



الضوء  
WAYWARD  
VISUALITY:  
المسألة  
THE  
QUESTION  
OF VIOLENCE  
والعنف  
AND  
LIBERATION  
والحرر

**DAY ONE: WEDNESDAY JUNE 3RD, 2026**

**08:30–09:00** **Arrival**  
Theatre, Room 301

**09:00–09:15** **ASCA Welcome**  
Theatre, Room 301

**09:15–10:45** **Keynote One: Maria do Carmo Picarro**  
*Discussant: Rodrigo Brum*  
Theatre, Room 301

**10:45–11:15** **Break**

**11:15–12:45** **Workshop 1–  
Bringing Critical  
Fabulation to Life**  
*Led by Eke Rebergen*  
BG2, room 002

**Panel 1–  
Persisting in Fragmented  
State/s: Knowledge Production  
as Protest**  
*Panelists: Lama Suleiman, Afnan  
Moosa, and Yumna Hamidi*  
*Moderator: TBC*  
Location TBC

**12:45–13:45** **Lunch**  
BG2, Common Area

**13:45–15:15** **Panel 2–  
Voices From Under  
Regimes of Control**  
*Panelists: Lola Swindles,  
Arushi Vats, and Chang  
Wen Hsuan*  
*Moderator: Carolyn  
Birdsall*  
Location TBC

**Workshop 2 -  
Surveillance Cartography**  
*Led by Sam Rabiya*  
UT, room 101

**15:15–15:30** **Break**

**15:30–17:00** **Workshop 3–  
Working with  
Wayward Visual/s**  
*Led by Aylin Kuryel*  
BG2, room 002

**Panel 3:  
The Spectacle of the Riot:  
Studies in the Visuality  
of Subversion**  
*Panelists: Ondrej Daniel, Alex  
Kahn, and Sandro and Marije*  
*Moderator: TBC*  
Bushuis, F 1.14

**17:00–18:00** **Screening followed by discussion.**  
**A Proposito dell'Angola**  
*A film by Augusta Conchiglia*  
*Discussion by: Rodrigo Brum and Maria do Carmo Picarro*  
SPUI 25

*Note: Location/s are subject to change. Please check  
the final program made available at the conference.*

**DAY TWO: THURSDAY JUNE 4TH, 2026**

**08:30–09:15** Coffee and Welcome

**09:15–10:45** **Roundtable**  
**Wayward Friendships**  
*Led by: Divya Nadkarni & Tjalling Valdés-Olmos*  
*With Lani Hanna and Michael Thomas*  
BG2, room 012

**Panel 4–**  
**Seeing Beyond the State: the Grids of Structural Violence**  
*Panelists: Lucas Rinzema, Sana Gondai, and Le Charles Ward*  
*Moderator: TBC*  
UB, A 002 (Vondelzaal)

**12:45–13:45** **Lunch**  
BG2, Common Area

**13:45–15:15** **Workshop 5–**  
**Poetry**  
*What the Room Cannot Hold - Emotional Expression as Wayward (working with poetry)*  
*Led by: Larissa Platz*  
BG2, room 008

**Panel 6–**  
**Redefining Temporality: The Anti-Monument And Utopian Possibilities**  
*Panelists: Vincius Borges, Catherine Lennartz, and Natalia Guzevaatiya*  
*Moderator: TBC*  
BG2, room 012

**10:45–11:15** **Break**

**15:15–15:30** **Break**

**11:15–12:45** **Panel 5–**  
**Sexualised Imagery: the Hegemonic and the Subversive in Embodied Visualities**  
*Panelists: Anna Kleiman, Christina Chiotaki, and Sara Katona*  
*Moderator: TBC*  
UB, A 002 (Vondelzaal)

**Workshop 4–**  
**Rituals**  
*Led by Laila van Berge*  
BG2, room 012

**15:30–17:00** **Keynote by Naveen Minai**  
UT, room 301

**17:00–18:00** **Borrel**  
BG2, common area

*Note: Location/s are subject to change. Please check the final program made available at the conference.*

**DAY THREE: FRIDAY JUNE 5TH, 2026**

**09:00–09:15** **Coffee and Welcome**  
BG2, Room 012

**09:15–10:45** **Panel 7–**  
**Redefining Rigour:**  
*Case Studies in Knowledge Production From Below.*  
*Panelists: Aleksander Novakovic, Franca Marquardt,*  
*and Ruhail Andrabi*  
*Moderator: TBC*  
UB, room A006 Spinozazaal

**10:45–11:15** **Break**

**11:15–12:45** **Keynote by:**  
*María del Rosario Acosta López*  
*Discussant: Monique Roelofs*  
UT, room 301

**12:45–13:45** **Lunch**  
BG2, Common Area

**13:45–15:15** **Workshop 6–**  
**Pulp Collective**  
UT, room 101A

**Panel 8–**  
**After the Visible: Sonic,**  
**Embodied and Wayward**  
**Documentary Forms**  
*Panelists: Fenja Akinde-Hummel,*  
*I-yi Hsieh, and Emmeline de Moij*  
*Moderator: TBC*  
UB, room A006 Spinozazaal

**15:15–15:30** **Break**

**15:30–17:00** **Screening and Roundtable–**  
**Wayward Imaginaries of Liberation**  
*Noureldin Ahmed, Kareem Estefan,*  
*Samira Makki, and Noor Abed*  
University Theatre  
*Sponsored by NICA*

**17:00–19:00** **Closing Remarks and presentation**  
**the ASCA Awards committee (with Borrel)**

*Note: Location/s are subject to change. Please check the final program made available at the conference.*

# DAY ONE: WEDNESDAY JUNE 3RD, 2026

8:30-9:15  
UB Theatre, 301

**Arrival and ASCA Welcome**  
*Organising Committee and Jaap Kooijman*  
(Academic Director, ASCA)

9:15-10:45  
UB Theatre, 301

**Keynote by Maria do Carmo Picarro**  
*Discussant: Rodrigo Brum*

Maria do Carmo Picarra holds a PhD in Communication Sciences from FCSH-UNL and was assistant to the Presidency of the Instituto de Cinema, Audiovisual and Multimedia (1998-1999), founder and co-editor of ANIKI - The Portuguese Journal of Moving Images (2012-2018) and is a film critic and programmer.

Her publications involve but are not limited to: *“Ultramarine blues. Colonial propaganda and censorship in the cinema of the Estado Novo”* (2015), *“Salazar goes to cinemas I and II”* (2006, 2011), and coordinated, with Jorge António, the Angola trilogy, *“the birth of a nation”* (2013, 2014, 2015) and, with Teresa Castro, *“(Re)Imagining African Independence. Film, Visual Arts and the Fall of the Portuguese Empire”* (2017).

11:15-12:45  
BG2, room 002

**WORKSHOP—**  
**Bringing Critical Fabulation to Life**  
*Led by: Eke Rebergen*

This workshop will explore how designing and designs are intertwined with violence and oppression and how this is challenged and subverted through counter-investigations and creative resistance. We take examples of infographics and designed products narrated in Hartman’s book *Wayward Lives, Beautiful Experiments* and contrast these with more recent creative eDorts and resistance for example around new ID systems, violent games, or restrictive data designs. We look for wayward

ways into current design politics, to push design boundaries, conspire for collective rebelliousness or refusal, and raise doubts around design distinctions and approaches. Common traits will be distilled from research into haunted data (Blackman), anti-computing (Bassett) and for example undisciplined design (Kaiser & Stephany). Together, it proposes and invites a nuanced understanding of how critical design imaginations can be turned into beautiful experiments.

**About the Facilitator:**

Eke Rebergen is a PhD candidate at ASCA (University of Amsterdam) and part of the Cultural and Creative Industry research group of CARADT (Avans University of Applied Sciences). His research, made possible by a NWO Doctoral Grant for Teachers, focuses on creative resistance in relation to algorithmic technologies. He looks at radical philosophies to inform design politics, art activism and critical design projects. He developed and coordinated workshops and design projects for practical experimentation and teaches accompanying philosophy and design theory courses.

11:15–12:45  
Location TBC

**PANEL ONE–  
Persisting in Fragmented State/s:  
Knowledge Production as Protest**  
*Discussant: TBC*

**Paper 1– Anti-Exodus: A Nomadic Cartography of  
Subterranean Palestine**  
*Presented by Lama Suleiman*

“Anti-Exodus: A Nomadic Cartography of Subterranean Palestine” is a philosophical excavation of the subterranean as a political, ontological, and epistemological modality, subjectivity, and space of radical exteriority to the colonial State. Taking Gaza as its geographic and epistemological point of departure, the study explores the subterranean’s role in the formation of indigenous states of (un) becoming and environments of (self)governance. The subterranean is theorized not merely as a site of resistance, concealment, or mobility; rather, through a cartography of Palestinian subterranean formations—tunnels, camouflage, lines of fugitivity, burial grounds, smuggling networks, imprisoned notebooks—the project approaches infrastructure as a historical archive of embodied and resistant knowledge. What is the history of the subterranean in Palestine? How has it materialized

across political, spiritual, military, and everyday terrains? How do these subterranean modes of being shift, persist, or sediment across time?

Methodologically, the study charts a nomadic cartography—not of states, territories, or frontiers, but one that privileges flows, ruptures, and lines of flight over fixed borders or statist narratives. It maps what lies outside the sovereign order, even as these outlaw infrastructures remain entangled in colonial regimes of capital, militarization, and humanitarianism. In particular, the study interrogates the Western imperial scientific and epistemological edifice—geography, archaeology, geology, philology, hydrology, epidemiology, and more—that has laid the groundwork for the colonial re-inscription of Palestine as terra nullius. Against this secular-theological scaffolding of terra nullius and the architecture of elimination and epistemic capture, the study advances a theory of the subterranean as the ungovernable, the uncolonizable—that which escapes the power and apparatus of the State.

The project seeks to provincialize colonial modernity—not as a historical rupture from previous modes of being and governance, but by situating it within Palestine’s broader histories of struggle, governance, and conquest; to negate its total colonization and excavate the valuable residuals of other political, corporeal, and terrestrial modes of being. It aims to theorize a non-sovereign political metaphysics rooted in divine trust, by recuperating Islamic concepts such as amānah (trusteeship), wilāyah (custodianship), and other indigenous ontologies that rethink the relationship between people and land—and that ultimately offer a conceptualization of liberation not as the fulfillment of sovereignty, but as its refusal.

**Author Bio:** Lama Suleiman is a PhD candidate at the Department of Middle Eastern, South Asian, and African Studies (MESAAS), and is completing a certificate at the Institute of Comparative Literature and Society (ICLS) at Columbia University. Her multidisciplinary research spans architecture, media and cultural studies, political philosophy, and visual, literary, and sensory modalities. Her doctoral project builds on her article “The Deluge: Gaza’s Tunnels and the Esoteric Path” (2025), published in Social Text. It interrogates the colonial architecture of being—its colonial epistemes and resistant ontologies—as they emerge through landscapes, infrastructures, and embodied spatial practices, while centering on Palestine as both a spatiality and a point of departure into other spatiotemporal narratives, histories, perceptions, and imaginaries. Her previous work includes Parallax Haifa, a project that explores Palestinian cultural history and the phenomenology of everyday life within speculative urban landscapes of pre-Nakba Palestine, confronting the colonial physical and archival erasure of the Palestinian landscape and its reconstruction through literary, visual, and cartographic media.

