE BREAK*

16:15 – 17:45 **CLOSING DISCUSSION AND GOODBYES**

Moderated by Murat Aydemir

Closing of workshop by Esther Peeren

21:00 – LATE **CLOSING PARTY –** VONDELBUNKER

INVITED SPEAKERS

GLORIA WEKKER



Gloria Wekker is emeritus Professor in Gender Studies, Faculty of the Humanities, Utrecht University, the Netherlands. A social and cultural anthropologist (MA, University of Amsterdam 1981, PhD, UCLA 1992), she specialises in Gender Studies, Sexuality Studies, African-American Studies and Caribbean Studies.

She wrote *The Politics of Passion; Women´s sexual Culture in the Afro-Surinamese Diaspora* (Columbia University Press, 2006), for which she won the Ruth Benedict Prize of American Anthropological Association in 2007. Her next book is entitled *White Innocence; Paradoxes of Colonialism and Race The Dutch cultural Archive and Race*, which will be published in 2015 by Duke University Press. Her research themes are: constructions of sexual subjectivity in the Black Diaspora; gendered and racialised knowledge systems in the Dutch academy and society; and the history of the Black, migrant and refugee women's movement in the Netherlands.

Wekker is co-chair of the scientific council of NinSee, the institute that studies the Dutch slavery past and present; is on the board of several international journals in the fields of Gender Studies, Gay/ Lesbian and Queer Studies and Critical Race Studies. She served as an advisor to the Dutch government in the fields of ethnic minority policy, health issues and women's emancipation policy. She was a co-founder of the Black lesbian group Sister Outsider in Amsterdam (1984- 1987) and she is a poet and activist.

The Politics of Innocence: Decolonizing Toxic Knowledge Attachments in Contemporary Dutch Society.

In my presentation, I will be centrally engaging with a dominant knowledge attachment, when issues of race, ethnicity and religion are concerned in contemporary Dutch society: the politics of innocence. Central to this technology of world- and self-making is a conglomer-

ate of ideas, practices and affects, a set of notions in which we, the Dutch, are assigned an extraordinary, exceptional position in the world, when it comes to dealing with the Other. Partly inspired historically by religious ideas, partly by secular notions of various kinds, four hundred years of colonial rule can be effaced and neutralised by this technology of attachment, as if it would not have left any traces. I will be exploring the nature of this politics of innocence and how it is operative in various domains of society.



ALANNA LOCKWARD

Alanna Lockward is a Berlin based Dominican author and independent curator. She is the founding director of *Art Labour Archives*, an exceptional platform centered on theory, political activism and art. Her interests are Caribbean marronage discursive and mystical legacies in time-based practices, critical race theory, decolonial aesthetics/aesthesis, Black feminism and womanist ethics. Lockward is the author of *Apremio: apuntes sobre el pensamiento y la creación contemporánea desde el Caribe* (Cendeac, 2006), a collection of essays, the short novel *Marassá y la Nada* (Santuario 2013) and *Un Haití Dominicano. Tatuajes fantasmas y narrativas bilaterales (1994-2014)*, a compilation of her investigative work on the history and current challenges between both island-nations (Santuario 2014).

She was cultural editor of *Listín Diario*, research journalist of *Rumbo magazine* and columnist of the *Miami Herald* and is currently a columnist of *Acento.com.do*. Her essays and reviews have been widely published internationally by *Afrikadaa, Atlántica, ARTECONTEXTO, Arte X Excelencias, Art Nexus, Caribbean InTransit and Savvy Journal*. In 2014 she was the guest columnist of *Camera Austria*.

At the *Museo de Arte Moderno* (Santo Domingo) Lockward was appointed Director of International Affairs (1988) and was designated as Selection Jury of the XX *Bienal Nacional de Artes Visuales* (1996) and as Award Jury in its 26 edition (2011).

She has been a guest lecturer at the Humboldt Universität zu Berlin, the Decolonial Summer School Middelburg, the University of Warwick, Dutch Art Institute and Goldsmiths University of London and has been a panelist at the

University of Kwa-Zulu Natal (South Africa) and Duke, Columbia and Princeton Universities in the US. She is academic advisor of Transart Institute and is associated scholar of Young Scholars Network Black Diaspora and Germany. She has conceptualised and curated the groundbreaking trans-disciplinary meeting BE.BOP. BLACK EUROPE BODY POLITICS (2012-2014) @ Ballhaus Naunynstrasse.

Alanna Lockward has been awarded by the Allianz Cultural Foundation, the Danish Arts Council and the Nordic Council of Ministers. Her first documentary project on Black Liberation Theology and the transnational history of the African Methodist Episcopal Church (AME) received the production prize FONPROCINE 2013.

Spiritual Revolutions: On Afropean Decoloniality and the 'Secularity' of the Arts

A Vodoun ceremony heralded the beginning of the end of Europe's savage capitalist enterprise in the Caribbean and elsewhere. According to Laurent Dubois we are all descendants of the Haitian Revolution and therefore accountable to its ancestry. In my presentation I will discuss how the liberation Pan-Africanist legacies of the maroon leaders that created the first Black Republic is present in some Afropean Decolonial Aesthetics practitioners, such as Teresa María Díaz Nerio, Jeannette Ehlers, Quinsy Gario and Patricia Kaersenhout, as well as in other US-based Caribbean Diaspora artists. Apart from the paradigmatic work of Renée Cox honoring the legacy of Queen Nanny of the Maroons, there is as well the radical legacy of Ana Mendieta who combined in her work the basic premises of maroon life, namely a permanent dialogue with nature and its spirits. Also Nicolás Dumit Estévez and Charo Oquet, for example, bring together the legacies of marronage consistently contributing to dismantle one of the most successful fallacies of modernity: the so-called 'secularity' of the arts.

GRADA KILOMBA

Grada Kilomba is a writer, scholar, and interdisciplinary artist. Her work draws on gender, race, trauma, memory, and post-colonialism combining the academic and artistic languages in a variety of formats, from print publications to staged readings and performance. She is the author of *Plantation Memories*, a compilation of episodes of everyday racism written in the form of short psychoanalytical stories; and co-editor of *Mythen, Masken und Subjekte*, an anthology on Critical Whiteness. She has published, directed, and lectured internationally and last was a Guest Professor for Gender Studies and Postcolonial studies, at the Humboldt University - Berlin. Currently, she is developing a series of projects on 'Decolonizing Knowledge'.

With origins in the West African Islands São Tomé e Príncipe, she was born in Lisbon where she studied clinical psychology and psychoanalysis. There she

worked in the field of psychiatry with 'war survivors' from Angola and Mozambique and developed several projects in the fields of memory and trauma.

Early on she started publishing her literary work in the form of essays, prose and poetry. Her publications have been described as a combination of academic writing and lyrical narrative, approaching remembered stories of slavery, colonialism and everyday racism.



Grada Kilomba has been working in several theater projects, as well as in the writing and direction of staged readings based in London, Oslo, and Berlin. She has worked on the literary adaptation (with playwright Amy Evans) and in the artistic direction of Nuruddin Farah's literary piece *Yesterday, Tomorrow* (2010/ 2011), staged at the Haus der Kulturen der Welt, in Berlin, and at the *Mela – International Performing Festival*, in Oslo. Loss, Borders and Politics are at the very center of this piece, as well as the biographical narratives of people who, due to political instability in Post-colonial Somalia see themselves forced to flee their homes, cross borders and become asylum seekers.

She has developed: "IN YOUR SOUL – Postcolonial Theory and Performance"©, a workshop using Psychoanalytical Elements, Movement and the Theater of the Oppressed to approach Racism, Empowerment, and Critical Whiteness.

She holds a distinguished Doctorate from the Freie Universität – Berlin (*summa cum laude)*.

Tongues Without Shame

Marginalised subjects, their experiences, discourses and theorisations have been systematically placed outside the academic body. Such a fact reveals not only the inadequacy of dominant scholarship in relating to post-colonial realities, but also that science is not an apolitical study of truth, but rather the result of unequal power relations - which defines what counts as true and in whom to believe.

In this experimental lecture we will explore alternative knowledge production, and forms of decolonizing knowledge, bringing to voice the tongues that 'have been kept quiet as secrets'.

FILM PROGRAM

Endless Dreams and Water Between – Renee Green
(Wed. 25 March 10:00-11:30)

Endless Dreams and Water Between (2009) portrays four characters who sustain an epistolary correspondence with each other. In these letters, 'planetary thoughts' are interwoven with the physical locations the authors inhabit, visual and aural characters in themselves: the island of Manhattan, the island of Majorca, in Spain, and the islands and peninsula that form the San Francisco Bay Area. The characters' reflections and dreams enact what could be described as an archipelagic mind, linking worlds, time, and space.

The film was originally screened as a video installation, commissioned by the National Maritime Musem (US).





Professor Renée Green is the Director of the MIT Program in Art, Culture and Technology.

Green is an artist, filmmaker and writer. Via films, essays and writings, installations, digital media, architecture, sound-related works, film series and events her work engages with investigations into circuits of relation and exchange over time, the gaps and shifts in what survives in public and private memories as well as what has been imagined and invented. She also focuses on the effects of a changing transcultural sphere on what can now be made and thought.

Her exhibitions, videos and films have been seen throughout the world in museums, biennales and festivals.

Ongoing Becomings, a survey exhibition of 20 years of her work was organised in 2009 by the Musée Cantonal des Beaux-Arts, Lausanne; in 2010, *Endless Dreams and Time-Based Streams*, a survey exhibition highlighting her time-based work was produced in the Yerba Buena Center for the Arts, San Francisco. In 2008, *Le rêve de l'artiste et du spectateur*, a retrospective of Green's films took place at the Jeu de Paume, in Paris.

Other selected solo exhibitions venues include the National Maritime Museum, Greenwich; Portikus, Frankfurt; Centro Cultural de Bélem, Lisbon; Fundació Antoni Tàpies, Barcelona; Contemporary Arts Center, Cincinnati; Vienna Secession; Stichting de Appel, Amsterdam & the Museum of Contemporary Art, Los Angeles.

Green's work has been included

in many group exhibitions; selected venues include Centro Galego de Arte Contemporánea, Santiago de Compostela, Spain; Künstlerhaus, Halle für Kunst und Medien (KM–) in Graz, Austria; Museum Ludwig, Cologne; MACBA, Barcelona; Centre Georges Pompidou, Paris; Institute of Contemporary Art, London; Museum of Contemporary Art, Chicago; UCLA Hammer Museum, Los Angeles; International Center of Photography, New York & Louisiana Museum of Art, Copenhagen; her work has also been presented at the Whitney, Venice, Johannesburg, Kwangju, Berlin, Sevilla, Manifesta & Istanbul Biennials, as well as in Documenta 11.

In spring 2014, she completed one phase of her ongoing Cinematic Migrations project, a two-year collaboration with John Akomfrah, OBE, and Lina Gopaul of Smoking Dogs Films, with a symposium.

Her books include:

Endless Dreams and Time-Based Streams (2010)

Ongoing Becomings (2009)

Negotiations in the Contact Zone (2003)

Between and Including (2001)

Shadows and Signals (2000)

Artist/Author: Contemporary Artists' Books

Certain Miscellanies: Some Documents (1996)

After the Ten Thousand Things (1994)

Camino Road (1994)

World Tour (1993)

Green has published essays and fictions in *Transition*, *October*, *Frieze*, *Texte zur Kunst*, *Spex*, *Multitudes*, *Sarai Reader*, and *Collapse*, among other magazines and journals. Her essays, as well as essays about her work, have also appeared in an assortment of international cultural and scholarly books.

Green has been a Professor at the Academy of Fine Arts in Vienna

(1997-2002); a Distinguished Artist/Professor at the University of California Santa Barbara (2003-2005), and Dean of Graduate Studies and Professor at the San Francisco Art Institute (2005-2011). She is also a guest faculty at the Maumaus School of Visual Arts in Lisbon since 2000, as well as of the Independent Study Program at the Whitney Museum of Art since 1991, where she was Director of its Studio program in 1996-1997.

Pinkwashing Exposed: Seattle Fights Back! – Dean Spade

(Thursday 26 March 17:45 – 19:15)

"Pinkwashing" is a term activists have coined for when countries engaged in terrible human rights violations promote themselves as "gay friendly" to improve their public image. Israel is the country most famous for this strategy, having initiated it as part of a rebranding campaign has been engaged in for the last decade. In 2012, activists in the Pacific Northwestern region of the US responded to an Israeli Consulate-funded pinkwashing tour featuring Israeli gay and lesbian activists that was coming to the region. Local queer Palestine solidarity activists exposed the "Rainbow Generations" tour as pro-Israel propaganda and got some of the events, including the tour's centerpiece event hosted by the City of Seattle's LGBT Commission, cancelled. A significant backlash ensued involving the Seattle City Council and Seattle's leading LGBT and HIV organisations. Through the inspiring story of these activists' victory, *Pinkwashing Exposed* explores how pinkwashing works and what local activists are doing to fight back.



Dean Spade is a trans activist, writer and lawyer who lives in Seattle, Washington and teaches at the Seattle University School of Law. He is a founder and member of the Sylvia Rivera Law Project, a law collective that provides free legal help to trans and gender non-conforming people who are low-income and/or people of color and works to build racial and economic justice-centered trans resistance. He is also a co-founder of Queers Against Israeli Apartheid, Seattle.

PARTICIPANT INFORMATION PER STREAM

DECOLONIZING KNOWLEDGE

Panel 1 FROM (IM)PERMIAL BORDERS TO DECOLONIZED ATTACHMENTS

Susan Legêne

A second decolonization that failed

In 2012 the Theatre of the Royal Tropical Institute closed, in 2013, its library was dismantled, whereas after a long process of negotiation and political pressure, the Tropenmuseum was 'safed' by creating a new structure called National Museum of World Cultures. The Royal Tropical Institute seems of no interest for the Ministry of Foreign Affairs anymore, since the change in political priorities in development cooperation; within a few years the institute has become an 'Amsterdam landmark' (as it often has been called) with its localities as its strongest selling point. The member organization (Vereniging) has come to an end, the members are dismissed; the Institute now is a foundation. Other knowledge structures based in the colonial past were put under threat as well, like the book collections of the Vereniging Koninklijk Instituut voor Taal-Land en Volkenkunde (KITLV). Here the members succeeded to find a reasonable alternative for the KNAW option to dismantle this collection as well. (In)famous is the case of the Rotterdam Worldmuseum, pushing to get permission to auction its collections.

The ASCA call challenges me to connect the notion of 'decolonizing knowledge' (an issue the Tropenmuseum and Library committed itself) to notions of attachment and (postcolonial) structures of knowledge formation at this specific moment in Dutch society– post Cold War, post-Srebenica, EU-sceptic, and with, according to Oostindie, a postcolonial bonus spent. I just present the topic here, since I had no time to elaborate it more thoroughly before the deadline, and I have no problem if you decide that this is a premature proposal. People in the Netherlands and abroad know me as an insider, and I hear myself commenting on the developments saying: 'this demise of the KIT library was the second decolonization that failed'. Easily others agree when I say so. But what does it actually mean? I would like to further reflect on the emptiness of policy notions of 'sharing knowledge' and why keeping (or restituting, or selling) objects, collecting books, restoring monuments and buildings, with UNESCO frames with respect to the role of cultures in post-conflict situations as a critical point of reference. Both Mignolo and Ankersmit will offer important support, but also I suppose that Said and Anderson might be revisited.

