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SAVE THE DATE: ASCA BORREL
All ASCA members and friends are cordially invited to the first ASCA Borrel of 2018 in the Bushuis, space F101C on 14 June 2018 at 18:00 hrs.

PRAEMIUM ERASMIANUM FOR EVA MEIJER
Eva Meijer was awarded the Praemium Erasmianum Prize for her dissertation entitled Political Animal Voices.
Since 1988, the Praemium Erasmianum Foundation awards annual Research Prizes. A maximum of five prizes of € 3,000 each are awarded to young academic researchers in the humanities and social sciences, who have written a PhD dissertation of outstanding quality. Eva’s is the second ASCA dissertation in a row to win this prestigious prize.

Political Animal Voices is a pioneering work in the field of animal philosophy, moving the debate beyond existing discussions about animal ethics and animal rights in a variety of academic fields. Meijer approaches the question of animal politics in an interdisciplinary way that brings together insights from biology (mainly ethology), democratic theory, philosophy of language, and science and technology studies. Her dissertation displays a high degree of innovation and is very creative, while also being profound and careful in its evaluation of earlier theories; the structure is well-balanced, and the writing style is clear and accessible.

In Political Animal Voices Meijer discusses a philosophically highly urgent and classical question about the relation between humans and other animals, and their interconnected relation to the world we inhabit. She does so via a critical analysis of how Western philosophy has classically referred to the human-animal distinction for understanding who ‘humans’ are. In tracing how this classical distinction has been related to a specific view about language and voice as distinctively human, she proposes to radically revise the classical view by meticulously combining recent ethological insights into animal languages, a philosophy of language perspective mostly inspired by Wittgenstein, and contemporary debates in political philosophy and Science and Technology Studies. The resulting discussion is rich and deep, full of nuance and generosity towards the different traditions she discusses, while also radically revising them.
2 PhD positions on Platform Labour

Digital Transformations of Work and Livelihood in Post-Welfare Societies ERC Project of Niels van Doorn

The Amsterdam School of Cultural Analysis has two vacant PhD positions as part of the ERC project “Platform Labour: Digital Transformations of Work and Livelihood in Post-Welfare Societies” (ERC Starting Grant, 2018-2023, Principal Investigator: Dr. Niels van Doorn).

Digital platforms like Uber and Airbnb are transforming how people work, create and share value, and sustain themselves in their everyday lives. As such, platforms are becoming increasingly ubiquitous as new institutional actors that redraw relations between civil society, the market, and the state. Yet, as many scholars have shown, such relations have historically been shaped by pervasive gender, class, and racial subordination. It is therefore crucial to ask to what extent platforms, as new sites of capital accumulation, governance, and norm-making, mediate existing inequalities and if/how they also generate new vulnerabilities or tools for empowerment. Accordingly, this project aims to determine how digital platforms are reconfiguring the gendered, classed, and racialized organization of labour and social reproduction in post-welfare societies. This objective will be met through a cross-national comparative study rooted in ethnographic research that examines how platforms operate in three quickly growing and distinct tech hubs: Amsterdam, Berlin, and New York City. Read more at http://www.uva.nl/en/content/vacancies/2018/04/189-two-phd-positions-in-the-erc-project-platform-labor.html/g

Finishing Fellowships

The Faculty of Humanities invites applications for 0.5 FTE PhD Finishing Fellowships, tenable from 1 January 2019. Each fellowship will be for a period of up to 12 months. The award holder is required to deliver a completed dissertation (defined as “dissertation submitted to the examination committee”) by the end of the fellowship period. Only PhD candidates currently registered with the Faculty of Humanities who have not previously received university or institutional funding for their research are eligible to apply. In principle, applications from PhD candidates who have previously received a fellowship from, or have been employed by, the University of Amsterdam, NWO or similar funding bodies (abroad) will not be considered.

Please send your application to the secretary of the committee, Dr. Eloe Kingma (email: aihr-fgw@uva.nl) by 1 October 2018. Applications will be assessed by a review committee. Details available on the ASCA website.