## Paper 2- Documenting the Everyday: A Child's Culinary Archive of Palestinian Life and Loss

*Presented by Afnan Moosa*

Historically, both children and refugees have been systematically denied the right to personal autonomy. The critical role of digital platforms in “enabling” the refugee children by providing an agency and space for their voices requires a close study. This paper examines how the Instagram account run by the eleven-year-old Palestinian child Renad Attallah, which initially started as a platform for her cooking tutorials in “The Gazzan Way”, chronicles the ongoing Israeli genocide in Gaza. Through the seemingly simple act of creating recipe-focused posts on Instagram, it has now emerged as a significant digital archive of the ongoing violence in Gaza.

Drawing on Diana Taylor (2003) and Michel de Certeau (1984), the paper seeks to situate this Instagram account as a child-mediated testimony that documents loss, displacement, and resilience through their everyday experiences. Through cooking demonstrations, family stories and everyday domestic scenes, the account transforms their “subsistence recipes” into conduits of cultural memory and survival. Framed through the lens of platform studies, this paper treats the publicly accessible data from the non-private social media profile as a published text.

Conceptualising the social media profile as an archive of digital ephemera, this study applies a non-participant observation methodology. Using digital ethnography as a methodology, the paper argues that the child's voice introduces a distinctive mode of witnessing grounded in vulnerability and creative agency. The study sheds light on how refugee children constantly believe that life will always get better over time, which Stanley Cavell, a philosopher of language, calls ‘active waiting’. The goal is to address the posthuman subjectivity of the refugee children and our moral imperative to listen to their voices.

**Author Bio:** Afnan Moosa is a Doctoral Candidate and Junior Research Fellow in the Department of English at the University of Calicut, Kerala, India. Her research sits at the intersection of Childhood Studies and Critical Refugee Studies. Her work is deeply informed by a multidisciplinary engagement with Critical Discourse Analysis, Cultural Studies, and Critical Theory, through which she examines issues of subalternity, religion and media representation. She has actively disseminated her findings through various presentations at national and international conferences.

## Paper 3: Seeing War Photographs through Survivors' Eyes

*Presented by Yumna Hamidi*

How can we challenge the persistent framing of Palestinians from Gaza as nothing more than victims, a frame that media institutions and power dynamics continue to reinforce for various reasons? This paper seeks to develop a different understanding of the dominant patterns through which photographs taken in Gaza are interpreted, particularly from the perspective of survivors of the genocide who are currently in Lebanon receiving medical treatment. One cannot deny the reality of suffering and victimhood experienced by Gazans over the two years following the war of October 7; but, I seek to move beyond this singular representation, by centering survivors' voices, affirming their agency, and engaging with their interpretations of images through their own words and lived experiences. While war photographs are widely circulated and extensively analyzed, existing scholarship has largely focused on how distant audiences interpret such images. Far less attention has been given to how survivors—those who lived the experience of war—engage with and interpret photographs that depict their own loss, displacement, and survival. The paper is part of a broader thesis project where I aim to resist reducing Gazans to passive spectators of their own destruction and instead make visible what remains unseen within the photographs themselves. This paper addresses this gap by asking: how do Palestinian survivors of the genocide in Lebanon interpret and engage with war photographs, and how does their dual position as both subjects and objects of these images shape their interpretations and our broader understandings of war photography? Drawing on ethnographic fieldwork, observation, and semi-structured interviews with Palestinian survivors in Lebanon, I examine how photographs affect survivors' daily lives, memories, and sense of self while also exploring how war images position survivors within a shifting duality of subject and object. Ultimately, the study opens new paths for future research that takes responsibility for the people it studies and remains accountable to their realities and voices.

**Author Bio:** Yumna Hamidi is a researcher from Palestine and a Master's student in Media Studies at the American University of Beirut, where she is pursuing her degree as a recipient of the Shireen Abu Akleh Scholarship. Her research focuses on visual culture in contexts of violence, with particular attention to how Palestinian war survivors interpret images of war and violence and produce meanings that challenge dominant narratives.

Her work engages with questions of memory, survival, and visual interpretation, approaching images not as fixed evidence but as sites of negotiation shaped by lived experience. Through her research, Yumna seeks to explore wayward forms of knowledge production

that foreground survivors' perspectives and unsettle conventional frameworks of representation, documentation, and witnessing. Alongside her academic research, Yumna works as an independent journalist and as an archivist at the Institute for Palestine Studies in Beirut

13:45-15:15  
Location TBC

## PANEL TWO— Voices from Under Regimes of Control

*Discussant: TBC*

### **Paper 1: Waywardness as Survival: Shared Footage Group's Video Testimonies from the 2002**

#### **Gujarat Pogrom**

*Presented by Arushi Vats*

In the early months of 2002, over 2000 Muslim persons were killed, with 2500 missing and over 2,00,000 dislocated from their homes across the state of Gujarat in India in a protracted pogrom conducted by Hindu mobs with support from the state (Chopra and Jha, 2014). Brutal killings, destruction of Muslim property and grave acts of sexual violence were filmed and streamed on national television channels, with a survivor recounting the mobs as holding “a sword in one hand and a mobile camera in the other” (Sharma, 2004). The atrocity images emergent from the pogrom inscribed a necropolitical visibility to the Muslim body that has persisted in depictions of violence against Muslim persons. Described by survivors as “days of qayamat (calamity)”, testimonies from the Gujarat pogrom have faced systemic suppression and erasure by public institutions, while scholarship on Gujarat has contended largely with images of negation and terror. Foregrounding countervisuality, my paper will discuss a video record produced by Shared Footage Group (SFG)—a voluntary, autonomous, largely anonymous and informal group of filmmakers formed in May 2002 with the intent to document, record and produce a “bank of footage” that could be used to verify the claims and bolster the voice of pogrom survivors (Favero, 2021). While most videos in this bank follow conventions of testimony elicitation and documentation of living conditions of the displaced in makeshift camps, file SFG:GMG007 adopts strategies of “counterforensic listening”, following a survivor’s account of rescuing others and escaping through a narrow lane between two houses in Ahmedabad, Gujarat by retracing this path, replete with

interruptions, noise, and audio-visual dissonance. “Counterforensic” tactics orient our attention to disturbance, clicks, static, errata, glitches, scratches, stops, the traces of media and mediated surrounding—listening to that which is rendered inaudible in regimes of power and law (Pooja Rangan, 2020). SFG:GMG007 uses techniques of opacity and inaudibility to resist the comfort of coherence in the context of a pogrom, blending the acousmatic of a city at work months after the violence with the memory of a precarious and wayward escape route. Drawing from scholarship by Glissant (1997), Rangan (2020), and Tukan (2019), I will discuss these filmmaking strategies as producing a counter visibility and errant cartography that borrows from the waywardness of the survivor’s escape, adopting methods that refuse a composite image of violence and rupture the temporal containment of the pogrom.

**Author Bio:** Arushi Vats is a curator and writer pursuing a PhD in History of Art, at University of Cambridge, supported by the Gates Cambridge Scholarship. She is the recipient of the Momus - Eyebeam Critical Writing Fellowship 2021 and the Art Scribes Award 2021. She was a member of the curatorial panel for Kochi Muziris Students’ Biennale 2022. She is the co-editor of the volume *Imaginable Worlds: Art, Crisis and Global Futures* published by University of Chicago Press (2023). Her essays and reviews of art projects and exhibitions have been published in online and print platforms such as Tate Etc., Momus, MARCH Intl, TAKE On Art, Usawa Literary Magazine, Art India Magazine, Runway Journal, Alternative South Asia Photography, LSE International History, Critical Collective, Write | Art | Connect, Frontline, Scroll, Mint, and The Quint; and in catalogues and anthologies by Anant Art Gallery, New Delhi; Serendipity Arts Foundation, New Delhi; Museum of Art and Photography, Bangalore (2022); Blueprint12, New Delhi (2022); and Safdar Hashmi Memorial Trust, India (January 2021). Recently, her essay on a public art project at Shaheen Bagh was published in *Beyond Molotovs: A Visual Handbook of Anti-Authoritarian Strategies* by The Rosa Luxemburg Stiftung, Berlin (Transcript Publishing, 2024, Open Access).

### **Paper 2: File:\new-order\normal-life\fire-island**

*Presented by Chang Wen-Hsuan*

Since 2023, Wen-Hsuan has been working on File:\new-order, a long-term artistic project that examines lived experiences under multiple imperial regimes in transwar Asia. Using the structure of a filing system, the project aims to preserve and reconfigure practices that reveal the coloniality embedded in the acclaimed “new” orders and the decoloniality emerging through the everyday maneuvers of making do. The video work File:\new-order\normal-life\fire-island is the first chapter of this project, commissioned by the National Human Rights Museum in Taiwan. Since 1951, Fire Island—also known as Green

Island—has served as a prison island for political detainees during the White Terror era (1949-1991) in Taiwan. Through research into inmates' autobiographies and oral histories, the recurring theme of “克難” (Ke Nan, overcoming hardship or making do with what is at hand) has constituted a keystone of my understanding of everyday resistance. Focusing on makeshift “semi-artworks” created by political prisoners, the work examines how they made do with limited resources—materials, time, space, and mental capacity—to produce forms of freedom, normality, and memory. I will present a post-screening talk on my conceptualization of “Make-do Studies” in progress. I propose Make-do Studies as an approach to artistic research, a realm bridging artistic practice and academic research. Drawing on fieldwork and interviews conducted across Japan, Korea, Taiwan, and the Philippines from 2023 to 2025, I will present four types of make-do practices and the theoretical frameworks they intersect with: make-do people/objects, make-do spaces, make-do time, and make-do concepts.

**Author Bio:** Chang Wen-Hsuan is a Taiwanese artist, writer, and educator whose practice resides at the intersection of contemporary art, historiography, and pedagogy. Her work interrogates the narrative structures of institutionalized history to expose the power dynamics embedded in dominant historical accounts. Working across installations, moving images, and lecture-based forms, she constructs metafictional spaces in which skewed documentation and first-person accounts are activated, allowing history's unrealized potentials to be re-read, re-written, and re-imagined. In 2018, she launched Writing FACTory, a long-term virtual factory that manufactures tactical forms of publishing as political and pedagogical practices. Her works have been presented at international biennales, including the Biennale of Sydney (2026), Busan Biennale (2024), and Taiwan Biennial (2018, 2025), as well as at major institutions such as Taipei Fine Arts Museum, National Taiwan Museum of Fine Arts, MOCA Taipei, Asia Culture Center, Times Art Center Berlin, and NTU Centre for Contemporary Art Singapore, among others.

**Paper 3: When We Were Shouting  
We Were All Palestinians**  
*Presented by Lola Swindles*

As the effects of the colonial boomerang become clearer to Western organisers, scholars, and activists, the protest chant “In our thousands, in our millions, we are all Palestinians” takes on an increasingly literal meaning. After its violent treatment of pro-Palestinian protestors has gone largely unchecked, the Berlin police received notable expansions of its power, including permission to install surveillance technology in people's homes without the need for a warrant. In this work, I examine

the history of the German antifascist appropriation of Jewishness as an oppositional identity to the German state, to argue that once the wayward becomes an identity in itself, the wayward ceases to be a way of life breaking with the state's domination, instead becoming constitutional of it. I show how the German state's expansion of its policing powers, its colonial boomerang, has one paradoxical origin in an antifascist tendency to elevate a wayward social group to a special social status. Today, when white pro-Palestinian protestors take on Arab action names, we must worry about the appropriation of marginalised perspectives and how whiteness enters activist spaces to hold onto its perceived purity. To counter the rise of fascist violence, we must ultimately make an appeal to both our shared plight and our (racial) difference. Solidarity with Palestinians is rather a double negative: We are not Palestinians, but we are not not Palestinians, either, which will include the weight that as much as we like to claim the genocide does not happen in our names, by taking on the names of the colonised, it remains in our names. In the end, I ask what a memory culture may look like that will look back on the genocide of Palestinians without reproducing the errors of the current memory culture of the Holocaust that is used to justify today's genocide.