Susan Legêne, prof. of political history at VU University Amsterdam. Relevant to this proposal is that I worked at the Koninklijk Instituut voor de Tropen between 1985 and 2008, in various roles, covering the whole field with respect to development cooperation (technical assistance) and activities in the Netherlands. I was a member of the Netherlands National Committee for UNESCO between 2005 and 20013 and project leader of the UNESCO project on the role of Culture in post-conflict situations. Besides I am the chair of the Vereniging KITLV. In 2013 I was in radio and TV programmes and in the open and behind the scenes helped to try find solutions for various problems. For more research related info see the website Global History and Heritage in a Post-Colonial World: http://ghhpw.com/ or my personal webpage: http://www.let.vu.nl/en/staff/s.legene

Lieke Hettinga

Queer Necropolitics

This paper examines the biopolitical ramifications of the juridical order that regulates border crossings. First, I ask what kind of subjects become exceptions to the current Dutch asylum regime and how their exceptional status functions. This analysis draws on recent events in migration politics wherein the figure of the child and the queer subject are notably present, and quite divergently from but not unconnected to undocumented migratory subjects. Agamben's theorization of the relationship between the exception and the rule proves insightful in understanding these events as working under the banner of 'homonationalism'. Second, I argue that the politics of border crossings requires a consideration of the spatial specificity of the distribution of life and death. By bringing into conversation Mbembe's concepts of necropolitics and death zones with Agamben's concepts of *homo sacer* and bare life, I propose that the necropolitical targeting of subjects to death is in this case convivial with the condemnation of movement that characterizes bare life. Theoretical insights into the workings of death help to understand the possible connections between on the one hand, the subjects who function as exceptions to the asylum regime and are thus marked with life, and on the other hand, the undocumented subjects marked with bare life. This analysis of the biopolitics of border crossings allows for a 'queer necropolitics' to emerge that is able to attend to the queer dimensions of this regime of life and death.

Lieke Hettinga is currently a research MA student in Cultural Analysis at the University of Amsterdam. Her research areas include queerness, violence, and the tenuous boundaries of life and death.

Marie Beauchamps

Detaching Frenchness: Denaturalization and its Knowledge Politics

It belongs to the common imaginaries to interpret nationality as a set of objective ties linking an individual with a state. Think of filiation, birth, schooling, residency, or military service. Yet, few are the politicians, activists or passers-by who genuinely speak of nationality as a set of objective ties between individuals and a state. Instead, discourses and politics of nationality conceal a strong affective economy, where the circulation and accumulation of emotions shape the surface of a collective body. Emotions become both the means and the end to attach and detach, nationality a politics of attachment and detachment.

Adopting a Foucauldian genealogical approach of research (i.e. aiming to shed light on those discursive points that disrupt and contest dominant narratives), this paper focuses on the politics of denaturalization in France. Studying denaturalization forces one to acknowledge that, despite the French republican universal aspirations, the French politics of nationality rests on a fundamental differentiated understanding of the political subject, where native-born nationals are systematically privileged above new nationals. This raises a number of questions concerning the meaning of Frenchness, of “political community” and of its authoritative force. Who decides, and on which bases, who is worth of political membership and who is not (or no longer)? Furthermore, in the name of which community is authority being enacted when a decree of denaturalization is declared?

This paper deconstructs the notion of national identity as a political process in which the notions of identity and community are being constantly linked, de-linked and redefined. Through the study of denaturalization, nationality appears as what we might call a genre of political recognition, that is, a specific mode of knowledge politics according to which some values of legitimacy become institutionalized while others are suppressed.

Marie Beauchamps is a PhD fellow at the Amsterdam School for Cultural Analysis, University of Amsterdam. Her dissertation project "Paradox of Sovereignty: Denaturalization in the Age of Globalization" draws a genealogy of denaturalization law in France. Through the study of denaturalization, she aims at furthering our understanding of the performative power contained in the institutionary norm of national identity. Based on the analysis of historical cases, her study explores the relationship between law, language and emotions, and discusses the extent to which the hybridity of language translates into an hybridity of the law.

Chandra Frank

Black Feminist Resistance in the Netherlands

The overall objective of my research is to understand, deconstruct and rethink ideas and constructions around citizenship, belonging, sameness and otherness in Netherlands that are deeply rooted in colonial thinking. The focus of my research is on how interlocking forms of oppression have informed and formed resistance of black bodies and bodies of colour. More specifically, my research questions how the resistance of the black feminist movement in the Netherlands is understood. Resistance is not always a visible and public act, but nevertheless bodies that do resist become marked and scrutinized for offering resistance, albeit willfully or unwillingly, to racism, sexism, ableism and other forms of oppression. The narratives of resistance help us understand the position of the black feminist movement in the Netherlands. Specifically for this workshop I am interested in exploring various narratives of resistance and the various ways in which we theorize and practice resistance. In doing so, my aim is to share, explore and question the various modes of resistance that we employ within anti-racist work. At the same time, my aim is to connect my research to the broader thematic to understand resistance and new forms of

resistance within a decolonial framework. The representation of the resisting black body is central to my paper. Here, I also examine the embodiment of resistance and the ways in which we are used to navigate our resistance as resistance is heavily policed by anti-racist structures. Exploring how the body becomes a site where lived experience, tension and coping intersect leads to an understanding of the agency of the excluded. In the Netherlands the agency to offer resistance is tied to ideas about how citizenship and belonging are understood.

Chandra Frank is a first year PhD student at Goldsmiths College in London. Her research is focused around resistance, black feminism, embodiment and racism in the Netherlands. She seeks to supplement earlier work on Dutch racism and gender and at the same time she seeks to add to a non-traditional body of new work that does not overlook the coloniality of Dutch racism. Frank's previous research is focused on cultural heritage, the legacies of slavery and colonialism with regard to African art collections. Her research has been published in the peer-reviewed journal *Third Text Africa*. Decolonizing knowledge always plays an important role in her research. She graduated from the University of Cape Town, where she earned an MPhil degree in African Studies. She teaches Feminist Theory and Activism at the School for International Training (SIT). Frank is also a writer and independent curator at Gerilja Kurating.

Panel 2 FINDING VOICE

Irene Villaescusa Illan

Peripheral visions of modernity in Hispano Filipino travel writing: Paz Mendoza's *Notas de Viaje* (1929)

Decolonizing knowledge, as Ania Loomba alerts us, requires uncovering the roots of 'modern' knowledge systems anchored in colonial practices – an exercise that implies undergoing what Raymond Williams has called the process of 'unlearning'. This is a rather complicated task given the colonization seemingly intrinsic to the academic and scientific world. I will argue that it is by looking at alternative practices emerging from (de)colonized, peripheral contexts, that an alternative, or rather, complementary source of (decolonized?) knowledge can be obtained.

Thinking about complementation rather than substitution or erasure, in this paper I will look at the way in which travel writing from the Hispano Filipino literary tradition, as a border epistemology, has engaged with Oriental and Occidental models of thought in order to construct its position within peripheral and central modernities. Travel writing, as a genre, establishes new chronotopes – adding a dynamic dimension to the locations that Mary Louise Pratt's refers to as 'contact zones'– which, by dislocating their subjects, expose the dependency on others to know one self. The return trip from the periphery to the center – and to other peripheries – in travel accounts demands a rethinking about the new politics of attachment between East/West, Modern/Colonial and Central/Peripheral. Contrary to the hegemonic power relationships that earlier imperial travel writing established, as Pratt's work demonstrates, the Filipino travel writers under discussion were engaged by a desire to contribute to their own nation building by applying the observed cultural practices to the specific characteristics of their own transcultured society.

The travel accounts of Teodoro M. Kalaw (1908) and Maria Paz Mendoza Guazón (1926) offer a new perspective to think about (post)colonial subjectivity, which proves to be both cosmopolitan and local. I will argue that these texts are valuable sources of decolonizing / peripheral knowledge that speak of a culture that devoted itself to look for global answers to its own contemporary questions.

Irene Villaescusa Illan is a PhD Candidate at ASCA working on a project based on modern Filipino literature (1900-1950) written in Spanish. From 2005 until 2014 she has worked as a Spanish Lecturer at the University of Hong Kong and has recently moved to Amsterdam to focus on her PhD. She is also a Research Assistant for the ERC Research Project "From Created in China to Made in China".

Lilith Dornhuber de Bellesiles

Detaching Individuals from Ideology in the Niqab Debate.

Neocolonial powers France, Belgium, and the Netherlands ban women from wearing the *niqab* (face veil) in public, while in some former colonies, Islamic clerics demand that women wear the concealing coverings. In this paper, I analyze how the niqab becomes a mechanism of attachment in the veiling debate between ideologies and the women themselves. In theorizing this claim, I apply the postcolonial studies concept of the 'subaltern' to the work of Fatema Mernissi, a preeminent voice in the debate over whether Islamic women should veil. By channeling repression and discrimination through the niqab, using and blaming the veiled woman for her further suppression, placing women in the private rather than public spheres, and making her passive rather than an active agent, the veiled woman becomes a vessel for other's values: the veil is her attachment to an imposed ideology. Her private, passive, voiceless, concealing opaque space as a vessel becomes a battleground for contentious issues through the symbolic attachment of the niqab. As each side claims the veiled woman, the other side pulls her in the opposite direction, compounding her subalternity and denying her the possibility of detaching herself and her ideologies from the niqab. I argue that neocolonial (e.g. the Netherlands) societies apply this attachment to enact the same 'othering' of women of which they accuse local (e.g. Morocco) societies, using the niqab to attach women to a subordinate and othered subaltern space. This perspective on niqab-wearing women explicates arguments used by and against Mernissi, and will advance the debate by exploring how attaching individuals to ideology through the symbolic veil stultifies both women and ideological debate. Challenging the models of women as vessels and the veil as symbolic, I emphasize women's *de*tachment as fundamental to a resolution.

Lilith Dornhuber de Bellesiles is a PhD student in the Rhetoric Department at the University of California, Berkeley. After graduating from Smith College, Lilith held a Research Fulbright in Germany, then received a graduate diploma in philosophy from the University of St Andrews and MSt in women's studies from the University of Oxford.

Penny Busetto

Borderlands of Meaning - A Question of Voice

Once I find my voice I become a self, an irreplaceable subjectivity. I will no longer be an object, a voiceless other for whom you can speak. I stop being obliged to be who you think I should be, I redefine myself in relation to my own experience. Yet voice exists in dialogue – it is not something I have by myself. It underlies relationship and is what makes relationship possible. If you allow me a voice, if you are willing to hear me, both you and I grow into humanity.

Drawing on the ideas of Mignolo, Spivak, Levinas, Fanon and Rancière, this paper will explore questions of voice and voicelessness through the work of Dr BJF Laubscher, a South African psychiatrist and amateur ethnologist working at the Komani Mental Hospital in Queenstown in the Eastern Cape in the 1930s. Corresponding with chiefs, healers, magistrates and native commissioners, as well as with the families of his patients, and personally travelling many hundreds of miles by car and on foot, Laubscher gathered information about normal patterns of growing up among the amaThembu, about their conceptions of mental disorder, and about the incidence of sexual deviance in the region. The combination of book, correspondence, hospital case files and the 1933 black and white silent film he made of his work provide a case study of how new knowledge and classifications are formed, based on and intertwined with existing paradigms and power struggles. Through the intertextual ruptures between the different forms of expression, they provide a way of reading alternative meanings and unheard voices into the past. Examining the limitations of the Western model and contemporary power relations, they challenge contemporary theoretical debates at the intersection of psychiatry and the discourses of intersubjectivity, race, colonialism and power.

Penny Busetto is a writer and doctoral candidate in the English Department at UCT where she is doing interdisciplinary research into the work of Dr BJF Laubscher, a psychiatrist and amateur ethnologist working at the Komani Mental Hospital in the Eastern Cape in the 1930s. Penny grew up in Cape Town but left South Africa in 1970 at the age of 17 and headed for Italy where she studied, worked and lived for over twenty years. She returned permanently to live in South Africa in 1996. Her debut novel, *The Story of Anna P as Told by Herself,* won the European Union Literary Award in 2013. Her research interests include critical theory, literary studies, archival studies, psychoanalysis and psychiatry. She leads a seminar course entitled *Madness and South African Literature* for third year students in the English Department.

Panel 3 ALTERNATIVE SPACES, CONTENTIOUS ATTACHMENTS

Alejandra Espinosa A.

Ecological Rules vs Extractivism: the Construction of New Aesthetics and Identities in Latin America

The so called “left wing governments” of South America (including Ecuador) are inserted in what has been called *new extractivism*, which is in a general sense, the exploitation of natural resources characterized by a broader State presence. The removal and use of these resources are politically justified in front of public opinion as something necessary for the “progress” and social development of the country/region. The progressive governments use the revenues to finance social plans, most of them oriented

to the poorest sectors of the population. In the case of Ecuador, alongside with the extractive activities, an ecological discourse related with the rights of nature and the importance of biodiversity and culture, are topics established and promoted by the Constitution.

Analyzing two megaprojects promoted in Ecuador using oil revenues, I will discuss how the political discourse, still attached to a colonial legacy, is reconfiguring new identities and interpretations about nature and space. Even if in juridical terms an ecological approach is encouraged, different bodies as institutions, authorities and citizens are unable to transcend the modernity/coloniality symbiosis. As a result, particular aesthetics and identities are emerging from the discourses and practices around oil and mining exploitation: In which extent this cultural production is creating new epistemologies? What are the options to renegotiate and create new attachments? Those are some of the questions that the analysis will try to respond to.

Alejandra Espinosa A. My professional experience has been related to social development, human rights, citizen participation, and planning. I have worked mainly with qualitative and participative methodologies, using instruments and approaches from the areas of popular education, culture and art. As a researcher and independent consultant in NGOs, educational and governmental institutions, I have analyzed the situation of human rights in Curacao, El Salvador and Bolivia and the relation between the State and social movements in Ecuador. As a PhD candidate at ASCA my research is focused on the relation between politics, urban planning and cultural identity in Latin America.

Ellen Feiss

Rights as culture, culture as community, community as attachment: a critique of rights in

We Are Here

Taking *We Are Here*, the undocumented migrant movement in the Netherlands as a case study, this paper considers the social formations that materialize as products of collective claims for cultural rights, specifically, the right to education and to 'cultural participation. These social forms include self-initiated schools, living spaces, choreographies of protest and structures of self-management, and will be analyzed using critical field work as well as through the objects and mechanisms of communication that these forms release. This paper is not interested in assessing the viability of cultural rights in the juridical sense, or in debating them as a tactic on behalf of the stateless, but rather in how *We Are Here* uses the framework of "cultural rights" to create spaces of self-determination, despite, or perhaps as a result of, the impossibility of such rights being granted. It is this paradox that strengthens their immediacy: these are forms of

survival generated through community *attachment* to structurally impossible rights claims. This analysis assesses the limits of contemporary critiques of human rights, such as in the work of Rancière and Badiou, which offer either temporary or infinite, yet necessarily dematerialized, conceptions of emancipation in relation to rights. Rather, this paper seeks to explore the process of struggle in the name of cultural rights as an imaginative project. As blatantly contingent entities, cultural rights expose the boundaries of a universalist regime of 'human rights,' while simultaneously appealing to rights as that which we "cannot not want." Cultural rights have largely been criticized as essentialist and depoliticizing, their rapid proliferation in globalization due to the spread of Euro American rights rhetoric as the dominant legible mode of claims staking in response to the erroneous effects of neoliberal policies. This paper considers the collective and consciously implicated process *in the name of* cultural rights as an affront to the alienating individualism of liberal rights, as a mode of legal circumvention, as an organizing principle and ultimately as a form of decolonial cultural production.

E. C. Feiss is a writer currently based at the Jan van Eyck Academie in Maastricht, NL. Her work has appeared in Open! Afterall and Texte zur Kunst, amongst others. In 2014 – 2015, she will be a course tutor at the School of Missing Studies and the Critical Studies program at the Sandberg Instituut. She holds an MA from the Visual Cultures department, Goldsmiths, University of London.