ASCA Events

The Future of Dependency

Shell’s Foresight and the Petrocultural Penumbra

Presentation by Jeff Diamanti in the next “Entangled Cities” session, which will take place on Friday, 20 April, 15:00-17:00 hrs., in room F 2.08B, Bushuis (Kloveniersburgwal 48).

Jeff Diamanti teaches Literary and Cultural Analysis at the University of Amsterdam. Diamanti’s research tracks the relationship between fossil fuels and media and has appeared in the journals Postmodern Culture, Mediations, Western American Literature, and Reviews in Cultural Theory, and he is currently working on a book called Terminal Landscapes: Media Ecologies of Postindustrial Energy Cultures. For further information about Diamanti’s research on climate realism, media ecology and the energy humanities, see: www.uva.nl/en/profile/d/i/j.diamanti/j.diamanti.html

Reading preparation:

Artistic Research with Paula Albuquerque and Lauryn Mannigel

4th session of the Artistic Research Seminar organized by Paula Albuquerque. University Library, Belle van Zuylenzaal, 24 April 2018, 15:00-17:30 hrs.

Lauryn Mannigel’s current research investigates the affective phenomena of embodied aesthetics and the social perception of body scent. By questioning the historical repression of the sense of smell, which has been a part of Western aesthetics (Classen et al. 1994; Le Guer02) since Ancient Greece, and the contemporary stigmatization of body scent in the Western world, her research explores the vital role that body scent plays in navigating social interactions and acquiring affective knowledge. Through the exploration of current perceptions of body scent and the expressions resulting thereof, Lauryn develops a novel method combining survey design and performance as research.

For the Artistic Research Group seminar, Lauryn will present initial research results on the affective phenomena of body scent based on a survey that accompanied her olfactory dating performance Love Sweat Love (2016), which was co-produced by Mediamatic for Museumnight Amsterdam. She will illuminate participants’ feelings towards attractively perceived body scent samples of others. Overall, Lauryn will give an insight into her research questions, methodology, and first research outcomes.
Albuquerque will present work on *Beyond the Violet End of the Spectrum – Spectre Visualization in the Age of CCTV and Drones*

Contemporary society values digital media’s transparency and considers CCTV and drone footage as reliable evidence. This project tackles the need to foreground visual surveillance’s shortcomings in representing reality, by making experimental films and installations with CCTV and Drone Vision footage. Analogue photography’s documentary limitations have since long been identified and studied. Easy to manipulate, they fostered nineteenth century Spirit Photography’s polemic practice of allegedly portraying ghosts. Criteria to ensure a faithful representation of material reality were based on photography’s inherent capacity to embody an object’s trace (index or referent): the presence of the actual reflection of the object on photographic emulsion, aka material referent, differentiated between real and fake evidence. These criteria were disregarded by the so-called digital revolution and the advent of the “immateriality” of digital data. However, recent demonstrations of digital materiality identify the presence of “digital referents”. The latter could be translated as “scars” left on digital platforms by the production and transmission of visual data.

I stage experiments to look for digital referent-producing processes. I also intend to (re)create conditions for spectral imagery to occur. As an artistic researcher, firstly I perform experiments to find digital media’s documentary limitations and their capacity to produce visions (due to “malfunction” and manipulation); secondly, inspired by writings on Hauntology and Spectrology and computer forensics I reflect upon my artistic experiments and write about the manifestation of spectral imagery in new media.

The first part of the project, the preparatory phase this presentation mainly engages with, includes an exhibition at Bradwolff Gallery in May 2018 where I perform intensive on-site research by displaying three installations with CCTV and Drone Vision footage. Representing reality, by making experimental films and collections light phenomena by building a life-size camera obscura. This exhibition is seen as site of research.

Paula Albuquerque is an experimental filmmaker who completed her PhD in Artistic Research at the Amsterdam School for Cultural Analysis (University of Amsterdam). She currently teaches at and co-ordinates the Master of Artistic Research of the University of Amsterdam together with Dr. Jeroen Boomgaard. She also teaches at the Honours Programme ART and RESEARCH and at the Moving Image Department of the Gerrit Rietveld Academy for the Arts. [www.paulaalbuquerque.org](http://www.paulaalbuquerque.org)

**Responsibility and the Other**

*Betweeen the Political and the Ethical - Levinas, Weil & Arendt*

5th session of the ASCA Theory Seminar organized by Patricia Llorens, Gerrit Schaafsma, Linda Xheza. 26 April, 15:00-18:00 hrs, Bushuis, Kloveniersburgwal 48, room E0.14.