**Author Bio:** Lola Swindles is a trans writer and performer, focusing on issues of militarisation, fascism and antifascism, and anarchism. She is also one of the organisers of Amsterdam BANGS Festival, an autonomous theatre and performance festival raising awareness of contemporary colonialism and raising money for occupied territories. She holds an MA in Critical Studies from Sandberg Instituut, where she works as an affiliated researcher as part of the Critical Inquiries Research Group.

13:45-15:15  
UT, room 101

## WORKSHOP 2— **Satellite Maps as Wayward Material: Exposing the State Through Their Own Surveillance Systems**

*Led by Sam Rabiya*

The first “live streamed” genocide, the first “AI-driven” war— these terms have come to define the genocide in Gaza and the emerging technologies that facilitated such violence along with our ability to bear witness to it. Among these technologies, spatial imagery of real time war crimes and genocide now lives within our day-to-day media consumption, disseminated by global media outlets and casual Instagram posts alike. Over the past two years, material evidence in these satellite images have fundamentally altered our collective comprehension of state-sanctioned violence in Gaza and the broader Arab region. Side-by-side aerial comparisons of Gaza neighborhoods, visible blood stains in satellite maps from El-Fasher in Sudan, these artifacts seem to thwart Western media’s attempts to obscure truth and dehumanize Arab lives. However, upon deeper investigation, the corporate systems that generate these visuals and bring them to our screens are tightly connected to the same military networks that enabled such violence to occur. These companies privilege financial relationships and government contracts over universal access, and trade on the longstanding colonial logic that data collected from above carries more evidentiary value than the testimony of subjects on the ground.

This workshop will train participants to experiment with spatial technologies as a way to investigate this paradox. In its origins, how was the commercial launch of satellite mapping tools inextricable from the US invasion and occupation of Iraq? How powerful have these tools become since then? What are the proprietary systems, state partnerships, and surveillance mechanisms that determine access to these tools and their pathways for distribution? What does “witnessing” mean when the same mapping technologies that help us understand violence against Arab communities are also implicated in enabling it? And, despite these mechanisms of state control, how are fugitive cartographers using satellite maps as tools of resistance and undoing?

**Bio:** Sam Rabiya ([samrabiya.com](http://samrabiya.com)) is a multidisciplinary technologist and artist based in NYC. He works at the intersection of critical cartography, data visualization, investigative reporting, and oral history to challenge the boundaries of technology, making it more actionable to movement-based organizers and the public. Rabiya was lead researcher for *Patterns of Life*, an exhibition for the 2024 Cooper Hewitt Museum Triennial, where he works in forensic satellite imagery analysis to visualize stories of domicile from Iraq, Syria, and Gaza. An

artist in residence at Eyebeam’s Democracy Machine, he is developing a digital counter-mapping atlas of the Euphrates river alongside a team of photographers from the region.

Rabiya is currently a contributing editor at the investigative newspaper *THE CITY*, a dedicated artist mentor at the New Museum, and a professor of cartography, design, and urban studies at New York University.

15:30-17:00  
BG2, room 002

## WORKSHOP 3— **Thinking With Images: Wayward Visuality and Practices of Resistance** *by Aylin Kuryel*

This workshop invites participants to bring images emerging from their own engagements with practices of resistance and to collectively slow down, reflect, write, and converse with these visuals in relation to the framework of wayward visuality. Participants will be invited to situate their chosen images within the entanglements of visual culture, violence, and liberation, exploring how images not only depict political action but actively shape modes of perception, affect, and solidarity. Through guided writing exercises and collective conversation, we will practice thinking not only about images but with them, attending to their materiality, temporality, and affective charge. Structured as a collaborative space rather than a conventional panel, the workshop foregrounds writing-based inquiry and conversational reflection on images that are materially and affectively meaningful to participants. In doing so, it seeks to enact waywardness not simply as a theoretical framework but as a method of visual and collective thinking that resists closure, certainty, and instrumentalization. Waywardness is approached here as a critical position that does not merely respond to violence, but reimagines the conditions under which violence is represented, circulated, and received. Rather than foregrounding spectacle or evidentiary capture, the workshop emphasizes attentive, embodied, and relational engagements with images that carry histories of resistance, refusal, and collective struggle. If time allows, the workshop will also include brief excerpts from video works I developed through earlier conversations around images brought by participants (Boğaziçi University students resisting appointed rectors in Istanbul and Migros warehouse workers on strike). These examples will function to reflect on how images travel across contexts of struggle, memory, and collective Articulation.

**About the Facilitator:** Aylin Kuryel is Assistant Professor of Literary and Cultural Analysis at the University of Amsterdam. Her research focuses on image politics, nationalism, aesthetics and resistance, and the politics of emotions. She is the editor of *Utanca Bakmak* (Looking at Shame, Cogito, 2023) and *Sıkıntı Var* (Essays on Boredom, İletişim, 2020), and co-editor of *Being Jewish in Turkey: A Dictionary of Experiences*, (İletişim, 2017), *Küresel Ayaklanmalar Çağında Direniş ve Estetik* (Resistance and Aesthetics in the Age of Global Uprisings, İletişim, 2015), and *Cultural Activism: Practices, Dilemmas and Possibilities* (Rodopi, 2010). She is also active as a documentary filmmaker. Her films include *The City and the Messiah* (2024), *Translating Ulysses* (2023), *A Defense* (2021), *Cemile Sezgin* (2020), *The Balcony and Our Dreams* (2020), *Heads and Tails* (2018), and *Welcome Lenin* (2016). She is a member of the [Image Acts Collective](#).

15:30–17:00  
Bushuis, F 1.14

**PANEL THREE—  
The Spectacle of the Riot:  
Studies in the Visuality of Subversion**  
*Discussant: TBC*

**Paper 1: Wayward Counter-Archives:  
Reappropriating Riot Photography in the Czech  
Anarchist Press (1990–2000)**  
*Presented by Ondřej Daniel*

This paper proposes a wayward reading of riot photography in the Czech anarchist press (1990–2000), treating images not as spectacle but as practices of refusal that contest who gets to narrate violence, how, and to what ends. Against the post-socialist mythos of “civilized” non-violence and managerial legality, subcultural visuals street clashes, antifascist defence, mosh pits, football mobilizations—stage a counter-aesthetic that exposes the everydayness of structural violence while refusing its normalization.

Focusing on visual life cycles (capture --> fanzine circulation reprinting/resequencing --> digital afterlives), the paper tracks how images accrue divergent meanings across subcultural media and mainstream tabloids, and how captioning, cropping, and lay-out operate as sites of power. It addresses the ethical constraints of working with wayward visuals in knowledge regimes that privilege “evidence” over lived entanglement: what does responsible reuse, redaction, and re-contextualization look like when images can both protect and expose? The analysis situates riot photography within a field of surveillance and

counter-surveillance, where police optics and activist lenses duel over legibility, and readings oscillate between the spectacle of street conflict and the mundane textures of care, rehearsal, and mutual aid that make dissent possible.

Methodologically, the project mobilizes alternative archives (fanzines, personal photo collections, oral histories) to destabilize institutional archival authority and to foreground community-anchored metadata, memory, and refusal. As an incubator component aligned with the workshop’s hands-on ethos, participants will work with a small corpus of images to test wayward interventions—caption sabotage, protective redaction/blur, resequencing, and counter-indexing—aimed at subverting dominant narratives and reorienting attention from proof toward collective world-making. The paper ultimately frames Czech subcultural photography as a liberatory aesthetic practice: a situated counter-archive that interrupts dominant epistemologies and opens speculative horizons for emancipated futures in the present.

**Author Bio:** Ondřej Daniel earned his PhD from Charles University’s Faculty of Arts. He is a co-founder of Prague-based Centre for the Study of Popular Culture (cspk.eu) and works as a historian in the Department of History at Charles University’s Faculty of Arts. He published a series of works that synthesised his research on the role of subcultures and violence in the development of post-socialist mainstream Czech culture and DIY subcultural practices. He is a research integrity officer and a member of the ethical board of Charles University with a focus on compliance with ethical standards of the EU research projects.

**Paper 2: Unequal Footage: Solidarity and Struggles  
Around Riot Video Footage in Bristol, UK**  
*Presented by Alex Kahn*

This paper - part theoretical discussion and part activist report - looks at struggles around video footage following the ‘Kill the Bill riots’ in Bristol, UK, in 2021. The Kill the Bill uprisings took place in March 2021, protesting the Police, Crime, Sentencing and Courts Bill. The uprisings were followed by Avon and Somerset constabulary’s largest-ever police operation; over 80 people were arrested in the months following, with collective prison time adding up to over 110 years, including a 14-year sentence. Bristol has a long history of radical action and uprisings, supported by solidarity and anti-repression organising. This solidarity infrastructure has many nodes; I will be focussing on the work of the three organisations that responded to the repression: Bristol Defendant Solidarity, Bristol Anti-Repression Campaign, and Bristol Anarchist Black Cross (part of the international ABC prisoner support network)

The project centres on images and videos as a site of struggle in supporting defendants. In particular, I look at struggles around the gathering and circulation of video footage, and around the interpretation of footage (CCTV and police bodycam) during court

trials. These struggles have very specific, pragmatic, concrete natures: they affect whether a person is arrested, whether a defendant is found guilty. I am less concerned with struggles around images in media representation of riots, which this has been widely explored elsewhere. This paper works with recent scholarly and activist projects in the US applying cinema interpretation techniques to police bodycam footage, including analysis of camera movement and angles. Police bodycams are usually worn at chest height; how does this position defendants? This paper elaborates the work of developing toolkits for defendant solidarity organising and resistance projects in the age of CCTV and bodycam footage.

**Author Bio:** Alex Kahn is a writer, organizer, and research MA student at the University of Amsterdam. In recent years, she has been part of defendant and prisoner solidarity projects and abolitionist organising. Her academic work is on Marxist and psychoanalytic approaches to contemporary art and poetry.