Simone Kalkman

Participatory Art, Urban Informality and Border Crossing in Rio de Janeiro

Informal neighborhoods, also called slums or squatter settlements, are a crucial issue in cities of the global south. The relation between formal and informal areas is usually based on long traditions of systematic exclusion and marginalization, and still central to how these cities are experienced. Visual artists regularly address this issue of urban inequality, often through the use of participatory and/or community-based processes. Focusing specifically on Rio de Janeiro – a city often imagined as socially and spatially 'divided' between informal *favelas* and formal *asfalto* – this paper will propose a theoretical framework to deal with such practices. To do so, it will build on relevant debates in art theory, looking at how authors such as Claire Bishop, Grant Kester and Miwon Kwon approach the role of individual artists and the combination of aesthetic and sociopolitical meaning in their projects, and urban studies, in which the broader function of (visual) culture in cities is explored, with a specific focus on how this is theorized in relation to inequality and spatial divisions. Central in the approach will be the fact that these projects do not only cross the divisions of formal and informal areas of the city, but also operate simultaneously in local, marginalized communities and the elite, globally oriented art world. Focusing on how these two forms of border crossing are employed and presented, it is argued that art projects occupy a relatively unique position because they are redefining (even if only temporarily) these seemingly absolute social

and spatial boundaries. Despite common pitfalls such as aestheticizing poverty and reproducing existing relations of inequality, which will also be addressed, the paper contends that it is precisely through this conscious process of border crossing that art projects can encourage a rethinking of the inequalities that are embodied in the formal-informal division.

Simone Kalkman is a first year PhD student at ASCA. Her research is about participatory art projects in the favelas of Rio de Janeiro and analyses both the projects' significance for local communities and their position within the global art world. The project builds on research experience in Rio de Janeiro gained during her two masters in Art History and Latin American and Caribbean studies. She previously published a research article in the journal World Art and participated in an international conference at the University of Lisbon.

Milton Patricio Almonacid

The scientific identity attachment

Global social conflicts such as social movements, indigenous peoples' struggles, marginalized people's place in society, youth and the internet, and sexual minorities' fight for equal rights, among others have led to a diverse and prolific production of scientific knowledge regarding their identity processes. The practices and discourse of participants, activists and subjects of research have been analyzed in order to establish a principal description and categorization of their identity process. One example is the categorization of the "back to the roots" movement of young indigenous people and how they must negotiate the racial, discriminatory and exclusive logic of Latin--American modern societies.

From a Western traditional perspective, knowledge production has a privileged and strategic position as a central engine of innovation, transformation, development and value in our current global society. However, from a decolonial perspective, Western knowledgeproduction is one of the principal global institutions that consistently reproduces colonialist, discriminatory and exclusive logics and relationships of the Western global structure.

My proposal seeks to reflect upon the development, contents and consolidation of the current scientific identity process. Is there a scientific identity in social sciences? What are the elements, contents and reasons that are included-- excluded in the construction of this identity? What in scientific identity process explains the articulation and reproduction of exclusion and discrimination in the scientist's knowledge production? What could be detached from the scientific identity in order to inverse the hierarchies and power relationships that its practices produce and reproduce? Could modern society's structure "detach" itself from scientific identity and its production? What anxieties would

our global society face in the case of the disappearance of science, as well as scientific practices and production?

Milton Patricio Almonacid is a History and Social Science secondary teacher. He completed his graduate studies in Politics Science, Philosophy and Psychoanalysis in France, and has also done a Master's degree in Global Studies and Cultural Encounters in Denmark.

Milton is currently a PhD student at the Copenhagen University. His research focuses on decolonial and non--western thinking, specifically, on the Mapuche's perspective and methodologies to understand reality, produce knowledge and deal with Western thinking.

Panel 4 (DE)COLONIAL AESTHETICS

Evelyn Wan

Disgusted! – Postcolonial art and ugly affects under the colonial matrix of power

Contemporary art often invites contemplation after an initial shock reaction. Disgust is one of ways shock may be manifested. This paper focuses on the double effect of disgust as a mode of operation in postcolonial art and elaborates on it through a decolonial perspective.

In performance series *Ceci n'est pas* (Dries Verhoeven, Spring Festival Utrecht 2013, Performing Cities Festival Mülheim, Strasbourg, Basel 2014), the affect of disgust may be observed in audience reactions—from disapproving gazes to screaming girls to mothers who hurriedly pulled their children away. The 2014 Edinburgh Festival hit *Exhibit B – The Human Zoo* (Brett Bailey), recently forced to shut down at the Barbican Centre in London, also incited disgusted reactions from audiences and critics. Both performances make use of presentation styles and travelling features inspired by and reminiscent of the exhibitions of natives during the colonial era. Although *Ceci n'est pas* performatively questions the marginalised status of the person/performer on display (e.g. coloured, transgendered, disabled) and *Exhibit B* confronts racist reactions towards black people past and present, they inevitably do so through a 'colonialist' exoticization of their own performers in a 'freak show' manner, a hierarchy which may be further re-affirmed through a reaction of disgust.

Through Sara Ahmed's *The Cultural Politics of Emotions* (2004), I explore how disgust maintains power relations through policing bodily boundaries, and how theories of disgust have been historically linked with colonial disgust towards the native savage. The repulsion towards the Other establishes the hierarchical relationship of the subject feeling disgusted above the disgusting object. I look into disgust as an ugly affect that exposes the problematic 'colonial matrix of power' (Walter Mignolo) implicated within theorisations of 'disgust'. Can 'disgust' be decolonised, and what would this mean for postcolonial art that attempts to incite critique through the affect?

Evelyn Wan is a PhD Candidate at the Institute for Cultural Analysis at Utrecht University, the Netherlands, under the full support of the R. C. Lee Centenary Scholarship from her hometown, Hong Kong. She holds a research MA in Media & Performance Studies and an MA in Comparative Women's Studies in Culture and Politics from Universiteit Utrecht, and a Bachelor of Social Sciences in Government & Laws from the University of Hong Kong. Her research interests include empiricist methodologies in performance studies, new materialism, and affect theory.

Dwaipayan Chowdhury

The body in/as city : Revisiting the trajectories of border aesthetics in Badal Sarkar's *Michhil*

This paper interrogates the modes of cultural production in the context of the 'post-independence' Indian theatre. Badal Sarkar's concept of the *third* theatre, with specific reference to one of his plays *Michhil*/(Rally), which revolved around the cityscape of Calcutta is my intended case-study. Michhil was first performed in April 1974 in West Bengal, in which Sarkar working with his theatre group *Shatabdi*, devised the open air arena performances of the *third* form.

The *third* form stands out from the first two forms as defined by Sarkar himself in the Indian context. By the *first* form he connoted to the traditional/ritual forms of performance mostly associated with the rural and its feudal/regressive values. While the *second* theatre was the directly implanted colonial form (proscenium) and was restricted only to the cities, the seats of the Empire. Sarkar's notion of the *third* aims to bring about aesthetic transformations by liberating theatre from the urban-rural chasm towards an egalitarian sensibility that delinks itself from hegemonic notions of theatrical form and content, canonized in the modern/colonial historiography of Indian theatre. The aesthetics of the *third* form becomes a radical alterity and placed itself at the borders of what is generally regarded as theatrical modernity (following a colonial framework), and thus becomes the site of a decolonial critique. One of the most important aspects of the 'Third' form is the body of the actor. The actor's body in the *third* form (which I perceive here as the *third* body/ Other body) becomes a site where the contra-

diction of local history and the western modernity/coloniality is played out, and thus is placed at the crossroads of performance epistemologies.

The focus of this paper lies in retrieving the anecdotes of detachments/departures embedded in the aesthetics of the *third* form that one can gauge through reconstructing the performatives and director/playwright's notes in *Michhil*. In trying to retrieve the nuances of the *third* aesthetics situated at the threshold of the contradicting histories, one needs to reinvest on the concept of Mingolo's "pluriversality" with regard to bringing about an epistemic shift in trying to locate the geo-political rootedness of the form and the "epistemic embodiments" in the text.

Dwaipayan Chowdhury is a doctoral candidate with the department of Theatre and Performance studies, JNU, New Delhi, and also a visiting doctoral candidate with the department of Theatre and Performance studies, UvA, Amsterdam. I have written my Master of Philosophy dissertation on the topic "Theatre of Emancipation : Mobilising Socialist-Utopia in Bengal from 1967-79". I have also been involved in theatre practice for the last ten years, with the progressive amateur theatre (group theatre) movement in Calcutta and also University theatre in New Delhi. My research interests include theatre aesthetics and its politics, performance epistemology, theatre history, theatre historiography and dramaturgy.

Chairat Polmuk

Buddhist Affect and Ethnic Intimacy in Contemporary Thai Cinema

My project's central question is how to think of affect with respect to Buddhism, often regarded as a religion of nonattachment, desire abandonment, and world renunciation. If we take from scholars in affect studies that affect can be described as a kind of "stickiness" (Sara Ahmed 2004) or "the form of binding" (Laurent Berlant 2011) that draws the individual to objects, institutions, and the world itself, how can we elaborate such conceptions of affective properties through a Buddhist lens? Moreover, if we consider Buddhist moral imperatives as a potential affirmation of normative practices (the ways in which "good" people think, feel, act, and live their lives) in Buddhist contexts like Thailand, what kind of Buddhist motifs would allow for nonnormativity or negativity? Following works by Arnika Fuhrmann (2008; 2009; and 2013) that link Buddhism to affective dimensions of sexuality through a Buddhist-coded trope of haunting, I propose to investigate ways in which Buddhist elements are employed in contemporary Thai cinema to reconfigure the notion of ethnic intimacy that counters normative/nationalist narratives of ethnic unity and cultural harmony. Thailand's intractable political crises during the past decade are generally understood as an explosion of conflicts between the Bangkok-based privileged classes and marginalized groups (the provincial, the ethnic, etc.) Less emphasized is how these political conflicts have paradoxically constituted "the intimate public sphere" (Lauren Berlant 2008) in which marginalized subjects

are bound to the state through narratives of care, reparation, and, more recently, happiness. To interrogate this state-sanctioned language of intimacy, my project draws on examples of the new cinema, such as *I-San Special* (2002), *Blissfully Yours* (2002), *Uncle Boonmee Who Can Recall His Past Lives* (2010), and *The Isthmus* (2013), which use unorthodox and nondoctrinal Buddhist tropes of corporeal transformation, haunting, and karmic cycles to offer alternative ways to think about intimacy regarding ethnic relations.

Chairat Polmuk received his B.A. (Hons) and M.A. in Thai literature from Chulalongkorn University, Bangkok, Thailand. In 2013, he completed his M.A. in Southeast Asian studies from Cornell University, writing a thesis on Lao literary modernity and its political implications in the wake of cultural nationalism and anticolonial movements in Southeast Asia. He is currently a Ph.D. student in the Department of Asian Literature, Religion, and Culture at Cornell with focuses on ethnicity, affect theory, and the new cinema. Some of his initial ideas for his doctoral project were presented at the *Cities in Literature and Film* conference at Chulalongkorn University in August 2014. He will also present another paper on Buddhist affect and the ethnic body at the *Ways of Knowing* graduate conference at the Harvard Divinity School in October 2014.

Panel 5 AFFECT, ALLIANCES, SOLIDARITY, RESISTANCE

Nine Eglantine Yamamoto-Masson

Mesh Forum: Rallying Technics in the Forum, or: Taiwan and its Neighbors, A Case Study.

The decolonialization project, revealing the instruments and structures that had perpetuated colonial worldmaking (and seized the frameworks and currents of knowledge itself), has, in Western scholarship, mainly been considered from the point of view of the European colonial empires' sedimented powerful grip. In this perspective however it is rewarding to consider the workings of the colonial hold over knowledge and the politics of attachment as wielded by the only non-white colonial power, the Japanese empire (1968–1947). A study of Taiwan, the first Japanese colony (1895–1945), with its conflicting border epistemologies and different narratives of Taiwanese national identity that challenge essentialist conceptions of identity, enriches the discussion of the global decolonial project. Looking at the recent history of Taiwan, I propose to present examples taken from the history of resistance and emergence of a new Taiwanese cultural identity out of 50 years of Japanese colonial rule and subsequent four decades of martial law, in view of enriching the discussion about the contemporary undoing of colonial

ideological hold over notions of national identity and history. This paper will examine the transformation in genealogies of Taiwanese identity/identities (after the Japanese occupation and the lifting of martial law in 1987) as expressed in experimental arts and as framed by new narratives (and the debunking of fabricated propaganda myths) that resist oppression and imposed national narratives through lateral allegiances – emblemized by the linking of arms in a crowed of the many protestors in 20th and 21st century Taiwan. I will focus on contemporary counter-narratives and resistance strategies expressed by artists and activists. Taiwan, historically isolated and relegated to the margins of a political global dialogue and world order, to date not recognized as an independent nation and facing an uncertain future, cannot fit into common tropes of diplomatic alliances. A new figure of lateral solidarity is needed, rendering the new discursive space created by lateral alliances: mesh, as in the cellphone wireless mesh networks – rhizomatic, resilient and self-sustained temporary internet networks through which smartphones can connect with one another without wifi nodes or cell towers (as used by protestors in the March 2014 Taipei protests).

Nine Eglantine Yamamoto-Masson is a Berlin-based French-Japanese artist, curator and external PhD candidate (Buitenpromovendus) at ASCA. Previously she studied at the universities of Paris Sorbonne, Berlin Humboldt, NYU, London Goldsmiths and Tokyo Waseda. In academic research and artistic and activist practice, and drawing from Digital Humanities and Sound Studies approaches, she examines epistemologies of historical memory and counter-narratives in postwar and contemporary Japan, its state-enforced historical taboos and amnesia, and how these affect the contemporary in its various constellations, with particular focus on the relations with its neighbors in Asia-Pacific. Her work is invested in the potential of art to offer alternative avenues through which to articulate sociohistorical concerns, such as the use of fiction as a testing ground for reality and a strategy towards differentiated understanding of the contemporary.

Marwan M. Kraidy

Revolutionary Dis-attachment

Drawn from an ongoing book project about the body as a locus of power and resistance in the Arab uprisings, which relies on a large corpus of textual, visual, and audiovisual Arabic-language materials collected in extensive field research, this workshop paper seeks to identify key features of revolutionary subjectivity, exploring revolutionary self-hood in terms of dis-attachment. The paper grapples with the following questions: What is distinctive about revolutionary dis-attachment? In other words, how does revolutionary dis-attachment differ from other attachments and detachments? How best to understand its politics, aesthetics and affects? How best to understand the corporeal/digital, material/symbolic interfaces of revolutionary dis-attachment?

If dictatorship is best understood as a continuation of the Tudor doctrine of the "King's Two Bodies," which stipulates that the king has one biological, decaying body—body natural—and another symbolic, eternal body—body political—the seat of sovereignty (Kantorowicz, 1957), then revolutionary dis-attachment is the process through which revolutionary subjects extricate themselves from the body of the erstwhile sovereign in order to create a new body politic. If "passionate attachment" (Butler, 1997) focuses on the dependence necessary for the emergence of the subject, revolutionary dis-attachment begins as a passionate declaration of independence from sovereign power, and continues as a sustained practice of indocility.

How does revolutionary dis-attachment unfold as a process? To answer this question, I probe the corporeal/digital interface via theories of digital and immaterial labor (Lazzarato, 1996; Terranova, 2000) on the one hand, and theories of biopolitics and sovereignty (Agamben, 1995; Foucault, 1975) on the other hand. I conclude with an explication of revolutionary dis-attachment as biopolitical practice that sustains emergent, indocile, political subjectivities.