The three thinkers we selected offer contrasting ways of approaching the notion of responsibility and the Other. For Levinas the ethical is beyond the state and politics, while for Weil the ethical and the political are inextricably linked. In contrast, Arendt argues that it is the political that grounds our ethical obligations to one another. We use extracts from each of these thinkers as the basis for a discussion about some contemporary issues relating to refugees, migration, and statelessness in our age of crisis.

**Readings:**

**Moving Together: Activism, Art and Education – A Week with Angela Davis**

Moving Together is a weeklong program taking place from 12-17 May at various arts, cultural, educational and heritage institutions, and community centres in Amsterdam. Together with esteemed guest Professor Angela Y. Davis, as well as artists, scholars, activists and audience members, we will look into questions of citizenship, communal knowledge sharing, intergenerational activism, and relevant artistic practices.

Artists, educators and activists have often been at the forefront of challenging social and cultural hierarchies within society. Events of the past decade have highlighted a noticeable increase in authoritarianism, racism, sexism, environmental disasters and economic hardship at local and global levels. This turbulent climate has prompted significant responses in the form of social movements calling for more inclusion, decolonization, and liberation within cultural and educational institutions.

In what ways are artists, educators and activists re-energizing cultural and knowledge production in the Netherlands? In what ways can institutions help mobilize these efforts towards creating a more just society for all?

Armed with thoughts, books, poetry and dance Moving Together: Activism, Art and Education aims to connect social, cultural, and educational institutions and initiatives in order to address themes of social justice, equality, artistic production and education, and share the emancipatory practices that emerge within these fields with a larger public.
This weeklong series celebrates the role and importance of black scholarship, cultural production, and activism within our contemporary polarized society. Central to the program is the work of Professor Angela Davis, whose life’s work exemplifies the value of interdisciplinary and intersectional practices of liberation.

Angela Davis’s work spans many decades. She is deeply involved in movements for social justice around the world through her activism and scholarship. Her work as an educator – both at the university and in the larger public sphere – has always emphasized the importance of building communities of struggle for economic, racial, and gender and sexual justice. Angela Davis is joined by her long-term collaborator Professor Gina Dent, whose work on prison abolition, feminism, social justice, and black literature and art contributes to the ongoing struggle for global social justice.

Moving Together aspires to amplify ongoing conversations on refugee, anti-racist, feminist, queer, trans*, anti-border, anti-nationalist, prison abolition, and environmental justice struggles through sharing knowledge and strengthening connections between arts, activism and education.

Program highlights:

On Sunday, 13 May the program opens with PUBLIC DIALOGUE: Intergenerational Coalitions, a public event at the Tropenmuseum with contributions by Angela Davis, Gina Dent and artists, organizers, and educators such as Olave Basabose, Nawal Mustafa, Flavia Dzodan, and Joy Mariama Smith. (Tropenmuseum)

Wednesday, 16 May, the Black Archives hosts a lecture by Gina Dent on black artistic and literary responses to the social constructions of blackness. See below.

On Thursday, 17 May, the weeklong program concludes with a keynote lecture by Angela Davis on art, activism, and education in a transnational context. The lecture is followed by a conversation between Angela Davis and Professor Gloria Wekker. (VU Amsterdam)

Moving Together is initiated by SNDO - School for New Dance Development and produced by the Academy of Theatre and Dance as part of AIR - Artist in Residence program of the Amsterdam University of the Arts and the Research Center for Material Culture (Nationaal Museum voor Wereldculturen).

The project is generously supported by Democracy and Media Foundation and Mama Cash with contributions of the NICA, ACGS, the ASCA Research Group Transformations of Civil Disobedience, VU University Amsterdam, Organisation of the Research Institute for Culture, History and Heritage, CLUE+, BAK Utrecht, Framer Framed, and the Black Archives.