### **Paper 3: The Masking of Violence and Visibility: TV Imedi's Framing of the 2024 Protest Wave in Georgia and Protesters' Visual Resistance.**

*Presented by Sandro Gudiashvili and Marije Nieuwland*

In November 2024, Georgia entered a political crisis following a disputed parliamentary election and the government's suspension of European Union accession talks, triggering mass civil unrest. The protests unfolded across two intertwined arenas: the physical streets of Tbilisi and the contested visual field of national media. This presentation analyses the clash between state-aligned media framing and protesters' tactical visual resistance. Focusing on coverage by the pro-government broadcaster TV Imedi, we show how televised news repeatedly depicted masked protesters as suspicious or dangerous figures, while framing police interventions as "peaceful dispersals" of chaos. Through this selective narration, state violence was rendered neutral and necessary, while dissent was stripped of political legitimacy and recast as a threat to national security. Crucially, these representations operated alongside expanding surveillance powers and punitive legal frameworks, together producing a visual regime in which protest visibility became both governable and prosecutable. It is within this media-surveillance environment that masking emerges as a central protest practice. We argue that masking must be understood first and foremost as a practical strategy for resisting police surveillance and legal repression. Stepping into the streets means entering a visual field structured by police observation, facial recognition technologies, and broadcast cameras, where visibility functions as a mechanism of deterrence and prosecution. Masking disrupts this regime by blocking the extraction of identity from images, making protesters less legible

to both surveillance infrastructures and legal enforcement. At the same time, because masked bodies are easily framed as criminals within broadcast news, masking also operates on a second, explicitly visual register. Protesters' use of decorative and playful masks works to counter and destabilize Imedi's framing by refusing the visual shorthand that equates illegibility with threat. Through this aestheticization, the mask becomes a means of contesting how dissent is made visible and morally judged. Drawing on Michel Foucault's account of visibility as a form of power and Édouard Glissant's notion of opacity, we read masking as both a defensive and expressive practice—one that challenges surveillance, disrupts media criminalization, and reframes visibility itself as a site of political struggle over the right to remain unintelligible.

#### **Authors' Bio:**

**Sandro Gudiashvili** is a philosopher, filmmaker, and cultural mediator currently pursuing a Master's in Philosophy at Ilia State University (Tbilisi). He holds a Bachelor's degree in Philosophy and Film Studies, where he specialized in Deleuzian cinematic ontology to explore the synthesis of temporal and spatial dimensions in film. Since 2024, Sandro has operated at the intersection of commercial narrative design and investigative documentation; he is the co-founder of the production company TV Breakers and has served as a field producer and translator for international outlets including the Associated Press and PRX. His current work focuses on the audio-ethnographic documentation of Georgia's pro-EU protest movement—a project acquired by the Global Reporting Centre. Skilled at bridging the gap between artistic strategy and academic research to address contemporary societal shifts.

**Marije Nieuwland** is a ReMSc student in Social Sciences at the University of Amsterdam. To combine her interests in anthropology and philosophy, she is also enrolled in the master's program in Philosophy of the Social Sciences. She previously studied Cultural Anthropology at the same university, with a primary focus on ethnomusicology and political anthropology. In 2023, she produced an ethnographic film on hip-hop culture in Tbilisi (Georgia) and wrote articles for *De Volkskrant*. For her research master's project and upcoming documentary film, she conducted fieldwork in Georgia from July 2024 to January 2025, focusing on protests surrounding the contested 2024 elections. By tracing what practices of resistance do—spatially, temporally, and affectively—she examines how Tbilisi's central Rustaveli Avenue is continuously (re)made as a space of resistance, where endurance and exclusion remain inseparably entwined. The project draws on critical geography, feminist theories of affect, and anthropological studies of resistance.

17:00  
Spui25

## FILM SCREENING FOLLOWED BY DISCUSSION **A Proposito dell'Angoloa (1971)** *a film by Augusta Conchiglia*

Augusta Conchiglia a journalist, photographer and co-director of documentaries. In 1968 she went to Angola to document the guerrilla warfare conducted by the liberation movement against the Portuguese occupation. Her images of the combatants wretchedly dressed while marching with sticks instead of guns attracted the attention of the international community on the oppression of the Angolan people and the heroism of the rebels. These resulted in the book *Guerra di Popolo in Angola*, a photo reportage realised together with the MPLA partisans (1969), and the documentary on the struggle for liberation. She has been for a long time a South African correspondent for Italian and especially French media, she has collaborated with numerous publications and in study centres on geopolitical questions, also working for think-tanks in South Africa on post-Apartheid issues. \*She was born in Gallarate in 1948, she lives and works in Paris.

### **Discussant: Rodrigo Brum**

Rodrigo Brum is a film producer, programmer, and scholar. He is Associate Professor of Practice in the Film Program at the American University in Cairo (AUC) and a Ph.D. candidate at the Amsterdam School for Cultural Analysis (UvA), where his research focuses on the development of film education in Africa and Latin America during the Third Cinema movement.

### **Discussant: Maria do Carmo Picarra**

Maria do Carmo Picarra holds a PhD in Communication Sciences from FCSH-UNL and was assistant to the Presidency of the Instituto de Cinema, Audiovisual and Multimedia (1998-1999), founder and co-editor of ANIKI - The Portuguese Journal of Moving Images (2012-2018) and is a film critic and programmer. Her publications involve but are not limited to: "Ultramarine blues. Colonial propaganda and censorship in the cinema of the Estado Novo" (2015), "Salazar goes to cinemas I and II" (2006, 2011), and coordinated, with Jorge António, the Angola trilogy, "the birth of a nation" (2013, 2014, 2015) and, with Teresa Castro, "(Re)Imagining African Independence. Film, Visual Arts and the Fall of the Portuguese Empire" (2017) mask becomes a means of contesting how dissent is made visible and morally judged. Drawing on Michel Foucault's account of visibility as a form of power and Édouard Glissant's notion of opacity, we read masking as both a defensive and expressive practice—one that challenges surveillance, disrupts media criminalization, and reframes visibility itself as a site of political struggle over the right to remain unintelligible.

# DAY TWO: THURSDAY JUNE 4TH, 2026

9:15-10:45  
UB Theatre, 301

## ROUNDTABLE DISCUSSION– Reimagining a Society of Friends: Wayward Letters and Images of Friendship

*An epistolary exchange between Lani Hanna, Divya Nadkarni, Michael Thomas, and Tjalling Valdés Olmos*

To see friendship as infrastructure is to imagine it through a “perspective that looks at the extension of life from within lifeworlds rather than at the dominant causal mechanism for reproducing the world’s time, spaces, hierarchies, and relations” (Berlant, *Inconvenience*, 20). As much as friendship is surveilled, disciplined, and obfuscated by the very structures it moves within, an infrastructural focus reaches toward the many errant and adjacent modes of world-making friendship engenders. This conversation proposes wayward friendship as both modality and analytic: a way of imagining and living counter-hegemonic infrastructures that are fundamentally ambivalent, uncontainable, and contingent on the vagaries of life, death, grief, and resistance within structures of violence.

Through an epistolary method of writing and speaking with each other, we take up a transnational array of visual objects and archives of friendship, as a form adequate to the disjointed and promiscuous modes of relationality that exceed identitarian limits imposed on multifarious forms and genres of relationality. Waywardness, we argue, does not simply resist hegemonic genres of friendship; it reinvents, slips through, and transforms them. Ultimately, we ask: what regenerative imaginations of other worlds, other commons, and other modes of relationality are rendered legible through an intimate reading with wayward friendships? And what aesthetic and political work might such friendships perform in dark times?

### **Biographies**

**Lani Hanna** teaches in Global Arts, Culture, and Politics at the University of Amsterdam. She is a co-editor of the publication *Armed by Design: Posters and Publications of Cuba’s Organization of Solidarity of the Peoples of Africa, Asia, and Latin America* (OSPAAAL), and holds a PhD in Feminist Studies at University from California, Santa Cruz with a designated emphasis in

Critical Race and Ethnic Studies. Her other research interests include internationalism, counter-institutional archives, political infrastructure, and radical pedagogy.

**Divya Nadkarni** is lecturer at the department of Literary and Cultural Analysis at University of Amsterdam and a post-doctoral researcher at the Amsterdam School for Cultural Analysis. Their NWO funded postdoctoral project on carceral states and counter-carceral friendships explores friendship's reparative capacity to reorient solidarity in today's fractured public spheres. Their research in the areas of decolonial poetics, literary theory, critical cultural theory, and aesthetics has been published in various edited volumes and journals. Divya is a member of the activist collective, InSAF India (International Solidarity for Academic Freedom in India). InSAF advocates for collective academic freedoms and building global solidarities with Indian and international peoples' movements for radical social, economic and ecological justice.

**Michael L. Thomas** is a Black philosopher working as an Assistant Professor of Philosophy in the Critical Cultural Theory capacity group at the University of Amsterdam, where he also teaches in Media Studies as a part of the Film Team. He specializes in work in Social Aesthetics, an investigation of aesthetic dimensions of social life. He has published work in the Critical Philosophy of Race, Philosophy and Literature, American Studies, Social Theory, Political Theory, Speculative Philosophy, Band Research and Racial and Ethnic Studies. In each of these arenas, he uses aesthetic feeling, art and media objects, or reflections on aesthetic theory to analyze sociological processes and their implications in the search for novel ways of organizing "social life."

**Tjalling Valdés Olmos** is Assistant Professor of Global and Colonial Media Histories in the Department of Media Studies and a researcher with the Amsterdam School of Historical Studies. His research and publications engage a range of topics at the intersection of decolonial and settler colonial studies, with a specific interest in film and television, genre, historiography, non-urban geography, and ambivalence. He is co-editor of the volume *Rural Imaginations for a Globalized World*. Together with Divya Nadkarni, Tjalling is the winner of the 2025 UvA-FGw Education Award for the course "Friendship and its Others".

09:15–10:45  
UB, A 002  
(Vondelzaal)

**PANEL FOUR—  
Seeing Beyond the State:  
The Grids of Structural Violence**  
*Discussant: TBC*

**Paper 1: (book chapter in progress)**  
**Black Forensis: Archiving Black Evidence**  
*Presented by LaCharles Ward*

The paper looks at a chapter from my larger book project entitled, *Black Forensis: Evidence, Visuality, and the Aesthetics of Black Life*, which examines the seemingly fixed but mercurial notion of evidence as it is brought into relation with anti-blackness, black death, and black life. This paper takes up the codification of evidence and explores how Black people and Blackness continue to be barred from these definitions. I argue that Western notions of truth and objectivity, which are claims devotedly wedded to the scientific, have continued to buttress theories of evidence and, in turn, have historically been used against Black people in all sectors of life. I reveal how this conception of evidence, from the start, placed under erasure all forms and theories of evidence produced, proffered, practiced, and performed by Black people. I theorize and advance a framework, what I refer to as Black Evidence, for thinking through the vast archive of evidence produced by Black people. The critical move of this chapter, however, is its insistence, against the grain of the canon of evidence, that Black people are not merely producers of evidence, but are theorists of evidence. To do this work, this chapter engages in close rhetorical and theoretical readings of key texts and thinkers within evidence theory and law as well as close visual and conceptual engagement with two artworks by artists that I position as theorists, Carrie Mae Weems and Imani Robinson. During the 2026 ASCA Workshop, instead of presenting the entirety of this chapter, I will focus on the importance of a fundamental rejection of taken-for-granted assumptions and epistemologies of evidence. In so doing, I will emphasize the necessity of embracing wayward practices of producing, visualizing, performing, and theorizing evidence from the minor keys of black life and living.

**Author Bio:** Dr. LaCharles Ward, Ph.D, is Chief Curator of Photography and Film and Director of the Earl W. and Amanda Stafford Center for African American Media Arts (CAAMA). Dr. Ward is a cultural theorist of photography and scholar of Black visual culture, which includes film, video, and media arts across the Black diaspora. His writings on photography, legal history, and Black people's relationship to law have appeared in museum catalogues and journals such as *Black Camera* and the *History of Photography*. He continues to present research at

conference associations such as the American Studies Association and the Society for Cinema and Media Studies as well as at convenings focused on photography more specifically. Prior to the Smithsonian, Dr. Ward was a Postdoctoral Fellow in the Annenberg School for Communication at the University of Pennsylvania in Philadelphia, PA where he researched and drafted forthcoming book projects related to law (specifically, evidence law), photography, and Black Life. He received his PhD from Northwestern University (Evanston, IL) in Rhetoric and Public Culture, with graduate certificates in African American Studies and concentrations in film theory, history of photography, and cultural studies.