Marwan M. Kraidy is Anthony Shadid Chair in Global Media, Politics and Culture, Director of the Project for Advanced Research in Global Communication (PARGC), Annenberg School for Communication, University of Pennsylvania, Philadelphia; and fellow at the Netherlands Institute for Advanced Study in the Humanities and Social Sciences (NIAS), Wassenaar, completing a book on the human body, power and resistance in revolutionary times. The recipient of Guggenheim, National Endowment for the Humanities, American Council of Learned Societies, and Woodrow Wilson fellowships , Kraidy has published many essays and 6 books. His *Reality Television and Arab Politics* (Cambridge University Press 2010), won three major prizes. Kraidy has been the Edward Said Chair of American Studies at the American University of Beirut, Visiting (Chaire Dupront) Professor at the Sorbonne in Paris, Assistant Professor of International Relations at American University, and of Critical-Cultural Studies at the University of North Dakota. He tweets at @MKraidy and sometimes answers email at kraidy@asc.upenn.edu

Natalie Kouri-Towe

Transnational Solidarity and the Politics of Attachment in the Queer Palestine Movement

Solidarity is a politics of political alignment, interdependence and shared political struggle; as such, it is foundationally a practice embedded in the question of our attachments in political identification. Solidarity mediates between our own political desires and the suffering and struggle of the other. However, out attachments in solidarity also place these alignments at risk. Solidarity can fail when our desires are channeled from political attachments to attachments to our own injuries, what Wendy Brown (1995)

calls *wounded attachments*. In the space between solidarity's transformative promise and our narcissistic impulses to channel the suffering of others into our own wounds, how might we parse out a politics of solidarity both attentive to attachments and critical of their tenuous conditions?

Examining the risks of solidarity within the transnational queer Palestine solidarity and anti-pinkwashing movement, I consider the theories and histories of solidarity and its attending forms of attachment. Like other forms of transformational attachment, solidarity performs an anticipatory role for us as individuals by unifying subjects across difference in the absence of the other. If we are to take solidarity seriously, we must examine the horizon it attempts to achieve in tension with its practices in daily life.

Looking at the origins of solidarity, its etymology and history, I will trace the concept's emergence in the field of political philosophy and offer a critique of solidarity embedded in liberal democracy. I also turn to solidarity's sibling forms of attachment: kindness, empathy, friendship, love, and compassion. These registers of attachment, which attend to the interconnected and relational aspects of belonging, reveal the texture of solidarity's limits and possibilities, and its anticipatory desires. These modes speak to our feelings of attachment and the interplay between the individual and the collective in political struggle.

Natalie Kouri-Towe is a PhD Candidate (ABD) in the department of Social Justice Education at the University of Toronto, OISE and the Collaborative Program in Women and Gender Studies. Her dissertation, *Solidarity at Risk: the Politics of Attachment in Transnational Queer Palestine Solidarity and Anti-Pinkwashing Activism*, examines the emergence of the queer Palestine movement across the last decade and theorizes the political stakes of solidarity under neoliberalism. She is an organizing member of the Toronto-based group, Queers Against Israeli Apartheid and teaches at the University of Toronto and Wilfrid Laurier University.

ECOLOGIES OF PRACTICE

Panel 1 THE ART OF PRACTICE

Ed Cohen

Appreciate Your Genius: Invoking a Magical Ecology of Practice

In "An Ecology of Practice," Isabelle Stengers opens her critique by evoking "the way physics presents itself now, the way it defines 'physicalreality,' … by way of persistent but now freely floating theologico-political claims referring to the opposition between the world as understood from an intelligible point of view (which may be associated with divine creation) and the world as we meet it and interact with it." She concludes her essay by juxtaposing physics' opposition to meeting the world to the ritual-magical practices of neo-pagan activist witches whose practices "are modes of gathering the achievement of which is no longer I, as a subject, as meant to belong to nobody but myself, who thinks and feels. […] [T]he gathering makes present— and this is what is named magic—something which transforms the relation to the stakes they have put up." In this presentation, I will offer a practical example of how such ritual work can transform our convivial relations by offering a two part intervention: 1. "Appreciate Your Genius": A formal paper for the reader to be circulated in advance, and 2. "A Magical Invocation": during the time allotted in the session, rather than recapitulate my essay, I will teach a very simple audible breath practice that can invoke Genius as both a particular and collective agent.

Giorgio Agamben has recently reminded us to honor Genius as an "inescapable presence [that] prevents us from enclosing ourselves within a substantial identity and [that] shatters the ego's pretension to be sufficient unto itself" (*Profanations* 12). In so doing he suggests that we might participate in "an everyday mystical practice in which the ego, in a sort of special joyous esoterism, looks on with smile at its own undoing" (*Profanations* 13). Following Agamben, in the written portion of my participation, I present a genealogy of Genius as a counterpoint to Western notions of possessive individualism and underscore the very tangible political and ecological stakes entailed in "Appreciating Your Genius." In the "magical" portion, I will teach the members of this stream a very easy way to use conscious attention and simple sounds as audible breath—something that our Genius does for us—to make the ways that Genius lives within and between us palpable as a simultaneously individual and collective event. This exercise comes from the somatic work called Continuum developed by Emilie Conrad and Susan Harper which I have been practicing and sharing for over 30 years.

Ed Cohen teaches Modern Thought in the Department of Women's and Gender Studies at Rutgers University. His most recent book is *A Body Worth Defending: Immunity, Biopolitics and the Apotheosis of the Modern Body* (Duke 2009). He is cur-

rently completing a new book “Shit Happens: Ruminations on Healing” based on his experience of living with Crohn’s Disease for over 40 years.

Cissie Fu

Performing the Liminal: The Art and Act of Disappearance

Politics of knowledge, critical practices, and emergent genres, when taken together in the context of attachment and detachment, invite reflection on how we can commit to—that is, embrace or resist—any position in the world without instantiating or initiating a politics, practice, or genre which extends beyond its subversive and revolutionary moment and exemplifies the hegemonic impulse which it seeks to question or counter. In short: how can we conscientiously enact interventions, be they intellectual or physical, without recreating loci of priority and privilege?

This paper will explore theoretical and practical solutions to this conundrum by way of Hannah Arendt’s idiosyncratic and controversial treatment of art, Henri Lefebvre’s modalities of presence and aesthetic moment, transient Estonian-Dutch art collective Voitka Group’s performative lectures of withdrawal, and UK-based Museum of Non-Participation’s institutional critique from no-w-here. Drawing inspiration from the dual status of art objects in Arendt’s political theory, where artistic production straddles the domains of work and action in her vita activa and artwork oscillates between attachment (as the most permanent and durable of human artifice, residing solely in the space of appearance) and detachment (in its non-utilitarian and unnecessary quality, thus also transcending the worldliness of fabrication), this paper moves towards the threshold of appearance and disappearance to inspect strategies for articulation-and-retreat in the liminal aesthetics of performance and experimental art. The process of transfiguration and veritable metamorphosis which Arendt highlights in the reification of ideas into art offers a lens through which to make sense of the ephemeral, unique, and perishable instances of intervention by the Situationist International, the attempts to escape the capture of ideologies and images by Voitka Group, and the politically plastic constellation of unstable and malleable events staged and dissolved by the Museum of Non-Participation.

Dr. Cissie Fu is Assistant Professor of Political Theory at the Institute for Philosophy of Leiden University and Co-Founder of the Political Arts Initiative, which invites 21st-century imag-e-nations of the political through digital technology and the arts. After an AB in Government and Philosophy at Harvard University, she explored public interest law in Washington DC before moving to the University of Oxford for an MSt in Women’s Studies, an MSc in Political Research and Methodology, and a DPhil in Politics and International Relations. She lectured at Oxford and University College London prior to her arrival at Leiden, where she served as Senior Tutor and Director of Studies at Leiden University College and engages in research and teaching at the nexus of

politics, philosophy, and performance. Cissie is a regular guest curator at socially-engaged artistic institutions in The Hague and is currently preparing a book manuscript on the politics of silence.

Panel 2 PROTEST

Anna Verena Nostroff

Levinasian Interventions Beyond Bartleby: Gezi's Signs of Response-Ability

The paper starts with the conviction that a discussion of a politics of attachment is closely linked to questions of ethicopolitical responsibility and responsiveness. It intends to highlight certain facets of the silent standing protests in Turkey that occurred throughout summer 2013 during the Occupy Gezi movement and that appeared, at times, reminiscent of Levinasian concerns. Of particular interest for my paper will be Tahmasebi-Birgani's (2014) recent exploration of Levinas, which provides a powerful account of how we might envision "Levinasian politics." I contend that Levinas has much to say not only about the relation between ethics and politics but also about a dialectic between practices of detachment and attachment. Such a dialectic can become illustrative in relation to the aforementioned phenomenon of silent standing protest. Feeling radically alienated from everyday politics and its close alliance to an overall neoliberal agenda, the standing protesters engaged in a politics of attachment insofar as they passively resisted by standing together in silence. While many scholars highlight the fact that silent protests usually depend on signs that explain a protest's strategic aims, the actions of Gündüz (who initiated the silent standing protest) revealed that a Levinasian saying could be understood and responded to without any verbal communication. This protest entailed an ethical stance expressed without speech, thereby revealing a tacit, shared understanding of its ethical origin. Silence slowly emerged as a new language, whereby new symbols were created within a praxis of responding, attached to the other. As such, the silent standing protest and its succeeding forums were representative of reciprocity before an exchange, revealing a sense of Levinasian response-ability, i.e., the ability to respond, not only to an oppressive regime but also to the Other for the Other, as well as in the name of the absent Other. In this sense, I contend that the protest could exemplify Levinasian response-ability as a concrete praxis of a microphysical politics of attachment that responds to macro-processes of detachment.

Anna-Verena Nosthoff is an independent writer and a regular contributor to various magazines with a focus on arts, aesthetics, and cultural theory. She holds an MA in Critical and Creative Analysis (with distinction) from the Department of Sociology at Goldsmiths, University of London and is currently completing a second MA in Politi-

cal Theory at Johann Wolfgang Goethe-Universität Frankfurt. She was awarded the Goldsmiths Sociology Award for outstanding academic achievement in 2013. Her current research focus is on French philosophy and in particular its relation to the first generation of the Frankfurt School, as well as the exploration of the intersection between performativity, aesthetics, and sociopolitical change. Her most recent scholarly contributions appeared in *Zeitschrift für philosophische Literatur, POP. Kultur und Kritik, DARE. Contemporary Art & Thought, Critical Legal Thinking* (criticallegalthinking.com), and *Cultural Politics* (forthcoming Nov 2014).

Neda Genova

Attachment as Intervention: Sofia Between the Communist Past and Every-Day Protest

On 13th of November 2013, a black-board fence was built in front of the parliament in Sofa in response to clashes between police and anti-governmental protesters on the previous day. The fence gradually became articulated as a 'wall', attracting various types of material-semiotic engagements with its surface: demonstrators attached to it fragile brick-patterned sheets of paper, cardboard, banners, photographs and texts, evoking the presence of other sites and past events - from the Tiananmen massacre in 1989 to the Fall of the Berlin wall, to the occupation of the Athens Politechnico (1973) or the mass killings of students in Prague (1939). On 17th of June 2011, a large monument commemorating Bulgaria's 'liberation' from the Soviet army was repainted by activists who turned the combat-ready soldiers into popular heroes such as Ronald McDonald and Superman. The memorial was soon cleaned, which allowed for new interventions to take place in the years to follow – each time articulating references to present or past political events, ranging from the Pussy Riot trial to the Ukraine conflict.

In my paper I would like to examine the ways in which history and memory can act as trigger and material for a practical intervention in the city's constitution. Rather than looking at the practice of 'attachment' as such which always requires and reinstates an asymmetrical ground for its occurrence (as in 'attaching sg. to sg. stable / pre-given'), I would instead explore the gesture as a productive practice which opens up spaces that differ. Its potentiality and agency stem from the necessity to ally oneself with sites and events which don't quite 'fit' the present and from the capacity to experiment with such strategic ties. Attachment enables the accumulation of matter and meaning while retaining a sense of fragility, instability and indeterminacy. In my paper, I will focus on attachment as practiced in Bulgaria's highly tense present political context. I will also attempt in creating an alliance between F. Guattari's notion of a machinic assemblage and W. Benjamin's reading of history.

Neda Genova is a recent graduate from the Contemporary Art Theory postgraduate program at Goldsmiths, University of London. She also holds an M.A. in Me-

dia and Cultural Analysis and a B.A. in Media and Cultural Studies from Heinrich-Heine University in Düsseldorf.

Panel 3 CAPITALIST ATTACHMENT

Robert Fletcher

Beyond the End of the World: Breaking Attachment to a Dying Planet

Increasingly, contemporary environmentalism reflects Fredric Jameson's famous dictum that "it is easier to imagine the end of the world than the end of capitalism" in its growing promotion of engagement with capitalist markets and courting of major corporations as the main vehicles for progressive environmental action, in the face of widespread claims that it is in fact a capitalist system necessitating continual growth to overcome intrinsic contradictions that is responsible for many of the ecological and social problems it is called upon to address within this discourse. In this presentation, I suggest that Lacanian psychoanalytic theory can help to illuminate this dynamic, demonstrating the deep-seated attachments actors may develop to even negative situations they ostensibly seek to leave and the process of mourning required to break such ties. More than a lack of practicable alternatives, in other words, it may be our unconscious attachment to the contemporary capitalist order despite our expressed desire to transcend it that helps to hold it in place. Such attachment has allowed capitalism, as Žižek maintains, to assume the space of the Lacanian Real, beyond signification and therefore beyond "realistic" critique as well. In order to break this attachment, Lacanian theory suggests that what is needed is the development of a more powerful attachment to a valued alternative, generating the desire needed to face the pain requisite to severing the hold of the status quo. In short, as Žižek asserts, "freedom hurts"; far from the unequivocal object of our desire our pursuit of liberty is quite ambivalent, requiring confrontation with the fact that we are not nearly as willing to make the dramatic changes we know are necessary to develop a just and sustainable world as most of us would like to believe.

Robert Fletcher is Assistant Professor of International Development Studies at Utrecht University. A cultural anthropologist by training, his research employs Marxist, poststructuralist and psychoanalytic theory to analyze contemporary processes of sustainable development and environmental governance. Specific research interests include globalization, conservation, ecotourism, climate change, and resistance and social movements. He is the author of *Romancing the Wild: Cultural Dimensions of Ecotourism* (Duke University Press, 2014) and co-editor of *Nature™ Inc.: Environmental Conservation in the Neoliberal Age* (Arizona University Press, 2014).

Magdalena Radomska

What Language does the Plural Subject Speak?: Attachment to Capitalism as a system of notions and its consequences.

The paper constitutes a fragment of my upcoming book *The Plural Subject: Art and Crisis after 2008.* The paper argues that the crisis revealed and diagnosed our attachment to Western capitalist categories and its restrictions. I would like to juxtapose post-marxist books (by *Declaration* by Michael Hardt and Antonio Negri; *The Year of Dreaming Dangerously* by Slavoj Žižek, *In Praise of Love* and *Communist Hypothesis* by Alain Badiou, etc.) written after 2008 with works created by such artists as Blu, Claire Fintaine, Marina Gržinić, Kay Eske, works created within the Occupy with Art Movement (Viki da Silva), *Capitalism is over if You Want it* movement (Meeker, Spencer, etc.), Egyptian street artists: Bahia Shehab, Keizer, Nazeer, etc. - in order to demonstrate how capitalism as a language has appropriated certain notions. Hence, my analyses will concentrate on work reevaluating concepts of progress and fall, original and copy (fake), slowness and speed, etc. - as constructions of capitalism. Moreover – the notion of singularity, originality will be measured against the notion of the essentially 'plural subject', which emerges after the crisis as the crucial emancipation figure. The main focus of the paper will analysis of be capitalist appropriation of concepts of the original and a copy rooted in the text of the book *Gomorrah* by Roberto Saviano and how the attachment to these meanings defined the field of art, reevaluated and decolonized after the crisis.