Moving Together is curated by Amal Alhaag, Quinsey Gario, Nadia Bekkers, Mikki Stelder and Bojana Mladenović.

MASTERCLASS AND LECTURE GINA DENT
16 May 2018

Gina Dent

Scholar and organizer Gina Dent will give a masterclass at the University of Amsterdam called The Idea of Africa (May 16). Besides a masterclass, she will present from her forthcoming book Anchored to the Real: Black Literature in the Wake of Anthropology (Duke University Press) in a lecture at the Black Archives (May 16) and participate in Public Dialogue: Radical Solidarity and Intergenerational Coalitions at the Tropenmuseum (May 13) as part of the program Moving Together: Activism, Art and Education – A Week with Angela Davis.

Gina Dent (Ph.D., English & Comparative Literature, Columbia University) is Associate Professor of Feminist Studies, History of Consciousness, and Legal Studies at University of California, Santa Cruz. She served previously as Director of the Institute for Advanced Feminist Research and as Principal Investigator for the UC Multicampus Research Group on Transnationalizing Justice. She is the editor of Black Popular Culture ([1993] New York: The New Press, 1998) and author of articles on race, feminism, popular culture, and visual art. Her forthcoming book Anchored to the Real: Black Literature in the Wake of Anthropology is a study of the consequences—both disabling and productive—of social science’s role in translating black writers into American literature. Her current project grows out of her work as an advocate for human rights and prison abolition—Prison as a Border and Other Essays, on popular culture and the conditions of knowledge. She has offered courses in critical race studies and black feminisms in Brazil (Universidade Federal da Bahia), Colombia (Universidad Nacional de Colombia), and Sweden (Linköping University) and lectures widely on these and other subjects. In June 2011, she was a member of...
a delegation of indigenous and women of color feminists to Palestine and speaks often from that experience.

**Masterclass – The Idea of Africa**

REC Roeterseiland, Building B, Room B 3.03, Third Floor, 16 May, 11:00 – 14:00

This masterclass — the title of which is taken from V.Y. Mudimbe’s classic text of the same name — will focus on the epistemological consequences of anthropology’s role in producing an idea of Africa and responses to the legacies of slavery and colonialism in African-American popular history and memoir.

Readings include (in order of reading):

- Saidiya Hartman, from “Introduction,” “Afrotopia,” and “Lose Your Mother” from *Lose Your Mother*.
- Optional: Rosalind Shaw, “Introduction” and “Chapter One: The Atlanticizing of Sierra Leone” from *Memories of the Slave Trade*, pp. 1-45 with demonstrable interest in the topic.

Credits: MA and RMA students can acquire 1 EC if they attend both the lecture and masterclass and complete all the preparatory readings.

Requirements: Participants are required to read and prepare all the readings before coming to the masterclass. The readings will be distributed about two weeks before the masterclass.

Registration: nica-fgw@uva.nl, BA students are requested to write a short motivation.

**Lecture – Anchored to the Real: Black Literature in the Wake of Anthropology**

**Time:** 16 May, 19:00 – 21:00

**Location:** Black Archives

In her lecture, Dent will present from her forthcoming book Anchored to the Real: Black Literature in the Wake of Anthropology (Duke UP). The lecture examines questions of race, gender and geopolitics in the translation of black writers into American literature. With a specific focus on the productive and disabling role of the social sciences, anthropology in particular, in this act of translation, the lecture provides insight into black culture in the Diaspora and the conditions of knowledge production.

Registration Lecture: Tickets for the lecture can be reserved via the Black Archives – www.theblackarchives.nl

We acknowledge with gratitude the support of the Netherlands Institute for Cultural Analysis, the Amsterdam Centre for Globalisation Studies, the Amsterdam School for Cultural Analysis Research Group: Transformations of Civil Disobedience: Democratization, Globalization, Digitalization and the Black Archives.

**Mimi Onuoha at UVA**

*Save the date: 16 May, 15:00-16:30 hrs.*

Mimi Onuoha (NYU) will visit UvA as part of the DATACTIVE Speakers’ Series. The talk is sponsored by DATACTIVE, ASCA and the Amsterdam Network for the Study of Online Contention (ANSOC). Title and location TBA.