## **Paper 2: Sanctioned Sight and Wayward Filmmaking in the Animal-Industrial Complex**

*Presented by Lucas Rinzema*

Throughout the Netherlands, sixteen sight barns (zichtstallen) allow humans to come in and see farmed pigs. The sight barns, allocated by the media branch of the Dutch pig farming organization POV (Producentenorganisatie Varkenshouderij), are one of a few instances in which encounters become possible between a human public and some of the more than twenty million pigs that are bred, incarcerated and killed for their flesh annually in the Netherlands.

These encounters do not remain unmediated but take shape as a highly curated and framed performance of transparency. In this paper, I analyze the animal-industrial deployment of infrastructure as media (Larkin 2013; 2018; Pachirat 2011) and as an occasion to present a variety of different media, ranging from coloring pages to booklets on pig feed. I thereby aim to interrogate their positioning of human spectators within an affective economy (Ahmed 2014) that specifically appeals to children and thereby constructs looking at pig farming as for children, implying that it is not to be done critically. This affective economy, with its designation of roles—children, adults, farmers, pigs, piglets—and its prescribed affects—cuteness, interest—participates, I argue, in frames of recognition (Butler 2016) that render illegible pig lives and the violence done to them. Second, I play some clips and consider my own filmmaking in and around the sight barns. Filmmaking in these barns raises questions on complicity and the disturbance of spectatorial regimes—on the possibility of resistance. Can it bear witness within the constraints set by the infrastructural framing of violence? Can framing the frame contest the animal-industrial domination of the conditions of visibility and representation? Can the interplay of institutional and epistemic violence (Wadiwel 2015), the material semiotics of animal capital (Shukin 2009), begin to unravel before a wayward camera lens?

### **Author Bio:**

Lucas Rinzema is a researcher, filmmaker and teacher. He graduated from the Research MA in Arts, Media and Literary Studies at the University of Groningen, and he holds BA degrees in Philosophy and in Arts, Culture and Media from the same university. Current research interests revolve around critical animal studies, (eco)feminist and decolonial theory, and film and media studies, with foci on documentary film and on the media ecologies and affective economies of contemporary animal industries. His PhD project examines the frames and figures that condition representations of the Dutch animal-industrial complex, and how these circulate in media.

## **Paper 3: The Bulldozer Does Not Need a Face: Wayward Visuality and the Ethics of Demolition**

*Presented by Sana R. Gondal*

Since 2021, I have worked as a grassroots organizer with Karachi Bachao Tehreek (Save Karachi Movement) resisting housing demolitions across Karachi's informal settlements.

Over this time, I have accumulated an extraordinary amount of visual and audio footage documenting both the destruction of homes and the resistance of the communities. These images—often circulated in moments of urgency—frequently show residents at their most exposed: crying, pleading, surrounded by rubble. While intended to mobilize solidarity, such images participate in a humanitarian visual regime that demands visible suffering in exchange for recognition. As Sontag cautions, repeated exposure to pain risks dulling ethical response as suffering becomes consumable, even expected. I grapple with the violence I impose on the community I break bread with, knowing that those who volunteer to recount their trauma to my camera subject their dignity to the cruelty and apathy of the audience I have privilege to, the audience they need to access.

My photo-text essay critically intervenes in this binary subject(ed)/object(ed) regime by treating visual culture itself as wayward, to practice a refusal to both state violence and the extractive politics of pity. Drawing on Ariella Azoulay's notion of the civil contract of photography, the project asks: who is obligated by these images, and at what cost to those depicted? It further engages Saidiya Hartman's critique of reproducing scenes of subjection, questioning whether images of devastation reinscribe the very violence they seek to oppose. This visual essay will experiment with the "evidence" of demolition and the plea for solidarity to unsettle expectations of built narratives (legal/illegal, formal/informal, criminal/hero, victim/agent). A key aim is to interrogate mundane instruments like machines and municipal papers as both material subject and metaphor to expose the wayward forms of violence reproduced, in order to propose a visual practice

that holds itself politically accountable. This project is an effort to reimagine solidarity beyond spectacle and pity, and an exercise in self-interrogation.

**Author Bio:** Sana R. Gondal is an urban planner, researcher and organizer working at the intersection of housing justice, informal urban governance, and ethical visibility. She has been involved with Karachi Bachao Tehreek since 2021, supporting communities affected by forced evictions and infrastructure-led demolitions across Karachi. Her work draws on long-term grassroots organizing, field documentation, and critical theory to interrogate how violence is both rendered visible or obscured through planning, bureaucracy, and mainstream narratives. Trained in urban and environmental planning, her current work explores demolitions, displacement, and the bulldozer as instruments of informal urban governance in Pakistan, particularly in coastal communities.

11:15-12:45  
UB, A 002  
(Vondelzaal)

## PANEL FIVE– **Sexualised Imagery: The Hegemonic and the Subversive in Embodied Visualities** *Discussant: TBC*

### **Paper 1: Rabbit Season: Embodied Rape Logic in 1970's Playboy** *Presented by Anna Kleiman*

This paper examines Playboy's imagery during its peak circulation in the long 1970s as a form of embodied gaze-training. Playboy cloaked its sexualized imagery in bourgeois aesthetics, eluding the overt scandal of (porno)graphic obscenity like that of Hustler and Penthouse. Rather than treating Playboy as mere representation, I approach it as a didactic apparatus that disciplines perception itself as a site of hegemonic power. Drawing on Ann J. Cahill's theorization of embodied ethics (2011), I identify three interlinked mechanisms that trained the readers' bodily habits of looking: 1. Derivatization of women's identities, in which women are not objectified but rather curated as personae, rendering personhood erotically legible to viewers; 2. Kayfabe of the "Playmate of the month" – borrowed from professional wrestling, this technique stages a pseudo-consensual intimacy, masking entitlement as civility; 3. The "Rabbit Hunt", a recurring cover game inviting readers to locate the hidden logo on Playboy's covers. As Playboy circulated publicly - on newsstands, in barbershops, and

convenience stores – its imagery trained not only subscribers and occasional issue buyers, but casual passersby to detect signs of willingness and erotic potential in any and all feminine appearances. The presentation bridges the symbolic construction of images and their material, anatomical effects on embodied viewers. By exposing Playboy's aesthetic sophistication as a vector of coercive seeing, this project engages the workshop's concern with wayward visualities. It interrogates how visual culture, under the guise of elegance, underpins the scale of sexual violence, as well as rape logic and victim blaming (Hill 2016). It considered on how critical re-readings might enact a wayward refusal of this hegemonic gaze and on the practice thereof in an academic framework.

**Author Bio:** Anna Kleiman is a scandalologist, an art historian and an activist against gender-based violence. Published in several books and journals, Kleiman is an interdisciplinary researcher of scandal, visual culture, femininities and sexuality. Based in the Amsterdam School for Cultural Analysis, her work investigates how public outrage, aesthetic norms and social decency normalize misogyny and sexual violence, as well as how they are contested through feminist and activist resistance.

### **Paper 2: Castrated Visibility: Erotic Labour and the Politics of Trans Recognition** *Presented by Christina Chiotaki*

This paper examines how contemporary regimes of trans liberation rely on visual and discursive sanitisation that produces new forms of violence under the guise of recognition. Taking as its point of departure an interview with Greek trans sex worker, activist, and filmmaker Paola Revenioti, the paper centres her provocative claim that the shift from transsexual to transgender constitutes a form of "castration". Rather than reading this claim as nostalgic or essentialist, I approach it as a critique of visual and moral regimes that purge eroticism from trans public life in order to render trans subjects legible to the state, the market, and progressive movements. Drawing on Achille Mbembe's work on desire and necropolitics, Paisley Currah's analysis of sex as a legal effect, and feminist critiques of respectability politics, I examine the claim that de-eroticised trans visibility operates as a technology of governance. While contemporary trans citizenship is increasingly recognised at the level of identity, this recognition is predicated on the erasure of sexual labour and erotic excess -

forms of life that remain materially necessary for trans survival. The result is a necropolitical condition in which trans sex workers are symbolically included yet economically abandoned, consigned to slow death through exclusion from labour protections and welfare systems. Situating Revenioti's intervention as a form of wayward theory, the paper dabbles with the idea of erotic discourse as a mode of resistance to visual purification and moral discipline. In insisting on sexuality where movements seek cleanliness and professionalism, Revenioti articulates a counter-visual politics that refuses respectability and exposes the violence embedded in liberal and progressive imaginaries of liberation. I treat Revenioti's claim as an unresolved provocation to debates on wayward visibility, by showing how liberation itself can become violent when it demands desexualisation as the price of visibility.

**Author Bio:** Christina Chiotaki works across feminist research, collective organising, and non-institutional forms of knowledge production. She is currently a Research Master's student in Gender Studies at Utrecht University and works at AtGender, the European Association for Gender Research, Education and Documentation. Her research revolves around sex work, anarchist and Marxist political theory and practice, non-institutional forms of knowledge production, critical migration studies, and postcolonial relations. At the moment, she is particularly interested in how sexual labour, mobility, and precarity generate forms of knowledge that exceed academic and state frameworks of legibility. Christina is an active part of feminist collectives and grassroots activism, alongside her academic work. She approaches research as a situated practice, attentive to desire, labour, and the politics of survival.

### **Paper 3: The Artist's Body as the Rebel and the Rebellion**

*Presented by Sara Katona*

The aim of this paper is to act as a vehicle of articulation for artists of the mashreq and maghreb who use their art to express themselves through bodily orientation and re-negotiation. It seeks to discuss the question: How do women artists understand their own bodily presence as a form of wayward resistance alongside or beyond their artworks? By foregrounding participants' articulations of presence and practice, this paper contributes to conversations on wayward visibility, feminist aesthetics, and representation beyond spectacle. It moves away from evidence-

based and spectacle-driven readings of violence toward a more attentive engagement with how meaning, power, and possibility are produced through presence, practice, and relation. This paper examines how female artists working across North Africa and the Levant personally and artistically articulate their own bodily presence as artists, as women, and as visible participants in cultural life within their lived social and political conditions. Rather than treating violence as spectacle or assuming the intent of resistance, the project asks how waywardness emerges through everyday artistic practice: through choices, limits, misalignments, and forms of presence that may unsettle dominant narratives.

Drawing on dialogic, feminist conversations with a small constellation of women artists whose practices engage the body in diverse ways, this research approaches participants as co-producers of knowledge regarding oppressive forces and resistance. The body is examined as a site of formation that has been shaped by social norms, political histories, and intimate experiences that may be lived as burdens, resources, or both.

Within this framework, violence is understood broadly: as structural, social, gendered, and epistemic, rather than solely as visible injury or rupture. Waywardness, where it arises, is not always located in overt rebellion but in practices of deviation, refusal, opacity, and selective engagement or, in the words of Asef Bayat, in non-movement.

**Author Bio:** Sara Katona is a DPhil candidate at St Antony's College at the University of Oxford working at the intersection of cultural anthropology, visual culture, and political theory, with a regional focus on the maghreb. Their research examines how identities, meanings, and forms of belonging are produced and negotiated across social, political, and institutional contexts, often diverging from official narratives and fixed categories. Centering artists as social actors, their work focuses on artistic process, motivation, and embodied practice rather than outcome. They draw on feminist and decolonial methodologies to explore identity and the process of becoming. Their current research uses dialogic and archival approaches to study how artists understand their own presence, labor, and choices within shifting structures of power.