Magdalena Radomska is Post-Marxist art historian and historian of philosophy, Assistant Professor at Adam Mickiewicz University in Poznan, Poland. She holds a PhD in art history, and has received scholarships at the Courtauld Institute of Art in London, the Hungarian Academy of Sciences in Budapest and at the Eötvös Loránd University in Budapest. She was a director and lecturer of the course *Writing Humanities after the Fall of Communism* in 2009 at Central European University in Budapest. Recently her book *The Politics of Movements of Hungarian Neoavantgarde (1966-80)* has been published. Currently Radomska is engaged in a research on the Post-Communist art in Post-Communist Europe and criticism of capitalism in art (book: *he Plural Subject: Art and Crisis after 2008)* and - as her second PhD – she is writing a monograph on Post-Marxism. She is a member of both Polish and Hungarian AICA and editor of magazine *Czas Kultury.*

Panel 4 ARTISTIC RESEARCH AND MAPPING

Rachel O'Reilly

The Gendering of (Un)conventional Extraction

The Gas Imaginary is an artistic research project incorporating poetry, photomedia documentation, archipoetic diagrams, and essayistic labors exploring the aesthetic languages, mechanical ideology, speculative economics, and technocultural patterning surrounding the large-scale install of "unconventional" gas extraction (aka "fracking").

It is 'site-specific' to the O'Reilly's genealogical connection to the industrial harbor town of Gladstone, Central Queensland, which has an ongoing and prominent, but critically under-documented role in the changing exports of Queensland's mineral wealth. But it is also site-inspecific or postconceptually invested in tracking the forms and norms of this specific "unconventional" technology and industry, as it rolls out across indebted territories to expose disenfranchised rural but increasingly urban populations to speculate on their own health and futures: through compensatory leasing arrangements, temporary industry employment and privatized infrastructure delivery and sponsorship aimed at the social licensing of environmental injustices and dispossessions from common bioheritage.

This paper goes 'back' to Late Modern settler colonial territory, to focus on a formal and research thread of the Gas Imaginary that looks at the difference of post-modern attachments to Extraction through close reading of "conventional" forms. We will view the wonderful Canadian film Une Histoire de Femme (literal translation 'A History of Women', commercial English title, 'A Wive's Tale', Sophie Bissonnette, Martin Duckworth 1980) to draw out the tensions of the modern mine as a kind of paternity - material attachment, symbolic economy and cipher - channeling memory and path-dependent will, productive and reproductive drives. In so far as this 'period drama' captures women's own intellectual and imaginative work reproducing the leftist identifactory and labor politics (not just 'bodies') of mining investments, it permits close reading of a rich series of insights about the persistent/persistence but (near) outdated political imagination of mining and gendered late liberal citizenship, still operative in, because of being exploited by, unconventional extraction investments.

Rachel O'Reilly was born in an industrial harbor city called Gladstone in Queensland, Australia, and have been based in Amsterdam since 2008. My experimental writing and poetry, curating and criticism explores relationships between art and situated cultural practice, media philosophy and political economy. As an art writer and curator I have specialized in contemporary international installation art, film, video and networked media, including practices from Asia and the Pacific. I have a BA in Comparative Literature and an MA (Cum Laude) in Media and Culture from the University of

Amsterdam. My poetic writing practice is influenced by (post) language poetry, failed heritages of conceptual art, and literary altermodernity.

Nicole de Brabandere

Mapping Intensive Frictions in the Act of Non-Attachment

To activate the radical potential of a politics of attachment requires understanding attachment as a dynamic process. This foregrounds attachment as an emergent quality in a process with modulating dynamics of affection and attunement from within an ecology of social, material and inhabited tendencies and techniques. In particular, the dynamics with which the material world is inhabited sustains continuities, which tend to be non-conscious. The felt stability of inhabited continuities affectively resonate as fixed *attachments.* Meanwhile, material, social and psychic tensions and textures are felt as intensive qualities of discontinuity or dispersion. These instances of affective turbulence generate ruptures in the "sensory fabric" or a
"certain distribution of th sensible, which defines … [ways] of being together." (Ranciere 2009, 56). Such ruptures require an active *facing up* to the intensive dynamics of embodiment itself and the expressive potential therein. This means that modulating the sensory and affective textures, rhythms and continuities of the everyday has the potential to transform inhabited tendencies of attachment and non-attachment, activating what Erin Manning calls the "proto-politics" of the " inact" (Manning 2013, 143) . I propose to share and demonstrate procedures that move towards dissensory emergence, or affective non-attachment that I have activated in the material and inhabited ecology of my practice as an artist researcher. These will be a series of what can be called *attachment distribution maps,* which visually, verbally, and materially articulate felt emergences of affective attachment and non-attachment with the movements, sensations and qualities of everyday experience. I also plan to invite conference participants to activate an attachment mapping procedure for feeling the dynamic flux of attachment and non-attachment as an emergent process.

Nicole de Brabandere is a doctoral researcher in artistic research at the Art and Media department, Zurich University of the Arts, Switserland. Thesis title: The Matter and Media Habit: Lifting the Surfaces of Inhabited Materiality. De Brabandere regularly exhibits and presents her work in both artistic and academic contexts internationally. De Brabandere recently published the article "Performing Surfaces: rematerializing the body in habit and scripted action," in Cultural Studies Review Vol 20, No.2. UTS ePRESS. Please visit nicoledebrabandere.com.

Simon Ferdinand

Totality and Form: The Visual Figure of the Globe in Contemporary Art

The last half-century has seen a remarkable proliferation of artistic productions and practices engaged with 'the globe', by which I mean the three dimensional representation of the Earth as a near-spherical totality. The proposed paper and presentation will attend to this field in a short account of the visual figure of the globe in contemporary art.

I will proceed by relating the artistic material to the wider visual culture of globes, as described in *Apollo's Eye*, cultural geographer Denis Cosgrove's magisterial cultural genealogy of the Earth in what he calls 'the Western imagination'. The aim is to describe and establish a rough typology of the forms and gestures with which artists have approached the globe, and also to reflect on what these experiments imagine or make possible that we would otherwise miss in the more established visual cultures of the

globe today. The research is at too provisional a stage to detail the case studies. At present I am interested in drawings of explicitly socialist globes by Walter Crane and Diego Rivera; in the anachronistic globes of Joyce Kozloff, which figure ancient world views in the much more modern device of the three dimensional globe; and the geopolitical globes of Öyvind Fahlström, which I take to figure combined and uneven development, not the smooth totalities imagined by hard globalization theory. Globalization is the concept and image-rhetoric that has come to stand for the current formation of the modern world system. In writing and presenting this paper, I want to try the idea that artists literalize this notion of globalization in the concrete visual figure of the globe, where it can be subjected to the test of and formal experiment. The paper will close by remarking on the possibilities opened up in the testing, and their potential value.

Simon Ferdinand is dedicated researcher whose work is focused on the intersection of art and cartography, and revisionist approaches to the theatre of Antonin Artaud. He holds a BA (Hons) and MRes, both awarded with distinction in Theatre Studies and Comparative Literature from the University of Warwick. He is currently writing a thesis on the use of cartographic form in contemporary visual art entitled 'Map Art: Alternative Visions of Globalisation' as a funded PhD candidate at the Amsterdam School of Cultural Analysis.

Panel 5 ETHNOGRAPHIES AND ACTIVIST RESEARCH

Vesna Vravnik

Activism and Film: A Rojan Horse and Other Activist Tactics in Balkan Cinema.

Queer discourse from countries of the former Yugoslavia (ex-YU) is not settled historically. There is a mosaic of various religious discourses, Islam, Catholicism, and the Orthodox Church, which had a major influence on the region. After separation in 1991 ex-YU countries experienced the birth of nationalisms and explosion of national pride. A recent emergence of queer theory has been thus attacked by colliding forces of repression that emanate from nationalisms and religions. This has led to the tensions between suppressive political action and queer communities, who suffer from cultural, political, and social invisibility. Rather than historicizing the invisibility of these communities, this presentation introduces a new approach to academic activism. I propose to focus on alternative forms of queer activism, especially on the political potential of Balkan cinema. By drawing the correlation between politics and art, I study the extent to which queer cinema is a form of activism. I put emphasis on how some films are an educational tool to de-heteronormalize the societies of this region. I aim to develop a concept of a Trojan Horse, as one of the indirect activist tactics in films from the Balkans, where homophobia is rampant and activism has to be cunning to sustain. Therefore, political messages in films are hidden in a so called Trojan horse, used by the Greeks, trying to enter the hostile homophobic environment, a so called the city of Troy, protected with a thick wall of heteronormative rules and legislations. Messages are masked with humorous stereotyping in order to release the tension of a spectator yet its political potential jumps out of the Trojan horse and engage the audience in political discussion. I tend to closely examine how nationalistic homophobic discourses are being 'cheated' by queer activists to fight homophobia and to trigger sexual revolution and political change.

Vesna Vravnik has finished her master thesis on de-construction of lesbian desire in European film in 2009 at Ljubljana Graduate School of Humanities (ISH) in Slovenia. While taking part in numerous activist initiatives in Slovenia and other Balkan countries she co-founded two activist guerrilla groups (Alter Šalter and Vstaja Lezbosov) and mobilized many street actions addressing the exclusionary politics of precarious workers, migrants, erased community of Slovenia, LGBT and queer communities. Now she focuses on the possibility of combining the academic and activist-centered knowledge. Currently she is an ASCA's PhD candidate, working on post-communist transformations of queer activism and film in the former Yugoslav countries. She is analyzing the potential of new social movements and emergence of transnational movements. Her special interest lies in the connection between desire/nationalism/religion and specifically the controlling mechanisms of queer desire in the period after the fall of Berlin wall.

IP Tsz Ting (Penn)

An Attachment of "Home": Young Single Rural-to-Urban Migrant Women and Their Affective Experiences in Contemporary Shanghai, China

The last two decades of rapid urbanisation and industrialisation have made China 'the world's factory.' This trend has transformed the social fabric of China, making it the site of the largest labour migration in human history, with an estimated two hundred and sixty-two million rural-to-urban migrant workers. These workers are known as the 'floating population' as they are people without *hukou* (户口 'household registration'), who cannot obtain permanent residency rights at their urban destinations in China.

This paper analyses migrant workers, focusing on the affective experiences of young single rural-to-urban migrant women in contemporary Shanghai, China. Holding the belief that rural women are more submissive and obedience, factories, service industries, and sex industries desire women to join the workforce, especially the young, single one. This enforcement of labours' sexualised identity has resulted in the intensive demand of migrant workers as an emergent sexualised and gendered social class. Rural young single women migrate to the city, nevertheless the city policy, including the *hukou* system, does not welcome their permanent presence. This has resulted in two poles: working in the city as a desire by the city, and living in the city as refused by the state's policy.

Thus, how is it possible for these young women to proactively create a sense of attachment, a sense of belonging, and a sense of home in the city? Through exploring the notion of 'home,' this paper explores the ways in which young single rural-to-urban women affectively negotiate the city spaces and their singlehood by feeling and creating a sense of 'home.' My paper will analyse the research data collected from the ethnographic study which focuses on the affective experiences of young single migrant women aged 20-30 in their everyday life in Shanghai.

IP Tsz Ting (Penn) is a PhD candidate at the Amsterdam School for Cultural Analysis (ASCA). Penn was a Senior Research Associate at the City University of Hong Kong. She moved to the Netherlands to pursue her Doctoral studies at the University of Amsterdam in 2011. Her research interests include affect theory, migrant studies, post-colonialism, globalisation, gender and LGBTQ studies. Penn's research, titled "An Affective Home: Single Migrant Women in Contemporary Shanghai," is conducted under the scope of the HERA-funded project "Creating the 'New' Asian Woman: Entanglements of Urban Space, Cultural Encounters and Gendered Identities in Shanghai and Delhi." Penn is also a poet, novelist, and writer on topics related to gender rights and inequality.

Leo Mar Evangelista Edralin

Silence Becomes Violence: Cases of Completed Suicide in Mining Communities in Northern Philippines

Ethnographic work on suicide becomes difficult not only when institutional mechanisms fail to coordinate in identifying these cases of self-harm but also when general sentiment regards suicide as a private than social phenomenon. The gaps have implications in establishing reliable baseline data, sound theoretical observations, and, consequently, well-informed decisions in aid of legislation or governance. I have taken the position in this paper that this type of study, if conducted within the bounds of ethical research, will not inflict personal harm to the departed and to the family and community left by the suicide victims. On the contrary, I believe that underreporting or under-analyzing the circumstances surrounding the infliction of fatal self-harm leaves the underlying causes of the problem unchecked. To be able to clarify issues is crucial in addressing the problem especially when there are competing official reports on the general conditions on the ground. In this study, data suggests that after consideration of other variables such as age, gender and marital status, that there is compelling reason to point to technologies adopted by local mining families as strong enabling factors in the commission of suicide. This paper is more than an attempt to reframe the discussion of fatal self-harm from an individuated response to increased pressure on daily living to an historic event that demonstrates negotiations between social and environmental welfare. It modestly adds to and echoes the voices of the stakeholders by presenting data that suggest that unsustainable demands of large scale mining on the resources of Northern Philippines have strained and will continue to strain ecological conditions in as well as the well-being of the people of Benguet.

Leo Mar Evangelista Edralin earned his degrees in Interdisciplinary-Art Studies and Creative and Musical Performance from the University of the Philippines. His paper is an extension of his participation in last year's International Seminar Workshop on Indigenous Studies in Manila where he spoke in the panel on the "Role of Intellectuals". Leo Mar is currently an Instructor of Social Sciences at the Manila Doctors College, Philippines.

Panel 6 COMPANION SPECIES

Eva Meijer

The Leash: Biopolitics, Dog Deliberation and Rethinking Space

In many parts of the Western world dogs are legally required to wear a collar or harness and a leash, except in certain designated areas, such as off-leash dog parks and beaches. On the surface this seems like a clear restriction of their freedom of movement and as such one of the many expressions of human dominance over bodies and minds of other animals. However, the leash also functions as a tool that enables dogs to exercise specific forms of agency, for example concerning where to go and how fast to walk. The leash ties dog to human and human to dog; the precise power relation is not given beforehand and can change over time.

In my paper I investigate both the restrictive and the world-building properties of the leash. I first conceptualize the leash as a form of biopolitics (Wadiwel 2009); an institute developed by humans, aimed at controlling animal bodies. I then focus on dog agency and investigate how the leash can function as a tool for dialogue (Haraway 2007) and even 'animal deliberation' (Driessen forthcoming); as an instrument that allows dogs and humans to understand the other better and construct common worlds. Finally, I turn to Jennifer Wolch's (2010) concept 'urban re-naturalization' and investigate how activist human-dog practices can play a role – both on-leash and off-leash – in changing stereotypes and actual spaces, by challenging existing notions of animal agency, animal subjects and urban areas.

Eva Meijer works on the PhD project *Political Animal Voices* (ASCA, University of Amsterdam), in which she develops a theory of political animal voice. She also works as a novelist, visual artist and singer-songwriter.

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Joe Thorogood

Politics of Attachment: Soldier-Stray Relations in Afghanistan

National Security has long been understood in terms of human security. This implicit anthropocentrism is a taken-for-granted fact of living in a dangerous political world. Animals are therefore understood as the regrettable yet necessary collateral of human struggle. However, recent efforts by a variety of organizations are challenging the dominance of national security and human/animal relations in warfare. The charity NOWZAD is a pro-military organization that recognizes the non-human and emotional attachments that soldiers make with stray dogs, cats and other animals often abandoned due to practices of warfare. Their work in Afghanistan involves vaccinating, medicating and rehabilitating animals that soldiers take as companions so that these animals can return to the US with their new owners. This paper explores these engagements through the work of Isabelle Stenger's concept of cosmopolitics and Haraway's work on companion species, arguing that NOWZAD's work represents a shift towards more progressive human/animal relations and a realization that animals are incredibly important for the emotional and psychological well-being of currently serving soldiers, and are more than the inevitable wastage of human conflict. The ecological metaphors of symbiosis and co-evolution are employed to describe the benefits both animals and humans receive from the work of NOWZAD.

Joe Thorogood is a PhD student at University College London in the geography department. His research focuses on critical geopolitics and cosmopolitical engagement with the non-human, particularly in relation to animals in warfare.