Mimi Onuoha is a Brooklyn-based artist and researcher investigating the social results of data collection and computational categorization. Her work uses code, writing, performance, and objects to explore missing data and the ways in which people are abstracted, represented, and classified. Onuoha has been in residence at Eyebeam, Studio XX, the Data & Society Research Institute, Columbia University’s Tow Center, and the Royal College of Art. She has exhibited and presented workshops in festivals internationally, and in 2014 she was selected to be in the inaugural class of Fulbright-National Geographic Digital Storytelling Fellows. She was recently a visiting faculty member at Bennington College, and currently is teaching at NYU.

Mimi’s visit is made possible by the support of the New Institute. She will be in Amsterdam to participate in the FIBER’s Coded Matter(s) event series on Thursday evening (see https://www.brakkegrond.nl/agenda/coded-matters-big-bias).

**ASCA PhD Supervision Workshop**

*17 May 11:00-13:00 (University Theatre, room 1.01)*

ASCA invites all current and prospective PhD supervisors to a workshop on PhD supervision, organized by Patricia Pisters, Esther Peeren and Eloe Kingma. We will address how to become involved in PhD supervision, discuss common problems and share best practices. Specific issues that will be addressed include how to respond to requests for PhD supervision; how to effectively organize co-supervision; the different challenges of supervising funded versus non-funded PhD candidates and individual PhD candidates versus PhD candidates in a large research project; how to prepare PhD candidates for the (academic) job market; and how to support PhD candidates struggling with illness or mental health problems. If you would like to attend the workshop, please send an email to asca-fgw@uva.nl.
Joshua Ramey is an Assistant Professor of Philosophy at Grinnell College (Iowa, USA), where he teaches 19th and 20th century continental philosophy, critical theory, aesthetics, and political economy. His research is in contemporary continental philosophy, critical social theory, political economy and political theology. His first book was The Hermetic Deleuze: Philosophy and Spiritual Ordeal (Duke University Press, 2012), and his most recent book is Politics of Divination: Neoliberal Endgame and the Religion of Contingency (Rowman and Littlefield, Intl., 2016). He is co-translator of François Laruelle’s Non-Philosophical Mysticism for Today (with Edward Kazarian, Palgrave Macmillan, forthcoming). He has published articles on a range of thinkers and artists including Adorno, Zizek, Badiou, Hitchcock, Warhol, and Philip K. Dick. His current research is on the political economy of reciprocity, and he is actively engaged in a number of projects that aim to bring higher education to communities outside the mainstream university.

Joyce Goggin is a senior lecturer in literature at the University of Amsterdam, where she also conducts research on film and media studies. She has published widely on gambling and finance in literature, painting, film, TV, and computer games. Her most recent published work includes “Everything is Awesome”: The LEGO Movie and the Affective Politics of Security” Finance and Society, “Trading and Trick Taking in the Dutch Republic: Pasquin’s Wind Cards and the South Sea Bubble,” in Playthings in Early Modernity: Party Games, Word Games, Mind Games (Western Michigan University, 2017), and a co-edited volume entitled The Aesthetics and Affects of Cuteness (Routledge 2017).

Amir Vudka holds a PhD from Amsterdam School of Cultural Analysis (ASCA) and is a lecturer at the Department of Media Studies of the University of Amsterdam. He is a film programmer at Theatre De Nieuwe Regentes (The Hague), the artistic director of Sounds of Silence festival for silent film and contemporary music, and director of Palestinorama! festival for Palestinian cinema and culture. He has published extensively on film, philosophy and mysticism. He is currently working on a publication on the golem and the theological roots of technosophism and technophobia, and a publication on media addictions.

Patricia Pisters (moderator) is professor of film at the Department of Media Studies of the University of Amsterdam and director of the Amsterdam School of Cultural Analysis (ASCA). Publications include The Matrix of Visual Culture: Working with Deleuze in Film Theory (Stanford University Press, 2003); and The Neuro-Image: A Deleuzian Film-Philosophy of Digital Screen Culture (Stanford University Press, 2012). She writes about the role of film and media in respect to collective consciousness. Currently she is working on a book project about the psychopathologies of contemporary media culture; and on a multi-media
Understanding Love: Philosophy, Film, Fiction

Spinoza Lecture entitled ‘Selves Like Us’.