10:45-11:15  
BG2, room 012

## WORKSHOP 4— Through the Ceremony / ritual-as-rehearsal

*Led by: Laila van berge*

Sylvia Wynter writes that “a ceremony must be found” — a demand to invent forms of meaning-making adequate to worlds structured through racial-capitalist violence and the overrepresentation of “Man.” Taking this as a starting point, in conversation with Hartman’s incentive for waywardness, this contribution proposes thinking through the ceremony. This Ceremony is an experimental exploration: a ritual-as-rehearsal built from raw materials and autoethnographic experiences from my PhD fieldwork on whiteness in contemporary wellness and spiritual retreats (in the global south). While such retreats present themselves as spaces of healing, care, and transformation, they remain embedded in long histories of extraction—of land, knowledge, bodies, and spiritual practices. Wellness is approached not only as an object of critique, but as an ambivalent site where desire for alterity coexists with neoliberal self-optimization, colonial logics, and epistemic violence.

Rather than presenting a singular ritual, the performance unfolds as a ritual-as-rehearsal: a theatrical reflection and embodied research presentation that moves through ceremony as method. Drawing on practices such as cacao ceremonies, breathwork, gestalt therapy, and contact dance, the work engages these forms through mimesis, translation, and misalignment. Ceremony here is not a destination, but a passage: a way of wayfinding when established critical languages no longer suffice. Moving between meditation and manifesto, ritual, theory, and play, the work asks: what kinds of sacredness are made possible—or foreclosed—when ceremonies are relocated, stripped of cosmology, or reinserted into domestic, over-commodified spaces? In this hybrid I intend to examine how retreat cultures stage “healing” while remaining wrapped-up and entangled with (dynamics of) (Neo)colonialism, imperialism, and extractivism. Rather than approaching wellness solely as an object of critique, I treat it as an ambivalent contact zone where desires for transformation and relationality coexist with neoliberal self-optimization and epistemic violence. Aiming for a wayward knowledge creation, I propose a performative method of “re-appropriating appropriation,” refusing authenticity as strictly here/there. Participants are invited into the in-between to test how

Ceremonies can become wayward—interrupting extractive ways of seeing, registering epistemicide without reproducing spectacle, and rehearsing alterity beyond “authentic” tropes toward more accountable modes of being.

**Facilitator Bio:** Laila van berge (1994) is a visual artist & academic researcher. Driven by a fascination for the spiritual and the supernatural, the myths of modernity and the search for meaning in contemporary culture. Laila’s praxis focuses on exploring new forms of mundane magic and secular sacredness. With a strong DIY mentality, Laila moves into a field of belief and desire, working in an eclectic and chaotic technique and aesthetic to constantly interact, mutate, and transform the symbiosis of the material and imaginary. Currently, Laila is a PhD candidate in comparative religious studies at the Radboud University. In this research project, they explore the relation between spirituality and whiteness within wellness retreats. By thinking through and with wellness, Laila aims to understand its potential to subvert and/or subjugate to the mainstream metaphysics of Modernity. Laila is curious to understand how these retreats can become places that perpetuate predominant systems of social inequalities as well as how they might be able to open up routes to alterity.

12:45-13:45  
BG2, room 008

## WORKSHOP 5— What the Room Cannot Hold - Emotional Expression as Wayward (working with poetry)

*Led by Larissa Platz*

This workshop will be a poetic and embodied experiment that engages waywardness and affect as a practice of refusal within academic space. Grounded in the poem *What the Room Cannot Hold* (Written by Tamarah Kerr de Haan), the session takes the disciplined, surveilled, and often silenced, fully sensing emotional body in the classroom or lecture hall as its primary material. Drawing on Saidiya Hartman’s understanding of waywardness as a practice of possibility within conditions of constraint, this moment of collective engagement asks: what happens when emotional expression itself becomes a wayward act?

In many academic and cultural spaces, images of violence circulate through a modern/colonial and racialized aesthetic order in which distance, spectacle, and evidentiary authority stand in for relation. Within this racial regime of aesthetics and representation, photographs, videos, and testimonies are often mobilized to inform, persuade, or shock their audiences. However, the affective labor of encountering these materials is rarely acknowledged or accounted for. This project therefore proposes to shift the frame from the visual as object to the body as site of witnessing. Through collective reading, voicing, and listening to/with images, participants are invited to engage multisensorially and relationally with text and image, not as consumable evidence, but as affective encounters that reverberate through breath, voice, being, feeling. By practicing intimacy as a method for reckoning with the violence of both the image and the institution, this session experiments with other ways of being in academia, asking what happens when we foreground trembling, hesitation, and overflow. We explore what kinds of knowledge might emerge when the body is allowed (and called upon) to interrupt the rational architecture of intellectual mastery, creating a shared space to inhabit what the room cannot hold.

**Facilitator's Bio:** Larissa Platz holds a master's degree in Curatorial Studies from Zurich University of the Arts and is a PhD candidate in Cultural Geography at Wageningen University & Research. Her research examines spatial frictions at sites of slavery and colonial heritage within the Brazil-Portugal-Angola triangle. She is particularly interested in the politics of representation, media and ritual practices as forms of cultural invention. Working across disciplinary and linguistic boundaries, she writes in English, speaks in German, and dreams in Portuguese.

12:45-13:45  
BG2, room 012

## PANEL SIX– **Redefining Temporality: The Anti-Monument and Utopian Possibilities** *Moderator: TBC*

### **Paper 1– Voz Alta: Rafael Lozano-Hemmer's Tactical Relational Architecture** *Presented by Catherine Lennartz*

In 2008, Rafael Lozano-Hemmer's *Voz Alta* (Loud Voice) transformed the site of the 1968 Tlatelolco student massacre in Mexico City into a participatory, temporary memorial that challenged state control over public memory. Commissioned by the Centro Cultural Tlatelolco of the Universidad Nacional Autónoma de México to mark the massacre's fortieth anniversary, the work replaced the fixity of traditional monuments with an open-ended platform: ordinary people were invited to speak unmoderated into a megaphone, their voices then translated into light by powerful searchlights crisscrossing the city sky and broadcast live on local radio. Lozano-Hemmer's installations often use the aesthetics and apparatus of surveillance (searchlights, microphones, cameras, biometric sensors) as relational interfaces. Rather than operating as passive subjects of surveillance technology, participants actively shaped what was seen, heard, and remembered, enacting Lozano-Hemmer's concept of "relational architecture"—an approach that privileges lateral or networked connections over individual interactivity. This talk interrogates *Voz Alta* as an anti-monument that appropriates and subverts official mourning, insisting on the unfinished nature of collective trauma. Drawing on Geert Lovink's theory of "tactical media," I argue that the work demonstrates how the technological apparatus of surveillance can be repurposed as a site of resistance and democratized collective expression. *Voz Alta* does this by turning what might have been a state's tool for spectacle and control into a bottom-up, communal experiment in memory and public dialogue.

**Bio:** Catherine Lennartz is a doctoral candidate at Boston University in the History of Art and Architecture department. Her research examines the intersections of contemporary memory-focused art, exhibitions, and commemoration, especially as they relate to human rights violations and Indigenous issues in North America. She holds an MA in World Heritage from Brandenburg University of Technology (Germany), a Graduate diploma in Conservation Studies from the University of Lincoln (UK), and a BFA in Studio Arts from Concordia University (Canada). Her diverse studies in studio arts, art history, philosophy, conservation, and world heritage inform her multidisciplinary approach to contemporary art. Catherine has previously held positions at the Institute of Contemporary Art/Boston, the Montreal Museum of Fine Arts and Pointe-à-Callière, Montreal Archaeology and History Complex.

**Paper 2: Rozryv-trava: Wayward Temporalities and Mythical Geographies of Ukrainian Berlin**  
*Presented by Natalia Guzevaatiya*

Since the full-scale invasion of Ukraine, Berlin has become a liminal chronotope for Ukrainians in exile - a city where spatial and temporal ruptures, and the tension between utopian and apocalyptic visions of post-socialist futurity converge. This project documents and reflects on how Ukrainian artists and activists engage in temporal waywardness: acts of resistance that destabilise modern/ colonial linear time, challenge imperial legacies, and open space for the collective crafting of hope. At its core, it is a chronicle of the chroniclers, who use their safer positions under the peaceful skies of Berlin to reimagine Ukrainian time. Centuries of imperial rule produced censored pasts; war and displacement have frozen the present; and post-socialist imaginaries of the future have been destabilised by the collapse of linear temporal regimes. As being nearby artists and activists in Berlin showed me, their practices often focus on repair and remembering: reclaiming lost histories, connecting potential pasts to otherwise futures, and archiving the present as a decolonial, living practice. These temporal interventions, together with the displaced production of space - most notably the search for the lost Yebenya, a liminal, mythic site often associated with post-socialist concrete outskirts - shape new displaced subjectivities and foster solidarity, care, and communal practices of imagining otherwise. At the core of the performance are video clips made during my fieldwork, featuring conversations with members of

Berlin's Ukrainian art scene and moving image portraits of them in interactions with the city. These clips are interwoven with autoethnographic storytelling, where I reflect on my own fractured identity as a Ukrainian with a Russian passport and my struggles in navigating solidarity networks, situating and contextualising the footage. Storytelling and performative dramatic devices serve here as an alternative editing reflective practice. The point of the performance is to illustrate how aesthetic, participatory, and ethical practices cultivate otherwise temporalities and emancipatory methods of knowledge-making, opening pathways toward liberated futurity and a decolonized post-war imagination.

**Bio:** Natalia is a PhD candidate at the Department of Department of Art & Culture, History, and Antiquity, Vrije Universiteit Amsterdam. With a background in Cultural Anthropology, she is currently researching temporality, historicity and artistic practices among Ukrainian artistic communities in Berlin. She is also a film programmer and co-founder of Samizdat Eastern European Film Festival in Glasgow, which aims to highlight underrepresented cinemas and amplify voices from Eastern Europe, Central Asia and Southern Caucasus in the UK through contextualised anti-imperialist curatorial praxis. In her work Natalia is trying to find a mutually enriching balance between anthropology, art and activism.

**Paper 3- The contentious Bandeirantes heritage in Brazil: a site for the explosion of ideas**  
*Presented by Vincius Borges*

The Bandeirantes cultural heritage in Brazil ranges from literature to paintings and monuments dedicated to the commemoration of colonial explorers that travelled through the Brazilian hinterlands in search of riches, which often came in the form of human trafficking and slavery. Interestingly, the Bandeirantes monuments were exclusively built in the 'post-colonial' period of Brazilian history which makes homages to actors involved in violent colonial events highly problematic. Thus, such heritage has led to contentious debates in society, prompting individuals to respond to the violence symbolized by the monuments by performing protest and artistic interventions at their sites. Commonly, these performances include violent acts toward the monuments, from defacing to attempts of destruction, but they also transpire a commitment to critical reflection on historical events and fostering non-hegemonic narratives that challenge structural systems of

oppression. A notorious example was the 'Revolução Periférica' intervention at the Borba Gato statue which consisted of setting the statue on fire and spreading brochures containing a QR Code with information on the explorer's life, which is entirely absent from the monuments' site. Unsurprisingly, the intervention became much more known for the damage caused to the statue than the attempt to contextualize the historical event and figure in question. Nevertheless, investigating the aesthetic value of the statue on fire and the ramifications of this intervention in society can highlight how the wayward connects symbolic violence to real life experienced violence. Moreover, it instigates the debate on the need of re-appropriating public space as a necessary step to living a more hopeful future. Therefore, this paper analyzes how clearing violent monuments from the horizon of admiration and respect can work as a tool for the postcolonial subject to move beyond the constraints in which violence holds individuals and communities and to 'de-iconizing' the dominant narratives.