Silvia Ilonka Wolf

Intersectionality Perspectives within the Nonhuman Animal Liberation Movement in Turkey

The nonhuman animal rights movement is often regarded as an excluded group alienated from other rights groups. The American nonhuman animal rights movement has been criticized by some progressive nonhuman animal rights activists for lacking intersectionality. Doris Lin (2014) for example argues that because of this lack ‘we sometimes see racism and sexism in our movement’. Opting for intersectionality she writes: ‘intersectionality in the animal rights movement is about including historically marginalized groups of people, recognizing how our own biases manifest in our movement's campaigns, networking with diverse social justice groups, and working toward a more just world for humans and animals’. Even though this is a relatively new perspective among ‘Western’ nonhuman animal rights activists, which has not yet penetrated the mainstream organizations, it seems that generally their Turkish counterparts tend to

adopt an approach that includes the intersectionality perspective. This opens up a space to gaining visibility in the larger network of social movements. It also enhances a critical perspective and an increased awareness with regard to discriminative discourses other than speciesism, such as nationalism, racism, sexism and heterosexism. Turkish nonhuman animal liberation activists' engagement in intersectional activism is the topic of this paper. I am interested in how the philosophies adopted by these activists address different forms of discrimination and see them as part of the same struggle. My analysis will be based on textual analysis of the groups' official approaches found on their websites, in their manifesto's, and other written works. In addition, two activists from different groups clarified their organizations' stance through e-mail correspondence. I will also look at how these intersectional perspectives manifest themselves in the movement's activism. Here the textual analysis will be supported by an ethnographic research, as well as the observation of several events and discussions that take place within the movement. We will see that the struggle is *multidirectional*; it is fought not only from the movement to the outside world but also *within* the movement itself. Finally, we will come to the question: how are nonhuman animal liberation activists perceived by other movements that they attempt to incorporate into their activism? To what extent is their cause acknowledged by these movements?

Silvia Ilonka Wolf graduated from the MA Southeast Asian Languages and Cultures at Leiden University (the Netherlands) in 2008. After her graduation she has worked for a nonhuman animal rights organization in Belgium. She has also worked as a teacher of Dutch as a foreign language. Currently Silvia is an MA student of Turkish Studies at the Sabancı University in Istanbul, Turkey. Her main topics of interest are new social movements in Turkey, cross-cultural relations and Islam and popular culture in Southeast Asia. The MA thesis she currently works on is an ethnographic work about vegan activism in Istanbul.

EMERGENT GENRE

Panel 1 MODELS

Alina Buzau

A Sociocognitive Approach to Genre

The focal point of my paper is *genre*, a concept relevant for all discoursive knowledge and practice. Highly praised in some aesthetic mentalities and equally repudiated in others, *genre* is one of the first conditioned reflexes when we utter the word *literature*; the archeology of this concept prove the cultural resistance of the tripartite system, dislocated only in the XXth century and replaced with a more flexible and appropriate taxonomy (i.e. narrative / descriptive / argumentative / dialogal / explicative etc.). Nowadays theorists agree that genres play a decisive role in the intricate ceremonial of presupposing, organizing and managing all discoursive activities, not only when making literary artefacts. Scientific articles or gossip, TV news or medical anamnesis, they all are governed by generic laws. Genres give identity to human discourses, affirm their duration, institute the enunciative contract, build expectations, schedule semiosis, adjust the comprehension process, condition memorization etc.

Based on these premises, my sociocognitive approach aims to examine, on one hand, (1) the (multimodal) *mental models* involved in the production and comprehension of the socially shared discourse and how these mental models are ”translated” into linguistic procedures, strategies and techniques and, on the other hand, (2) the relation between knowledge, ideologies, norms, values and the apprehension of genres in different epistemic communities.

Dr. Alina Buzatu, Faculty of Letters, Ovidius University Constanța, Romania, teaches Theory of Literature. She holds a PhD degree from University of Bucharest with a thesis on Romanian Surrealism. She is a member of several international and national scientific associations. Recent publications include a book on paradigm changes in contemporary theoretical discourse and several scientific articles in interdisciplinary areas such as pragmasemiotics, the intellectual history of the XXth century, comparative mentalities and cognitive studies.

Lotte Timmermans

Challenging the Genre? The Post-postmodern, New-sincerity and Crossing the Boundaries

Vladimir Nabokov made it perfectly clear to his students in his lectures on literature. “Literature is invention. Fiction is fiction. To call a story a true story is an insult to both art and truth.” However, this is not always the case when it comes to reading, writing, and publishing literature. Readers, authors, and publishers are restricted by their expectations and anticipations of what they read, write, and publish. These expectations and anticipations are mediated through genres, and if the narrative does not meet the expectations that belong to that genre, disappointment is the result. Take for example “Frey-gate”: James Frey published his *A Million Little Pieces* originally as a memoir, which became a scandal when it was revealed that his novel was not completely based on the truth. The public was outraged, and Frye and his publisher were forced to publicly apologize for their “scheme”.

What is particularly interesting to this example is the author’s intention with the novel, the publisher’s mediation of the novel, and the readers’ expectation from the novel. This paper will discuss how this triangle relationship between the author, publisher, and reader affect one another, and what implications they have for the notion of genre in literature. What happens to a novel, or the genre for that matter, when the intention, mediation and expectation from these different players do not match? This question is especially interesting when we consider contemporary literature, and the emergence of the post-postmodern and new-sincerity. Contemporary authors continuously blend several genres into one, and autobiographical elements seem to become increasingly the norm to these novels in order to attain some level of sincerity, or at least truth seeking, in literature. Think, for example, of the novels by Michel Houellebecq, Karl Ove Knausgård’s *My Struggle* series, and the narratives by Dave Eggers in which the authors all attempt to cross the boundaries between different genres. This paper will offer an interesting examination of the causes and affects intention, anticipation, and expectation have on the status of literature and literary genres.

Lotte Timmermans is a graduate student in European Studies, English Literature, and Literary Studies (research) at the University of Amsterdam. She received her B.A.’s in English Language and Culture and European Studies in 2011 and 2012 respectively. Lotte’s research interests lie in the areas of the function of literature in contemporary culture, identity studies and migration, and how these concepts shape narratives in mainly European (and other Western) literature, film, music and art. In current projects Lotte researches the status and function of contemporary European literature based on information gathered from authors, media, readers, and academic research. Besides that, she also examines the role nationalism plays in identity construction in literature, with a main focus on Vladimir Nabokov’s novels from the 1950s.

Margie Franzen

Merging Genre, a Debut in Translation

Ethel Portnoy's prominence – she was awarded the Annie Romeinprijs in 1991 - arose through attachments and detachments inherent in literary translation. She translated women writers from Dutch into English and headed a feminist journal featuring women writers in Dutch translation. Her own essays and short story collections were published exclusively in Dutch translation (her English manuscripts remained unpublished). Portnoy secured a niche readership in the 1970s with “Milk”, a short story about her power struggles within the French maternity ward. She then acquired a broader audience with *Steen en been,* translated by poet and cultural essayist Rudy Kousbroek, Portnoy's husband at the time.

Translators cloak and connect a text’s familiar and foreign elements. According to Portnoy, the Dutch embraced her humor, boldness, and refusal to be “lady-like”. Reviewers, however, favored her sharp-eyed semantics and analysis of everyday experience, similar to her mentor Roland Barthes. What translation decisions familiarized Portnoy’s writing such that the essays would more easily blend into a Dutch genre of feminist autobiographical essay? To what extent did translation secure her a place in Dutch letters, even though it is the very element of her career that keeps her non-Dutch?

This research affects my own work as a literary translator. Translators re-write at a micro level (semantic, syntactic) and at a macro level (genre, social movements). When writer and translator mirror personal and professional attachments, how is the product affected? This paper compares the manuscripts of Portnoy's debut essays – retrieved from her legacy's archives at the Letterkundig Museum in the Hague - alongside Kousbroek's translations. This analysis also synthesizes the newspaper reviews filed with ATRIA, the Institute for Gender Equality and Women's History, and other primary sources. A discussion of translation theory as a theory of attachment and detachment contextualize the comparison.

Margie Franzen is a research translator, whose projects tend toward women's experiences. Her representation of textual autobiography and memoir keep her constantly exploring the dynamics of writers working together. She also organizes translation-related events for the arts organization *&wordplay.* More about her recent endeavors is at *www.margiefranzen.org*

Panel 2 EMERGENT GENRES

Matt Cornell

Scratching the Surface of ISIS Cats

I investigate the emergence of "ISIS cats," self-portraits of ISIS militants, posing with cats, captioned in the cutesy vernacular of "lolcat" speak. These images are produced at an ISIS base in Raqqah and then spread on social media, primarily through a Twitter account named "Islamic State of Cat." ISIS cats are a hybrid of two emerging genres: the selfie, a digital self-portrait and the lolcat, an Internet meme which uses pictures of cats to illustrate human sentiments. Journalists have rightly discussed ISIS cats as a form of propaganda which seeks to normalize the image of ISIS and augment its fearsome reputation with the cuteness of cats. I argue that these disarming scenes of domestic life in Raqqah also signal a complex web of cultural and affective attachments. These images stage the militant's connection to his local community, to his feline friend, and to the online culture which trades in lolcats and selfies. By domesticating their subjects, ISIS cats underscore the emergence of the domestic terrorist. He is equally at home producing lolcats as he is at making beheading videos; he is both a product of the West and its declared enemy. Through close readings of two images, I will analyze the staging of this dual belonging and how it frustrates the process by which we stereotype the Other. My research is informed by Sander Gilman's work on the stereotype and on W.J.T. Mitchell's picture theory. Reformulating the latter's central question, I ask: what do ISIS cats want?

Matt Cornell is working on a Research Master's in Cultural Analysis at the University of Amsterdam. His current research focuses on technology and the mediated self in the War on Terror. He has worked as a film festival programmer, a journalist and a performance artist. His writing has appeared in popular media including *Al Jazeera*, *The Guardian* and *Overland Journal*.

Florian Göttke

Burning Effigies – a genre of symbolic performance of protest

In my PhD research I investigate a specific genre of the symbolic performance of protest: the hanging or burning of effigies – dummies of despised politicians held responsible for wrongful politics. It is a genre of humorous protest that sets a certain tone of disrespectful parody, employing debasement and carnivalesque reversal to infuse the anger about political injustices with defiant, empowering laughter. The protesters engage in a creative group activity, which strengthens group cohesion and identity and

creates a strong visual message for the immediate audience as well as the media. As it stages an alternative social and political order, it constitutes a symbolic resolution – albeit only temporary – of the injustices being protested against.

But there seems to be a limit to the variations the genre permits and to the situations where it can be brought into play. After all, the grotesque performance of violent death produces violence itself in relation to the opposing group, through the creation of antagonizing, debasing and insulting images. What different kinds of constellations of actors, participants and audiences does this protest genre establish? What different distributions of power, empowerment and subjugation does it address but also produce?

Florian Göttke studied Fine Art at the Gerrit Rietveld Academy and earned an MFA at the Sandberg Institute, both in Amsterdam, NL. Since 2006 Göttke is teaching at the Dutch Art Institute about topics related to art and the public domain. In his recent works he investigates the functioning of public images, and their relationship to social memory and history. His lecture and book Toppled, about the fallen statues of Saddam Hussein, is a critical study of image practices of appropriation and manipulation in our contemporary media society. Toppled was nominated for the Dutch Doc Award for documentary photography in 2011. Currently he is working on his PhD in Artistic Research "Burning Images" about the image practice of burning effigies in political protests at the University of Amsterdam and the Dutch Art Institute, Arnhem, NL.

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Timothy Yaczo

Brains in Character

What kinds of stories are brought into being through the popularization of neuroscience? How do we write and read them? And, if distinguishing them from other types of stories is important, what do we call them?

As the neruosciences and neurobiology survey greater and greater aesthetic, epistemological, and literary territory, one descriptor settling into both popular and academic use is 'neuronarrative.' At its most expansive, neuronarratives imagine a federation of stories and storytelling practices regarding the brain. At my most generous, I might invoke the term to describe a story or character arbitrated through neurobiology: a brain tumor portrayed as causing certain changes, a trauma couched by cortical vocabulary, a psychological profile seasoned by specific neural references, and so on. But what work might a claim like that do? When I hail the term neuronarrative to delimit certain stories apart from others, how am I attaching desires, histories, provocations, or resolutions with neurobiology? Moreover, as the act of partitioning content reproduces

the familiar scientific impulse of domesticating chaos, whereupon 'neuronarrative' is marked within a philology of genres, how do the neurosciences (re)write the narratives we employ in our own understandings of everyday senses, actions, and abilities and disabilities?

This paper's central question asks what authorships of the brain are enabled or constrained in our always-in-flux contemporary cultural marinade of neurobiology. John Frow writes that "genres create effects of reality and truth, authority and plausibility, which are central to the different ways the world is understood in the writing of history or of philosophy or of science." With the anxieties and demands neuroscience imbues on livable life, therefore, in what ways is a forging of (a) genre also a foraging-*for* genre, for ways to cope with—and sometimes control—the uncertainty of communication?

Tim Yaczo is a PhD fellow at ASCA, where his dissertation project "Brains With Character" investigates neuronarratives through literary and cultural theory. He grew up in Ohio (USA), and studied politics at Miami University and Queen Mary, University of London, before completing the Research Master's in Cultural Analysis at the UvA.

Rachel Walerstein and **Michaela Frischherz**

Pleasurable Attachments: Sexual Commodity Markets and Queer Theories Revisited

As scholars of sex, we often attach ourselves to the lessons learned within a veritable field of knowledge production known as queer theory. Acknowledging those attachments, we are concerned with the limitations of practicing theory as a genre which, like the romance or the fable, has an easily recognizable trajectory: queer or not, normative or anti-normative. We take seriously the dangers of stabilizing and canonizing this mode of criticism in an effort to avoid the lure, the trap, of a queer genre orthodoxy. To practice an either/or structural queer theory renders the critical enterprise too determinant, flat, and in-affective. Refusing the generic call of "queer or not," this paper asks how sex toy websites enable and/or constrain the relations between and beyond hetero- and homo- forms of sexual attachment. We turn to a site of sex attachment that resonates most intimately, affectively, and politically for us as sex scholars: the scene of the sex-toy commodity market, and its object the dildo. We suggest that the sexual commodity market is so richly variegated alongside the personal tastes and turn-ons of women themselves, that the dildo market and how the dildo gets deployed interrupts an easy, formulaic detour through queer genre orthodoxies. And within the sexual commodity sensorium, we suggest that the market guides and glides women's attachments to the social, and also enables us to ask how those attachments allow us to revisit the lure of queer orthodoxy. What, in other words, does the dildo drag out into public? To ask this question, the paper reads three divergent sex-toy websites (wetforher.us,

goodvibes.com, and adamandeve.com), to gauge how their distinctive and derivative dildo sales queer the attachments women have to sex in both normative and nonnormative registers.

Rachel Walerstein is a graduate instructor in Rhetoric and a Ph.D. student in the department English at the University of Iowa. Her research interests question how desire and intimacy are moralized through short narrative forms, including gothic short stories and popular music. Rachel's current project examines how the ambivalence of gospel music enables a reclamation of shame in the service of productive claims to subjectivity.

Michaela Frischherz is a Ph.D. candidate and a Ballard Seashore Fellow in the department of Communication Studies at the University of Iowa. She received her MA in Cultural Analysis at the Universiteit van Amsterdam. Michaela teachers gender, sexuality, media, and argumentation courses at Iowa. Her research interests culminate at the intersection of queer theory, sexual expression, the question of ethics, and the politics of subjectivity. She is currently working on her dissertation which interrogates what makes talking about sex in public so difficult.