On Thursday 14 June, Wolf will be holding a second lecture at Aula of the University of Amsterdam, 17 May 20:15 hrs.

Philosophers often distinguish between causal responsibility and moral responsibility, taking the latter to be an important mark of our distinctive humanity. But focusing exclusively on the attitudes and judgments we form toward people on the basis of their moral characters and behaviour leads us to overly narrow conceptions both of responsibility and of humanity. As a corrective, this lecture considers the attitudes and judgments we make of artists on the basis of their artwork. By attending to the way in which artists may be aesthetically responsible for their creations, we can develop a richer understanding of responsibility and a more comprehensive idea of humanity.

Susan Wolf is Edna J. Koury Distinguished Professor of Philosophy at the University of North Carolina, Chapel Hill. Wolf received her B.A. in Math and Philosophy from Yale University in 1974 and her Ph.D. in Philosophy from Princeton in 1978. She taught at Harvard University, the University of Maryland, and the Johns Hopkins University before moving to the University of North Carolina in 2002, and she has held visiting appointments at the Australian National University, Utrecht University, and University College, Oxford. Wolf has been the recipient of a Guggenheim Fellowship, a National Humanities Center Fellowship and a Distinguished Achievement Award in the Humanities from the Mellon Foundation. She is a member of the American Academy of Arts and Sciences and the American Philosophical Society, and served as president of the Eastern Division of the American Philosophical Association in 2010-11.

Wolf is the author of Freedom Within Reason (1990), Meaning in Life and Why It Matters (2010), and The Variety of Values: Essays on Morality, Meaning, and Love (2015), and co-editor, with Christopher Grau, of Understanding Love: Philosophy, Film, Fiction (2014), as well as numerous articles on a wide range of topics in ethics and in adjoining areas of metaphysics, political philosophy and the philosophy of mind.

On Thursday 14 June, Wolf will be holding a second Spinoza Lecture entitled ‘Selves Like Us’.

AESTHETIC RESPONSIBILITY

Spinoza Lecture by Susan Wolf:

Aula of the University of Amsterdam, 17 May 20:15 hrs.

The Ethics of Invention

Sheila Jasanoff founded and directs the Program on Science, Technology, and Society at the John F. Kennedy School of Government at Harvard University. Her research focuses on science and the state in contemporary democratic societies. Her work is relevant to science & technology studies, comparative politics, law and society, political and legal anthropology, sociology and policy analysis. With her recent publication The Ethics of Invention (W.W. Norton & Company 2016), Jasanoff ranges across several themes, she challenges the common assumption that technology is an apolitical and amoral force.

Sheila Jasanoff – The Ethics of Invention

Workshop Lecture with and by Sheila Jasanoff (Harvard University) on "Digital Governance and the Distributed Self" and "A Second Creation: Human Futures and the Reinvention of Nature".

Workshop Digital Governance and the Distributed Self

22 May 2018, 10:00-12:00 hrs, VOC zaal Bushuis

The rise of the digital sphere has equipped human beings with a second self, the digital shadows of the physical selves who move through the world engaged in the materialities of existence. The workshop will explore how human rights and responsibilities have been, and are being, reconfigured as we share our physical lives with our digital selves. Sites in which these governance challenges are being worked out include tensions between autonomy and surveillance, lived lives and archived identities, and individual personhood versus group affiliation based on behaviours and preferences in digital space.