**Bio:** Vinícius Borges Garcia Fonseca holds a master's degree in Applied History from Erasmus University Rotterdam and a bachelor's degree in Political Science from the University of Brasília. His research covers Historical Culture, Memory and Heritage, with a particular interest in how history shapes current-day public policies and how to account for antiracist and decolonial strategies and demands for historical reparation. Since December 2024, Vinícius has been working as a PhD Candidate at the University of Utrecht in the Gender and Postcolonial studies field, within the Department of Media and Culture Studies. He is also a research volunteer at the Contested Histories Initiative of the European Association of History Educators (EuroClio), writing pieces on contested cultural heritage throughout the lusophone world to study the best forms to remediate such disputes.

13:45-15:15  
UT, room 301

## **KEYNOTE by Naveen Minai** *Discussant TBC*

### **About the Speaker:**

Naveen Minai is Assistant Professor of Feminist, Gender, and Sexuality Studies at Wesleyan University. She received her doctorate in gender and sexuality studies from the University of California, Los Angeles (USA) as a Fulbright Scholar. Dr. Minai has held fellowships at Sciences Po (Paris) and the Digital Research Ethics Collaboratory at the University of Toronto, Scarborough (Toronto). Her scholarship thinks through the everyday intimacies of capital, war, and empire through cultural histories, practices, and spaces in reorienting notions of Asia and Asia(n).

# DAY THREE: FRIDAY JUNE 5th, 2026

09:00-09:15

Coffee and Welcome

9:15-10:45  
UB, room A006  
(Spinozaal)

PANEL SEVEN–  
**Redefining Rigour: Case Studies in  
Knowledge Production from Below**  
*Moderator TBC*

**Paper 1: Peripheries of Revolution:  
The Yugoslavian Partisans  
between Subjectivity and Waywardness**  
*Presented by Aleksandar Novakovic*

In the aftermath of the failures of revolutionary projects in the 20th century, critical theories have provided various revisions of the Marxist framework of liberatory politics. In this context, Black radical theorists have proposed such concepts as ‘maroonage,’ ‘fugitivity’ and ‘waywardness’ as ways to think liberation that escapes traditional Eurocentric conceptions of subjectivity. In this paper, I want to apply this fruitful framework to the political practice of Yugoslavia’s partisan movement (1941–1945), in order to elaborate the potentials of a wayward form of liberation in the context of antifascist and anticolonial resistance at the European periphery. The Yugoslavian partisans were a militant antifascist movement during WW2 that encompassed radical social, political as well as aesthetic politics. As part of their resistance to military occupation and fascist persecution, the partisans established ‘liberated territories’ which served as both spaces of refuge and social experimentation. Following such anticolonial authors as Frantz Fanon, Cedric Robinson, Saidiya Hartmann, Fred Moten and Stefano Harney, I propose to read the Yugoslavian partisan movement counter to the modernist, party and state centric narrative enforced by state socialism. Instead, I will emphasize the diverse and heterogenous antifascist resistances and its manifold accompanying cultural forms, which engendered a shared political struggle against imperialist, colonial and capitalist oppression. In the light of the partisans’ wayward forms of resistance, their politics no longer appear as the expression of a unitary subject corresponding to a modernist ideological formation, but as

the inauguration of a radically new and expansive political community. By elaborating the anticolonial character of the partisans' antifascism, and thinking its convergence as through the concepts of 'fugitivity' and 'waywardness,' I aim to unsettle traditional (Marxist) conceptions of subjectivity and politics, and reconsider the relevance of the Yugoslavian partisan struggle for thinking liberation today.

**Author Bio:** Aleksandar Novakovic studied philosophy and political science in Vienna, Berlin and Frankfurt am Main and is currently a PhD candidate in philosophy at the Academy of Fine Arts in Vienna. In his research, he focuses on the histories and legacies of state socialism in Eastern Europe, and Yugoslavia in particular, as well as forms of dissidence in theory, art and politics. Aleksandar has been a guest researcher at the Institute of Philosophy and Social Theory in Belgrade and the Amsterdam School of Cultural Analysis.

**Paper 2: Solidarity in a Picture: The Role of Movement Photographers in Visualising and Materialising**  
*Presented by Franca Marquardt*

This article explores how movement photographers visualise and materialise solidarity within the Palestine solidarity movement in Berlin. Based on in-depth conversations with four photographers, it investigates how visual activism becomes a site of ethical and emotional engagement. Movement photographers operate between proximity and distance, developing practices that challenge dominant journalistic norms through what hooks ([1992] 2014) terms an "oppositional gaze." Moreover, the article argues that movement photography establishes a "civil contract" of visibility that resists the exploitative gaze often embedded in humanitarian or media framings (Azoulay [2008] 2021; Mirzoeff 2020). Instead, photographers cultivate trust and accountability, turning emotional investments into long-term relationships with the communities they document. Acts of solidarity underscore that photographic practices are not isolated; they are embedded in networks of support and resistance, connecting local struggles globally and reinforcing the ethical responsibility to bear witness. Even after more than two years of continuous protests, photographers show up every week to document, share, and build the movement. Their images have already circulated and led to identifications in Palestine, and global protests across Europe and the world. As the movement photographers in Berlin demonstrate,

these images concern all of us, no matter where we live. They reveal not only the violence, but also the love for a better world and a liberated Palestine that our actions need to be built on. Photography always includes a fantasy of solidarity; it makes real what is perhaps not real yet. But this is also what we need. It doesn't have to be perfect or aesthetically pleasing, but it becomes an ethical practice that sees our vulnerabilities and agencies as intertwined.

**Author Bio:** Franca Marquardt is an anthropologist and documentarist seeking ways to combine visuals and research to support social change. Currently, she is a PhD candidate in Sociology and Political Science at the Scuola Normale Superiore in Florence, exploring emotions and visibility in internationalist social movements. She is also an editor of the ethnographic storytelling journal *Thirdshelf*.

**Paper 3: The Alternative Modes of Political Belonging: Thinking with Tradition, Grammar, and Agency Beyond the Secular Realm of Politics**  
*Presented by Ruhail Andrabi*

In Indian administered Kashmir, the question of political sovereignty of Kashmir Muslims remains unresolved, yet this sovereignty is expressed through unique religious sensibilities such as funeral prayers, religious advice by Islamists and critical debates existing within the realm of religious organization, and everyday social life. The paper focuses on how Islamists, poets and rebels sustain their authority, and legitimacy in Indian administered Kashmir. Moving beyond the doctrine of parochial understanding of religious authority which has been relegated to Ulema, and social institutions, the paper contends religious authority within Islamic societies requires us to pay attention to the way social actors articulate their sense of political liberation through the grammar of language against colonial governance of Indian state by invoking a unique translations and interpretation of their Islamic traditions. In doing so, the paper contributes to the emerging modalities of modern Islamic political thought by arguing, we need to pay close attention to the way context, and the political questions actors respond to within that context, are crucial to the understanding of sovereignty in Islamic societies. The larger argument of the paper unpacks two subsidiary questions; one is how a new religious authority emerged through the tensions between the Indian state, and *Jamaat-e-Islami*—an

Islamic revivalist movement in the formation of secular political hegemony. Secondly, how this religious authority remained distinctively inhabited by different social actors across different locations both animated by a sense of loss, disunity and loyalty.

**Author Bio:** Ruhail Andrabi is a Cultural Anthropologist of South Asia with Bachelors in Sociology, Masters and Cphil from UC San Diego and is currently a PhD candidate at University of Virginia. Andrabi is trained in Intellectual History, Anthropology of Islam and Political theory. From 2021 to 2024, he was Co-Investigator on a large network grant on 'Muslims in a time of Hindu majoritarianism' funded by the Henry Luce Foundation (PIs Christophe Jaffrelot and Bernard Haykel, Manan Ahmed) in Collaboration with Princeton, Sciences Po and Columbia University. He has also worked in Jamia Millia Islamia under Prof. Farida Khan new Delhi as Junior research fellow, and Coventry university as Research fellow with Centre for Trust, Peace and Social Relations, Coventry University, England. His research explores the important encounters between the formation of the Empire, Secularism and role of Muslim intellectuals in South Asia both in shaping the orientation of decolonization, and subverting the socio-political domination of western conceptions of politics.

11:15-12:45  
UT, room 301

**KEYNOTE**  
**by María del Rosario Acosta López**  
*Discussant: Monique Roelofs*

**About the Speaker:**

María del Rosario Acosta López is a Professor in the Department of Hispanic Studies at the University of California, Riverside. Her work is at the intersection of philosophy, critical theory, and Latin American studies. She received her Ph.D. in Philosophy from the Universidad Nacional de Colombia, Bogotá, in 2007, taught at the Universidad de los Andes (2007-2014) in Bogota, and then moved to the United States (first to Chicago to work at DePaul University, and more recently to California).

13:45-15:15  
UT, 101A

**WORKSHOP 6–**  
**Sight of Silence**  
*Proposed by Jasmijn Stam on behalf  
of the Pulp Collective*

This mini-workshop interrogates practices of censorship in the cultural sphere and recasts it as a way roads of artistic expression, knowledge and identity are foreclosed, both before and at the moment speech occurs. Practices of censorship manifest in various forms and do not always directly originate from the sovereign or ruling groups, nor do they require overt coercion; it is nevertheless violent because it limits who can speak, whose knowledge is valued, and which identities are legitimated within society. Drawing on Judith Butler (1997), censorship constructs the 'domain of speakability', which ultimately shapes one's survival as the subject within the state. As such we would like to collectively interrogate the layers through which censorship operates and persists in the cultural sphere. As censorship is not only imposed from the outside but also internalized. We would like to reflect on the parts of our identity that we hide in our daily lives in order to feel safe. In other words, this workshop traces censorship from the visible (banning, surveilling and outlawing) to the invisible (social codes, self-censorship, silence, the unspoken). Questions that the workshops ask are: What remains unsaid? What does silence preserve? Which ideology and hegemonic structure does censorship protect? In what ways are practices of censorship violent? This workshop is a call to look and to listen. It makes the invisible visible and challenges the assumption that freedom of expression is self-evident. It reveals that power is exercised not only through what is said and shown, but equally through what remains unseen and unspoken, and that naming silence itself can become an act of waywardness.

The project moves at the intersection of artistic research, socio-political discourse, and aesthetic experience.

**About the Pulp Collective:**

The Pulp Collective (Rifka Fehr, Jasmijn Stam and Ellinor Strowel) is a transdisciplinary art collective, aiming to bridge academic research and artistic practice. Through different formats of artistic practice, such as workshops, exhibitions and events, we critically engage with existing norms and power structures. The term PULP represents the residues that ferment and cling on, serving as a metaphor for social and political structures, which we

seek to engage with collectively. Previous events organised by the collective include I AM EVERY WITCH, a multimedia exhibition that explored the ties between feminist resistance histories and ecological renewal, hosted at Villa Vida in Vienna in March 2024. Followed by GAZE, a participatory exhibition featuring seventeen international contributors, held in Barcelona in March 2025. In December 2025, the collective designed and facilitated the Sound of Silence, a participatory workshop that critically engaged with various forms and mechanisms of censorship.