Panel 3 EXILE, INTIMACY, MEMORY

Codruta Pohrib

Romanian Generatiographies: (De)Structuring Post-communist Feelings

In the decade following the 1989 Romanian change of political systems, the memoir dominated the public sphere as the memories of former prisoners, members of the resistance and dissidents took center stage in the process of coming to terms with the recent past. For lack of effective transitional justice measures, this genre of life writing took on a performative role and became the main mode of remembrance as well as the main means to seek retribution. In fact, these forms of remembrance coalesced in a hegemonic memory discourse driven by the imperative of 'memory as justice,' which became the only acceptable narrative of the communist past. Since 2000, however, new modes of remembrance have surfaced, the most popular of which being generational life writing authored by individuals who were growing up in Romania in the 1970s-1980s. Revisiting communism through the lens of childhood, the new genre destabilizes the hegemonic dichotomies of the memoir which radicalized Romanian post-communist society, dividing it according to a victim vs. oppressor logic. Benefitting

from the affordances of social media, this alternative memory genre has proved its transmedial adaptability and has also surfaced as a grassroots initiative online.

As a memory genre operating across media, it de-structures the previously dominant memory discourse, but also re-structures generational identity around perceived structures of feeling and the material culture of communist childhoods. The individuals involved in 'producing' generatiographies thus seem to be pursuing a different politics of affect centered around identity construction through and around communist memorabilia, salvaging and archiving/cataloguing the detritus of communism. This paper puts forward the argument that genre is a valuable analytical tool to use in a context where life writing is fraught with political and ethical issues. Taking on a functional approach to genre, it investigates the relationship between social motives, form and content in recent Romanian memory genre: the generatiography.

Codruta Pohrib is a Ph.D. on an NWO grant at the University of Maastricht currently carrying doctoral research into the memory of Romanian communist childhoods across media. She has an M.A. in British Cultural Studies from the University of Bucharest: Tarrying with Childhood: (Post) modern Negotiations. Her interests involve media studies, the memory of post-communist states and childhood studies. She has participated in conferences and written articles on the above topics, some of which include: "Communist Childhoods and Nostalgia- a Cultural Analysis of Online Remembrance Strategies (2006-2011)." (PLACIM 2012), "Romanian Hybrid Life Narratives as Emergent Remembrance Strategies" (ESSE International Conference, 2012), "Communist Chronotopes: Romanian Pioneer Palaces as Regulatory Spaces for Children." (Sixth Biennial Conference of the Society for the History of Children and Youth, 2013), "Translating Romanian National Identity: Politics of Nostalgia and Irony in Andrei Ujica's 'The Autobiography of Nicolae Ceausescu' and Alexandru Solomon's 'Kapitalism – Our Secret Recipe." (HERMENEIA Journal of Hermeneutics, Art Criticism and Theory.12:225-233). She takes an interest in constructions and representations of childhood and youth in all media, as well as the nostalgia associated with children's material culture.

Jacqueline de Vent Escalante

Interior Exile After the Spanish Civil War: The Case of José 'Pepín' Bello

The ending of the Spanish Civil War in 1939 instigated the mandatory exile of numerous Spanish artists affiliated to the defeated left wing socialist party, such as Rafael Alberti, José Ricardo Morales and Luis Buñuel. They created many great works from the other side of the Atlantic Ocean about not belonging in their adoptive countries, losing their homes and nostalgia for the past before the war. However, not all artists decided to abandon Spain; a handful acquiesced in the defeat and felt too strongly for Spain to leave it behind, settling with, what Paul Ilie calls, "interior exile" (1981). One of

the artists is José 'Pepín' Bello, whom I will present as a significant example of "interior exile" in this paper.

Ilie describes the concept of "exile" not as a physical state of separation of a nation, but as a mental estrangement. This state leads to "a set of feelings, separating the exiled people from the way of living of the majority". That is why he states that "exile" and "interior exile" could be regarded as basically the same concepts. The "insiled" artists remained residing within the borders of the Iberian Peninsula, mostly moving out of the metropolitan surroundings and settling in rural areas. In their works, equal to their exiled colleagues, they expressed nostalgia for pre-Civil War Spain and the loss of their homes, numerously mentioning and describing ideas and memories belonging to the era before 1939.

In this paper, I will discuss the concept of "interior exile" and the ways in which nostalgia and belonging to a time and space are important in relation to José 'Pepín' Bello, one of the foundational members of the so-called Generation of '27. Bello lived in solitary "interior exile" for a period of ten years, writing an epistle called *Visita de Richard Wagner a Burgos* (1952), a surrealist text depicting the nostalgia and the feeling of belonging to another time and space, when Spanish intellectual and cultural life was still flourishing.

Jacqueline de Vent Escalante (1988) recently graduated in Literary Studies (research) at the University of Amsterdam. She received her B.A.s in Journalism and Spanish Language and Culture in 2009 and 2012 respectively. Her research interests lie in the areas of authorship, storytelling, memory and forgetting, (interior) exile literature and identity studies in Spanish avant-garde (mainly the Generation of '27). In her M.A. thesis, Jacqueline defined the authorship of José 'Pepín' Bello, and researched the influence he had in the friendship between Luis Buñuel, Salvador Dalí and Federico García Lorca. She is now preparing a PhD-project about the person and the artist José Bello.

Moosje M. Goosen

Walking Out of Line: The Case of George Dedlow and the (mis-)use of genre

In her preface to *Dictations: On Haunted Writing*, Avital Ronell raises the issue of the relationship between a work of writing and the articulation of a pathology. From textual corpus to the corporeal: can literature contaminate the body with inscriptions of pathology? Until 1866, the missing limbs of amputees marked the place of an absence: in a fictitious and absurdist case report written by the Philadelphian physician S.W. Mitchell, they found their return. In this paper, I argue that Mitchell's 'The Case of George Dedlow', published anonymously in *The Atlantic Magazine,* made deliberate use of genre conventions of both the medical case report and the ghost story, to suspend the read-

ers' disbelief in what the story's main character (George Dedlow) described as the sensory return of lost limbs. In the story, Dedlow loses all four of his limbs consecutively during the Civil War; in a first-person account he reports how a spirit medium helps him reunite with the ghosts of his legs. Many readers mistook Mitchell's story for nonfiction; it is in this misreading that these ghosts came to exist outside of the text, in the spirit of what we have come to know as phantom limb syndrome. To understand this performative dimension of Mitchell's text, I argue that 'The Case of George Dedlow' belongs to what Tzvetan Todorov deemed the durational genre of the fantastic – a category that dissolves once the reader/character is given the means to contextualize the inexplicable (and in this case 'superscientific') events; in other words, when the spectral body has been pathologized by writing.

Since September 2014 *Moosje M. Goosen* is a PhD Fellow at the Amsterdam School for Cultural Analysis. In her research project, titled "Phantom Limbs: Tracing Absences" she looks at the discursive formation of the phantom limb as a (neuro-) pathology, in its historical context. This phantom leads the way into thinking about absence and asks under what circumstances the lost, the lacking, the missing may (and may not) enter our view. In addition to my academic research, she writes fiction and non-fiction, often in collaboration with artists. In the past years she has written for various contemporary art projects and publications, and currently she is a core tutor at the School of Missing Studies, a temporary MFA program at the Sandberg Institute in Amsterdam.

Panel 5

Dr. Barbara Postema

Comics Diplomacy: Using Genre for Cultural Positioning

As comics seek to gain cultural legitimacy, the form has sought out attachments with particular genres as cultural expressions that will afford the form a certain standing, both as comics and in relation to other creative industries, particularly the literary arts. Examples of the attachment to the literary genres are the rise of the graphic novel in general and autobiography in particular in North America, and the abundance of the "verstripping"—or adaptation into comics form—of classic literature in the Netherlands. Comics professionals have simultaneously been working to detach themselves from genres that somehow impede cultural recognition, for instance children's comics and the superhero genre, which create associations with juvenilia and pulp literatures. This paper demonstrates the politics of genre in the comics field in (North) America and the Netherlands, and shows how genres have been mobilized in different ways in these two areas, as local cultures determine how comics can gain status. Further, this paper addresses the resistance that also exists in these two national comics cultures towards seeking attachments to more "respectable" art forms, resulting in an opposing move-

ment towards “comics-ness” as a way for comics to assert their independence as an art form, for example in self-publishing movements and the rise of silent comics as a genre.

This paper engages genre theory, popular culture, and cultural studies, and interrogates comics scholarship that performs the attachments of comics with the literary arts, such as Charles Hatfield’s *Alternative Comics: An Emerging Literature* (2005), and scholarship that traces both comics’ search for and resistance against institutional recognition from the art world, with Bart Beaty’s *Comics versus Art* (2012), among other texts.

Barbara Postema is a Postdoctoral Research Fellow with the Modern Literature and Culture Research Centre at Ryerson University in Toronto, funded by a grant from the Social Sciences and Humanities Research Council of Canada. She is working on a book project about silent comics. Postema has presented on comics at numerous conferences, including the Modern Language Association, Popular Culture Association, and the International Comic Arts Forum, and is currently serving on the Executive Committee of the Canadian Society for the Study of Comics. She has published articles in the *Journal of Graphic Novels and Comics* and the *International Journal of Comic Art*, and her book *Narrative Structure in Comics: Making Sense of Fragments* came out with Rochester Institute of Technology Press in 2013.

Andrea Zittlau

Performing Genre – Possibilities and Constraints of a Text

This paper departs from a category of text commonly referred to as trial report to discuss the issue of genres and their productivity. A trial report is a script that documents a case in court. It is evidence of the trial as it is a model for future court negotiations. In nineteenth-century America, these documents were widely circulated and discussed but lost their appeal after the 1880s possibly due to the emergence of the detective story and several advancements in forensic science. As a text—aesthetically and theoretically—the trial report has not achieved academic attention. Its language reflects oral speech, it includes endless repetitions of similar testimonies all produced to find and strengthen the evidence in the particular case. As such the trial report is in-between speech and writing, performance script and suspense narrative and turned into a legal document that significantly contributes to enforcing the law.

When we think about the relationship between the trial and the script, we ultimately face the issue of genre (and the performance of genre). But how can we meditate about genre using different texts (and consequently differently genres)? What are the possibilities and constraints of texts produced in reference to the trail reports (as available documents of trials) such as novels, plays, poetry and academic texts? What are

the categories and epistemologies used and (re)produced? These questions will be explored departing from reports (and references to reports) from nineteenth-century America such as the William Freeman trial and the Nancy Ferrer trial—both long lastingly popular.

Andrea Zittlau is assistant professor at the department of North American Studies at the University of Rostock. Since 2006 she additionally coordinates the Graduate College "Cultural Encounters and Discourses of Scholarship" (funded by Deutsche Forschungsgemeinschaft) also at the University of Rostock. She received her PhD in 2011 writing about ethnographic museums, the performance of objects and notions of haunting. Currently she works on her second book about American trial reports of the nineteenth century.

Filip Lipiński

American Myth as Ideological Attachment: (Re)visions in Art and Visual Culture

The proposed paper discusses the changing condition of American mythology from 1960s and till now in diverse phenomena of visual culture and artistic practices. Founded on the imperial notion of „American exceptionalism", and never fulfilled dream of egalitarianism, American myth has been subject to radical critique by the Left since 1960s as a result of diverse civil rights movements and postcolonial condition. Constructed in 19th century and developed in the 20th c. it was supposed to function as a protective screen unifying different cultural and political interests and provide national unity. Based to a great extent on the symbolic and the imaginary, enhanced by audiovisual global technologies, it underwent critical revisions by Native, African-American and feminist artists and activists. However, it never ceased to re-emerge, paradoxically, in moments of crisis, such as 9/11, as a symbolic common ground of unity, revealing strong attachment to values underlying American society. Thus myth, defined by Roland Barthes as apparently emptied of history and politics, appropriating and concealing signification, can be viewed as an object of (dis)continued attachment, both affective and reflective. Such motifs as western landscape and imagery, skyscraper, American flag etc., inflected, quoted and transformed, have become fields of differential struggle and reveal the dynamics of political and cultural situation over the last few decades.

Filip Lipiński, Ph.D. – art historian, Americanist. Assistant professor at the Art History Department of the Adam Mickiewicz University in Poznań. The Fulbright Foundation fellow at the City University of New York in New York (2007-2008) and the recipient of scholarships from the Terra Foundation for American Art in France (2008) and the United States (2013). Author of a book *The Virtual Hopper. Images in a Remembering Look* (2013) and numerous academic articles on modern art and art theory in such journals as *Oxford Art Journal*, *Artium Quaestiones*, and *Quart*.

Tijmen Klous

Breaking Frameworks and Salvaging the Remains: The Problems Posed by Salvagepunk's Disregard for Boundaries for Both Genre Theory and Traditional Disciplinary Scholarship

Salvagepunk, a genre that has been gaining traction in recent years, poses problems for traditional genre theory, by its reluctance to be defined by existing generic characteristics. While at first glance reminiscent of cyberpunk and steampunk, its well-established and well-theorised cousins, it differs from those in crucial ways. Salvagepunk is built around a thematic core, rather than around formal characteristics, and as such retains the a much large amount of freedom in terms of the era in which the texts are set, the type of narrative they contains and in whether they are set in a fictional universe or in a recognisable version of the world as we know it. Blending elements from a number of different genres and sub-genres, unabashedly combining elements from both fantasy and science fiction, salvagepunk ends up being a very awkward fit within existing theory – borrowing left and right, while still maintaining a very recognisable identity.

As such, salvagepunk problematizes the ordered structuralist approach central to genre studies, questioning established divisions and principles, while simultaneously raising the same issues on a broader level. Salvagepunk's clashes with established genre theory parallel its problematic conceptual status, which includes definite elements of being a genre, but which also contains elements rooted in a number of other disciplines. In this way, it disregards the traditional disciplinary boundaries in much the same way as it ignores structuralist genre theory. Just as salvagepunk breaks with the somewhat dogmatic genre conventions expected in both literature and film on the level of genre studies, it moves effortlessly between various disciplines, both within and outside of the humanities, on the conceptual level. Consequently, salvagepunk, as a phenomenon, pushes towards the further advancement of interdisciplinary scholarship, not by questioning existing boundaries, but by operating on the premise of a post-disciplinary theoretical landscape.

Tijmen Klous is currently a self-funded PhD student at ASCA, affiliated with the English department. He is a graduate of the Research Master in Cultural Analysis, at the University of Amsterdam, and also holds a Master's in English Language, Literature and Culture. He funds his research by his work as a freelance translator and editor. Tijmen's PhD research is focused on how salvagepunk challenges existing theoretical frameworks, both with regards to genre theory and in terms of broader cultural studies, and how it argues for a reanalysis of the attribution of political potential. This project draws from both literature and film and cultural studies, in order to argue for a true theoretical emancipation of popular culture and the recognition of the arbitrariness of the divide between popular and high culture. His other interests include cyberpunk

fiction, postmodernist literature, surveillance culture, globalisation studies and effects of IT developments on human experience.

Natthanai Prasannam

The Faults in Our Stars?: Thai War Teenpic and its Politics of Genre

Khoo Karma (Star-crossed Lovers) (1965) is a novel written by Damayanti, one of the most celebrated Thai novelists. The story's main plot depicts a romance between a Japanese soldier and a Thai girl during the World War II in Bangkok. *Khoo Karma* has been repeatedly reproduced into: television series, film and musicals. *Khoo Karma* can be read as a myth; it influences narratives of the World War II and Japaneseness in Thai perception. This paper aims at analysing *Khoo Karma* or *Sunset and Chaophraya* (Kittikorn Liaosirikun, 2013) as a teenpic and its reception. Since the launch of the film, *Khoo Karma* has earned a huge negative response from the devotees of Khoo Karma myth. One major criticism concerns the film's fidelity to the novel. The new interpretation mainly represents youthfulness of the protagonist; it also highlights their loss of innocence. The previous versions of *Khoo Karma* shed their lights on tragic elements of the film. Thus Khoo Karma myth is potentially categorised as a tragedy or 'weepie film' based upon romance genre of/for 'the grown-up.' In this version, *Khoo Karma* is reconstructed through several elements of teenpic genre: casts, dialogues, emphasis in particular scene, et cetera. In point of fact, the novel cherishes purity of the youth to criticise cruelty and barbarism of the war. Ultimately, teenpic could be another generic expression of the novel's theme though it fails to meet the audiences' horizon of expectation. However, *Khoo Karma* (2013) illustrates its capacity in combining war film and teenpic to prevail the director's signature: the ties between teenagers and their violence.