13:45-15:15  
UB, room A006  
(Spinozaaal)

## PANEL EIGHT– **After the Visible: Sonic, Embodied and Wayward Documentary Forms** *Moderator TBC*

### **Paper 1– GoPro HERO** *Presented by Emmeline de Mooij*

GoPro HERO is a whirling and bold quest for a different kind of post-menopausal liberation. Shot entirely with a GoPro HERO camera de Mooij mocks the cliché of the adventurous male hero conquering the world and takes us on a ride into womb tombs, confessions of boys in their twenties in dating-app chats, Sheela na Gig's and horniness of unprecedented proportions. Transitioning and aging as a woman, the protagonist refuses to settle for the two single role models available for middle-aged women in order to delay their erasure: the cougar and the MILF. The bumpy road of her transition eventually transcends into the embodied manifestation of life's basic pulse: change. Climbing fences and trespassing enclosures as a form of resistance against the expropriation of the commons, she reaches the hidden sites of ancient carved stone figures on Irish medieval architecture of alien-like, bald, old women with emaciated ribs who, in a crouched position, spread open their vulva with both hands; ultimately finding a pre-Christian role model that threatens the patriarchal order: an old woman's sexual force that is unapologetic, disobedient and aggressive, capable of destruction in the service of regeneration. The voice-over excitedly reminds us of this deep mystery by saying "Oh, beautiful, crazy, funny life force! Whirling and turning and pulsating and swaying and singing, it spins the fibers of existence." It is rare to find this coherence, clarity

and urgency in such a multi-stranded project. In GoPro HERO, activism and resistance, fearlessness, the sacred, the magical, matter, theoretical knowledge and a utopian thinking inspired by wild-haired foremothers are all enmeshed in the same fabric. Both analyzing menopause as a form of feminist positioning and reversing shame into the epic, constitutes a much-needed contribution to debates around utopian imaginaries of liberation.

**Author Bio:** Emmeline de Mooij (1978 in Delft) is an artist living and working in Amsterdam. De Mooij graduated from the Gerrit Rietveld Academy (Amsterdam) and the MFA program at Bard College (New York) and is currently PhD candidate at UvA. Their work has been presented at various institutions including Centraal Museum (Utrecht) and Stedelijk Museum (Amsterdam). De Mooij's work consists of sculptures, installations, performances, videos and artistic research. For the past two decades their art practice has revolved around issues of textile, care, maintenance and repair, in which the motif of the mother as a mode of challenging the age-old myth of the artistic genius, plays a central role. De Mooij's artistic research focuses on the history of origin of thread. De Mooij is co-founder of the collective the Feministische Handwerk Partij (Feminist Needlework Party).

### **Paper 2– Isaac Julien's Territories and Dub 'Documentary' Aesthetics** *Presented by Fenja Akinde-Hummel*

This essay takes Isaac Julien's 1984 'documentary' Territories, as its point of departure. The film is about Notting Hill Carnival, which, to this day is a space of both subversion and ever increasing surveillance. Carnival (the second biggest celebration of African diasporic culture in the world) came about in response to the 1958 Notting Hill Race Riots. The film's exploration of "territories" investigates what it means to occupy (and fight for) the space that the celebration claims within a broader context of hostility and violence. The film's narrators are: "struggling to tell a story the herstory a history of cultural forms specific to Black people", such a telling ultimately fails if we understand linear narrative and individuated perspective as a metric of success in 'telling'. As is not unusual of experimental forms of film, Territories explores non-linear time, structured mostly by its repetitions, temporal fragmentations, stretchings, layerings, and contractions of time. The medium here is film, but the film produces an aesthetic that, I

think, is a visual approximation of the sonic landscape of the dub music which accompanies it. Here Julien uses what Arthur Jafa terms “Dub Structures” as a way of reforming not only the image itself but the viewer’s looking practices. The translation of the sonic and social characteristics of the music are utilised here to produce a kind of aesthetics of waywardness, of possibility. In this contribution, I seek to understand how the complex temporality of dub music, transposed or rather infused into the visual, facilitates the production of a countervisual and wayward aesthetic, thus facilitating the upending of our understanding of the ‘real’.

**Author Bio:** Fenja is a PhD candidate in the ERC Consolidator Grant Project “Tales of the Diasporic Ordinary” at Humboldt-Universität zu Berlin. Her project, *Black Diasporic Temporalities (of the City)*, examines Black diasporic experiences and artistic reproductions of time as they cluster around the metropolitan centres of London and Berlin. This work is derived from the question: How much time does it take to be Black in an environment characterised by imperialism and its racist continuities? She collaborated on the film “Oil on Water” (2021), a contemplation on Berlin as ‘home’ for its Black inhabitants. As a student assistant at the Deutsches Zentrum für Integrations- und Migrationsforschung she supplied edits for *Revisualising Intersectionality* (2022) by Elahe Haschemi Yekani, Magdalena Nowicka and Tiara Roxanne.

### **Paper 3– Sounds After: Hydrophone Recording in the Aftermath of Environmental Devastation** *Presented by Dr. I-Yi Hsieh*

In *Unmarked: The Politics of Performance*, Peggy Phelan questions the representational logic that still haunts the conventional approach to visibility (Phelan 1993). The feminist refusal of being seen punches a hole into the insidious liberal promise on relating power, agency, transparency, and visibility. Tending to the feminist reformation of the dialectic of visibility, this paper considers our aesthetic approach to the aftermath of environment violence by addressing artists who use hydrophone recording as a way to think about art’s role in violence narratives. The paper focuses on three sound artists/researcher: Angus Carlyle, Ilmari Koria, and Jana Winderen, who have either collaborated extensively with anthropologists in their field recording projects or used the ethnographic method to incorporate non-EuroAmerican knowledge and practices into their sound projects. In Ilmari

Koria’s Tamsui River recording in Taipei (2022), for instance, Koria approaches the afterlives in the violent event of river explosion in 1963—advised by the US advisory corp. which ended up brought in more floods in the name of flood management—by hearing the sounds of life underwater. This paper convenes a dialogue of those sounds in the aftermath of environmental violence with what James Scott writes, in the posthumously published *In Praise of Floods*, about the iatrogenic effects on rivers induced by previous environmental engineering (Scott 2025). As modern infrastructural utopianism’s attempts to “domesticate rivers for the benefit of Homo sapiens and their nation-states” often leaves rivers in a worse condition than before (Scott 2025, 175), how do we hear the lives remaining in the Anthropogenic catastrophes? What difference does it make when the acoustic aspects of lives after devastation are available while the visual is denied? This paper ventures into these questions central to wayward aesthetics caught in between the ethical crisis of the visual and the possibilities of otherwise.

**Author Bio:** Dr. I-Yi Hsieh is an anthropologist and curator working at the intersection of Environmental Humanities, Inter-Asian contemporary art, and eco-feminism. Her book *Floral and Fauna: Domestic Nature and Private Collecting in Reform Era Beijing*, which addresses the intimate relationship between environmental art and private collecting from a non-EuroAmerican perspective, has been published by Palgrave Macmillan (2025). The research-based collaborative art project, *Contested Waters*, curated by Dr. Hsieh has launched critical workshops and exhibitions in Taipei, Kaohsiung and Venice in 2024-2025. More information is available [here](#).

15:30-17:00  
University  
Theatre

## SCREENING AND ROUNDTABLE– **Wayward Imaginaries of Liberation** *Sponsored by NICA*

In a conjuncture marked by genocide in Gaza and imperial aggression around the world, critical visual culture is often called upon to expose state violence. But such exposure has too often reiterated what we already know (e.g. Israel systematically bombs hospitals), reduced Palestinians to the role of victims, and substituted liberal aims of humanization or evidence for anticolonial refusal, solidarity, and worldmaking. Taking up the “wayward” in multiple senses, this roundtable engages Mohammad Malas’s 1987 film *al-Manam* (The Dream) as a starting point for considering contemporary moving-image works made by or with Palestinians that refuse the expository dimensions of conventional documentary and forensic media.

In our view, Malas’s attunement to Palestinian dreaming, amid disaster, contributes to conceptualizing solidarity as a process of subjective transformation and decolonial worldmaking. *Al-Manam* also stands as a precursor to moving-image works by Basel Abbas and Ruanne AbouRahme, Noor Abed, Kamal Aljafari, Basma Alsharif, Razan AlSalah and others who forge wayward visualities by refracting the Palestinian condition through experimental sound and dance, oral history and fabulation, nonlinear temporalities and spatial dislocations.

The roundtable brings together scholars and practitioners for a discussion to be accompanied with a screening of *al-Manam* and contemporary Palestinian moving image art (short films by Noor Abed and Basma Alsharif). Film programmer Nouredin Ahmed and scholar Kareem Estefan identify a wayward, liberatory counter-visibility in *al-Manam*’s portrayal of a radical popular imagination as essential to overturning the epistemological violence of colonialism, its sensitivity to an Islamic ontology of *alGhayb* (the unseen) and *al-quwwa al-wahmiyya* (the imaginative faculty), its critically reflexive and opaque visual grammar, and its untimeliness in relation to ongoing catastrophe. Scholar Samira Makki investigates the impasse as a potentially generative framework with which to approach the films of Basma Alsharif, especially in terms of rethinking some of the politico-affective attachments to homemaking in Palestinian film, a practice that certainly situates the intricate task of dreaming as part and parcel of the struggle towards liberation. And the fourth participant, Palestinian filmmaker Noor Abed, will discuss forms of embodied

witnessing, anticolonial refusal and rehearsal in her film *A Night We Held Between* (2024) and accompanying film-diary *Stars at MIDDAY*.

### **About the Speakers:**

**Nouredin Ahmed** is a researcher, film programmer, and visual artist, based in Cairo, Egypt. He is a member of the cinematic collective *A Kiss in the Desert*. He is currently a researcher-in-residence at *Wekalet Behna* in Alexandria. He is the recipient of a number of group grants and fellowships including *On the Road Again, Again*, from *Pro Helvetia Cairo* (2022) and the *Self Organization* grant from *Mophradat* (2021). He holds an MPhil in Film and Screen Studies from the University of Cambridge.

**Kareem Estefan** is an Assistant Professor of Film and Screen Studies at the University of Cambridge, where he teaches subjects including Arab cinema, contemporary visual culture, and decolonial and postcolonial theory. He is currently completing the book *Portals to Palestine*, which theorizes acts of bearing witness as processes of decolonial worldmaking through contemporary Palestinian moving-image practices. He has published in journals such as *Feminist Media Histories*, *Screen*, *Third Text*, and *World Records*, and in recent edited collections including *Cinemas of Global Solidarity* and *Producing Palestine*. Kareem is co-editor of *Assuming Boycott: Resistance, Agency, and Cultural Production* (OR Books, 2017).

**Samira Makki** is a researcher largely studying cultural labor and mostly writing about film. She holds a PhD in Film Studies from the department of Art and Media Studies at the Norwegian University of Science and Technology (NTNU). Her writings appear in *Film-Philosophy* and the *Journal of Visual Culture*.

**Noor Abed** (b. 1988 Jerusalem) is an interdisciplinary artist and filmmaker. Her practice examines notions of choreography and the imaginary relationship of individuals, creating situations where social possibilities are both rehearsed and performed.