Natthanai Prasannam obtained a BA (Honours) in Thai from Silpakorn University, MA in Thai at Chulalongkorn University, second BA in English at Ramkhamhaeng University and Certificate in Communication Arts (Film) at Sukhothai Thammathirat Open University. He works as an assistant professor of Thai literary and cultural studies at the Department of Literature, Kasetsart University, Thailand. His research interests include modern Thai literature, South East Asian literature and film studies. He has published two books on cultural politics in literature and film. He also contributes film critiques to *Starpics*, one of the eldest film journals in Thailand. Now he is working on his doctoral research in film studies at University of St Andrews, Scotland, United Kingdom. The working title of his thesis is 'Mnemonic Communities: Memory of World War II on the Thai Screen and its Relationship to other Cultural Texts.'

Anna Persson

"a coffee-plantation is a thing that gets hold of you and does not let you go": Landscape, Body, and Belonging in Karen Blixen's Autobiographical Accounts

This paper centers on the Danish author Karen Blixen's autobiographical texts *Out of Africa* (1937) and *Shadows on the Grass* (1960). By focusing on the role of landscape in these works, I wish to highlight the entanglements and negotiations that take place in these colonial environments. The material feminist Stacy Alaimo's concept of the trans-corporeal will highlight the overriding of mind/body dualisms in the thinking beyond immaterial categories of identity. By rejecting the binary opposition between nature and culture, I argue that Blixen opens up for the "epistemological time-space" that Stacy Alaimo describes as trans-corporeality ("Trans-Corporeal Feminisms" 253). The materiality of my reading emphasizes the belonging to the land as a new way of thinking of the colonial relations in the works

Furthermore, I will use Rosalyn Diprose's concept of belonging to place which allows for an understanding of the interhuman terms of sharing community as it acknowledges: "the significance of embodiment and place in belonging and […] reimagine[s] gender and race, not in terms of abstract categories of identity" (39). Rather, they emerge as parts in the belonging together through the experience of community with others (39). The belonging together takes into account the agency and significance of everyone living on the farm and consequently also reaches into the domain of material agency.

What this paper highlights then, is that *Out of Africa* and *Shadows on the Grass* place the traditional conception of nature/culture at a crossroads where the boundaries between where the human ends and landscape begins are blurred. The overcoming of this juxtaposition offers an understanding of belonging to landscape and belonging together with others. Within this belonging lies Blixen's ecology of the self, a conception that stretches beyond the own body, or as she herself describes it: "a coffee-plantation is a thing that gets hold of you and does not let you go" (*Out of Africa* 12).

Anna Persson holds a Bachelor of Arts in Comparative Literature from the University of Lund (2012). In July 2014, she completed her Research MA in Literary Studies at the University of Amsterdam with the thesis "'Nature behaves like a subject:': Human and Nonhuman Relations in Karen Blixen's *Out of Africa* and *Shadows on the Grass*". In September she will be presenting at the conferences "Time, Space and the Body" at Mansfield College, Oxford and at "Posthuman Politics" at University of the Aegean in Mytilini. In December she will be presenting at the conference "Poetry, Mediatization and New Sensibilities" at Aarhus University, Denmark. Her research interests include Scandinavian literature, contemporary poetry, Ecocriticism and New Materialism.

Paris Cameron-Gardos

Burning Desires

I believe that the process of coming out is one of constant reassessment. The forms of self-analysis involved in those reassessments seek out how to better understand both the original disclosure as well as the paths that were taken and those left untraveled. With those issues in mind, I am drawn to Lauren Berlant's understanding of how precarity, contingency, and crisis are interwoven. The grammar of coming out stories, particularly in film, can be a good place to assess those qualities. More specifically, it is quite possible that the typologies of masculinity presented in such films help to (re-)create a genre that is premised on situation tragedy.

To evaluate how a specific coming out story can redevelop the genre, I want to do a case study of Marco Kreuzpaintner's 2004 film *Summer Storm*. To do so, I need to explore Berlant's notion of "crisis ordinariness" within the deployment of the figure of the jock, embodied in the character Tobi. By doing so, I will question how the presence of a jock, who comes out as gay, forms a prism through which the film both concentrates and re-directs the ways in which it expresses itself to an audience filled with vulnerabilities and yet still desirous of conventional outcomes.

Paris Cameron-Gardos moved to the Netherlands in 2014 to pursue doctoral studies within the Amsterdam School for Cultural Analysis (ASCA) at the University of Amsterdam. Paris received his B.A. from the University of Toronto (2002) and his M.A. from the Université de Montréal in 2004. His dissertation, Burning Desires: An Analysis of Gay Youth Coming Out Stories, Masculinity, and Violence in Film will explore the ways in which different types of masculinities are constructed by different kinds of cinematic coming out stories. In particular, he intends to examine the links between violence, in all its forms, and the typologies of masculinities in stories of sexual self-recognition. This research will also question how the audience is created and what values they are asked to accept or reject when confronted by stories of self-identification.

ORGANIZATIONAL INFORMATION

Located at the Faculty of the Humanities at the University of Amsterdam, the **Amsterdam School for Cultural Analysis** (ASCA) is a research institute and doctoral school devoted to the comparative and interdisciplinary study of culture (in all its forms and expressions) from a broad humanities perspective. ASCA is home to more than 50 scholars and 120 PhD candidates active in film and media studies, literature, philosophy, visual culture, musicology, religious studies, performance studies, and argumentation theory. Specialists in their own respective fields, ASCA members share a commitment to working within an interdisciplinary framework and to maintaining a close connection with contemporary cultural and political debates. Within ASCA, colleagues collaborate to provide an innovative and stimulating research environment for scholars, professionals and graduate students from the Netherlands and internationally (asca.uva.nl)

MURAT AYDEMIR

Murat Aydemir is Associate Professor (*universitair hoofddocent*) in Comparative Literature and Cultural Analysis at the University of Amsterdam. He teaches in the bachelor and master Comparative Literature (*Literatuurwetenschap*), as well as in the research master in Cultural Analysis. He also serves as the program director of NICA, the Dutch national research school for cultural analysis, studies, and theory. His publications include *Images of Bliss: Ejaculation, Masculinity, Meaning* (University of Minnesota Press, 2007), the edited volume *Migratory Settings* (edited with Alex Rotas in 2009), the edited volume *Indiscretions: At the Intersection of Queer and Postcolonial Theory* (Rodopi 2011), “Dutch Homonationalism and Intersectionality” (2012).

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Organizer of the ASCA PhD Theory Seminar, he is Associate Professor in the Department of Media and Culture at the University of Amsterdam. He has published in critical theory, global media studies, aesthetics and politics, postcolonial studies, and queer theory. His recent publications include *What’s Queer about Europe?: Productive Encounters and Re-enchanting Paradigms* (edited with Mireille Rosello, 2014), “The spiral of thought in the work of Jacques Rancière.” (2013), “Policing the people: Television Studies and the problem of 'quality'," “The Spare Image in an Unsparing World: Framing the Soldier in an Indeterminate War” (2011), “Alterity and Identities: The Paradoxes of Authenticity” (2010) and “Words, Bodies, Times: Queer Theory Before and After Itself” (2009).

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Eloe Kingma is the Managing Director of ASCA, and wrote her dissertation on medieval interpretations of the Song of Songs, which she defended in 1993. In 1994, she turned her back on history and became the Managing Director of ASCA. Thanks to the ever-changing, but always highly motivated, strange and talented group of people who work within ASCA, she still takes great pleasure in her work. A few years ago, she took up coaching and training 8-year-old field hockey players. This activity sharpens her managerial skills, vital to coordinating a school of some 200 unruly researchers.

ESTHER PEEREN

Since 1 January 2013, Esther Peeren is an Associate Professor of Globalisation Studies at the Department of Media Studies and Vice Director of the Amsterdam Centre for Globalisation Studies (ACGS). As a researcher she is connected to ASCA and the Netherlands Institute for Cultural Analysis (NICA). Her research interests in the field of globalisation focus on the influence of globalisation processes on the formation of representations (in literature, film and television) of marginal subjectivities, on the influence of globalisation on rural areas, and the changing relation between centre and periphery. Other interests are popular culture, modern literary and cultural theory (especially Mikhail Bakhtin, post structuralism, cultural analysis, and gender studies), and English and American literature of the 20th – and 21st – Centuries. Her latest book *The Spectral Metaphor: Living Ghosts and the Agency of Invisibility* was published by Palgrave Macmillan in 2014.

MIREILLE ROSELLO

Organizer of the ASCA PhD Theory Seminar, she is Professor of Literary Studies at the University of Amsterdam. Her main research interests are comparative and interdisciplinary cultural studies of contemporary objects, visual texts or textual narratives (20th – and 21st – century literatures, popular culture, cinema, television, and news media), with specific focuses on gender studies (queer theories and performativity) as well as diasporic, (post)colonial, and globalization studies (especially Europe, the Maghreb, and the Caribbean). Her recent monograph *The Reparative in Narratives: Works of Mourning in Progress* was published in 2010 by Liverpool University Press, and *What's Queer About Europe?* (edited with Sudeep Dasgupta) was published in 2014 by Fordham University Press in 2014.

MIKKI STELDER (m.l.stelder@uva.nl)

Organizer of this year's ASCA Workshop, Mikki Stelder is a PhD fellow at ASCA. Her work focuses on the concatenation between sex, politics, nationalism, and settler colonialism in Israel/Palestine. She is interested in anticolonial frames of analysis, resistance, and critique inspired by the work of the Palestinian queer movement. She teaches critical feminist and postcolonial critique at the School for New Dance Development, holds a double MA degree (cum laude) in Theater Studies and Cultural Analysis, and was a visiting researcher at the Feminist Media Studio at Concordia University, Montreal (a city/settlement established on Mohawk and Iroquois land), Canada/Turtle Island. As an organizer, she participated in the Amsterdam *Queeristan* festival and she took part in the organization of *Queer Visions at the World Social Forum: Free Palestine*. In conjunction to activism and research, she is interested in the political, ethical and affective charge of the erotic, which she investigated in her work with the *Orgasmic Orchestra* (performances at: *Rdeče Zore over City of Women* in Ljubljana, *Ida Nowhere* in Berlin, and elsewhere) . The combination of these activities spark her interest in thinking through alternative queer-feminist-decolonial ways of engaged, collective, and activist research, knowledge production, and teaching.

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Thijs Witty is a PhD candidate at the Amsterdam School for Cultural Analysis. His research focuses on the nature and efficacy of the essay form, a much-used yet surprisingly undertheorised genre in comparative literature and cultural studies. Guided by the work of Roland Barthes, he studies various uses of the essay in both prose and video works, with a specific interest in the kinds of social and political engagement they make possible.

CALL FOR PAPERS

Politics of Attachment

ASCA Workshop 2015

The ASCA 2015 International Workshop and Conference (25-27 March 2015) calls for a reflection on politics of attachment by engaging with the decolonial, the ecological and genre.

The 2015 workshop will consider all three strands as forms of attachment. Attachments align us with the many social, psychological, economic, and political organisations that give us a sense of self and belonging. They also align us to intellectual projects: think of the citations you use, the masters you keep at the back of your mind when you outline arguments, or the selections you make in the cultural archive. Attachments pertain to individual lives as much as they are invested in systemic and structural exercises of power (e.g. nationalism, imperialism, colonialism, doctrines of the good life, capitalism, racism, classism, sexism). Attachments also entail blind spots, since they follow from the turns not taken in the formation of perspectives. Yet, attachments can be called into question once other knowledges and feelings disorient our prior entanglements. Although detachments can lead to anxiety, immobility, and apathy —they can even traumatize us,— detachments can also be thought of as modes of resistance to familiar and dominant territories of world-making. How can detachments possibly inspire resistant alliances and forms of organisation? In other words: what are the politics of our attachments?

Decolonizing Knowledge

"Decolonial thinking is an opening towards another thing, on the march, searching for itself in the difference." (Walter Mignolo, 2011)

More than five hundred years of colonisation have imposed a mystified image of past and present productions of knowledge and being. The decolonial turn scrutinises the process of knowledge-making as a fundamental aspect of modernity/coloniality. Besides looking at the way in which Eurocentric domination and exploitation work, this stream will examine what forms of knowing, being, and belonging exist and take shape in resistance to these structural and systemic forms of inequality. How can decoloniality be understood as a project of attachment/detachment that resists hegemonic power formations that profit from the death of entire populations? What praxes, analyses, and attachments/detachments emerge that do not start from within hegemonic principles of political, economic, social, cultural and gendered forms of organisation rooted in narra-

tives of Western modernity? What other political imaginaries, lived realities and productions of knowledges are possible and thriving without resorting to empty pluralisation? What happens when we foreground other theoretical, geographical, physical, and affective starting points and attachments/detachments that generate a decolonisation of knowledge and being? And, how can we interrogate the decolonial turn in terms of its own repetition of hegemonic attachments, especially by looking at decolonisation through an intersectional frame?

Topics we are interested in include, but are not restricted to: border thinking and border epistemologies; transnational and grassroots critical race, feminist, queer perspectives on migration, diaspora, home, community, belonging, resistance and decolonisation; transformative justice and coalitional politics; shifting the geo- and body politics of critical knowledge; other cosmologies; intersectional forms of decolonisation; de-universalizing modernity; non-oppositional thought; cultural production in decoloniality.

Ecologies of Practice

"An ecology of practices does not have any ambition to describe practices 'as they are' (...). It aims at the construction of new 'practical identities' for practices, that is, new possibilities for them to be present, or in other words to connect." (Isabelle Stengers, 2005)

Practices can be thought of in terms of multiple attachments: the attachment of practitioners to their repeatedly performed tasks, interdependence between otherwise differentiated agents, and all the interactions that embed them in their worlds. As previous occupational and social attachments become undone by the uprooting of current modes of capital, terms and conditions of cultural practices are likewise put into question, What creative, scholarly and engaged practices emerge, and how are boundaries and overlaps between them renegotiated?

This strand priorities ecological frameworks. Ecologies of practice can be thought of in terms of parasitism, symbiosis, interdependence, mutualism, mimicry, predation, extinction, co-evolution, resilience, metabolism, *autopoiesis* and other ecological concepts. How can practices be thought ecologically? How is ecological thinking practiced? How are world-making, sense-making and change-making related, entangled, interlinked? This strand looks for contributions in the fields of ecological humanities, cultural ecology and other intersections of ecology across disciplines and struggles (ecosophy, ecocriticism, ecolinguistics, ecological aesthetics, ecofeminism, ecological justice struggles, climate and degrowth movements).

Emergent Genre

The narratives people use to mediate their feelings, desires and thoughts are in turn mediated by available genres. One may consider genre as a literary or aesthetic category in its pure state, or as a form that has the remarkable ability to include many content variations into its formal whole. Indeed, genres often give audiences the pleasure of encountering what they already expect to encounter, with slight shifts and alterations maintaining or even strengthening their attachments to them.

Another way to approach genres is to apprehend them as forms of aesthetic expectation and as mediating institutions for people to process complex social and cultural attachments in specific historical moments. Instead of neutral descriptions that would confine the unruliness of meaning making, this stream is interested in the analysis of genres as attachments to the social. How do genres pertain to certain transitions in social life? What inventories could one make of the emergent genres of and across contemporary cultures? And what transitions can we discern in the historical development of genres? Social theorist Lauren Berlant has suggested the importance of the 'situation tragedy' for instance, with its emphasis on the stretched-out temporalities of everyday crisis, in order to understand predominating attachments in precarious societies and cultures.

Topics of interest include, but are not limited to: affect and genre, the renewal and/or afterlives of established genres, genres of crisis and adjustment, genre and mode, genres across media. We are also interested in reflections on the genres you employ in your own artistic and/or academic labour (the article, the essay, the lecture, the novel, et cetera).