If you want to participate in this workshop, please contact Huub Dijstelbloem: dijstelbloem@gmail.com

22 May 2018 19:30-21.30 hrs., Aula, Lutherse Kerk

http://385jaar.uva.nl/challenging-society/challenging-society-sessions.html

Lecture: A Second Creation: Human Futures and the Reinvention of Nature

It is fashionable to say that we have entered the age of the Anthropocene, a geologic time when human and terrestrial forces no longer work independently of one another. Wherever we look, nature is intertwined with human artifice: oceans filled with microplastics, soils replete with chemicals, biodiversity confronting unprecedented extinction, and the atmosphere choked with greenhouse gases, imperilling our common future. In this period of unbridled human intervention, some see the grand experiment of geoengineering, managing the encounter of the sun’s rays with the Earth, as all but inevitable; even the taboo against editing human lives is losing force. Indeed, the Anthropocene seems to have crossed the line from description to prescription, from a scientifically accountable state of affairs to a normative project for humankind. But should there be limits to this Second Creation, and what value if any still attaches to the concept of nature? I argue that nature retains power as an ethical and political imaginary, an invitation to reflect more deeply on who sets the courses of change, to what ends, and by what means—and who, by the same token, does not.

About Prof. Sheila Jasanoff

Sheila Jasanoff founded and directs the Program on Science, Technology, and Society at the John F. Kennedy School of Government at Harvard University. Her research focuses on science and the state in contemporary democratic societies. Her work is relevant to science & technology studies, comparative politics, law and society, political and legal anthropology, sociology and policy analysis. With her recent publication The Ethics of Invention (W.W. Norton & Company 2016), Jasanoff ranges across several themes, she challenges the common assumption that technology is an apolitical and amoral force.
Technology, she masterfully demonstrates, can warp the meaning of democracy and citizenship unless we carefully consider how to direct its power rather than let ourselves be shaped by it. *The Ethics of Invention* makes a bold argument for a future in which societies work together—in open, democratic dialogue—to debate not only the perils but even more the promises of technology. In her Lecture, many themes she addressed previously in her work will resonate: the relationship between science and policy advise (*The Fifth Branch: Science Advisers as Policymakers*, 1990), risk management (*Learning From Disaster: Risk Management After Bhopal* 1994) biotechnology and law (*Reframing Rights: Bioconstitutionalism in the Genetic Age* 2011) and science and public debate (*Science and Public Reason* 2012) and most notably her view on ‘imaginaries’ (*Dreamscapes of Modernity* 2015) (for more information, please see https://sheilajasanooff.org/).

**CAN NEW YORK BE SAVED?**

**The Urban Condition during the Anthropocene**

Masterclass with Ashley Dawson (Princeton Environmental Institute). Thursday, 24 May 2018, 10:00-12:00 hrs. University Library (Potgieterzaal), Singel 425. Registration: nica-fgw@uva.nl. Contact: C.J.Birdsall@uva.nl During this masterclass, we will discuss the challenge that climate change represents for cities riven by social inequality. If planetary urbanization can be seen as driven by neoliberal globalization and by the need to find sinks for accumulated capital, what role do urban designers and planners have in coping with capitalist irrationalities such as rampant coastal development? Taking New York City as a paradigmatic example, this masterclass explores the question of the urban condition in the Anthropocene Age. If the urban communities that will face the gravest threats are those already coping with entrenched forms of economic, social, and environmental injustice, what role do urban movements for just adaptation have to play in an era of climate chaos? And how can such movements best challenge the disasters brought on by a capitalist system run amok?

*Required Reading*


Dawson, Ashley, “Rapid Adaptation and Mitigation Planning” (forthcoming article).

**THE ENERGY COMMONS**

Public event with Ashley Dawson on Thursday, 24 May 2018, 17:00-19:00 hrs., SPU125, Spui 25, Amsterdam. The climate crisis is, above all, an energy emergency. The energy sector is responsible for at least two-thirds of all greenhouse gas emissions. The world is growing increasingly hungry for power, and so carbon emissions continue to rise despite every effort to rein them in. All too often, however, questions of energy policy are treated as purely economic or technological issues. Although renewable energy production has certainly been increasing, it has not been growing fast enough to displace fossil fuels, and it will not do so without decisive political action to shift the world towards a just transition. The struggle for democratic control over energy production, distribution, and use is consequently a key front in the fight for a better, sustainable world. In order to make this power shift, we need to stop thinking of energy as a commodity and instead conceive of it as part of the global commons, a vital element in the great stock of air, water, plants, and collectively created cultural forms like music and language that have traditionally been regarded as the inheritance of humanity as a whole. This event brings together two internationally-renowned researchers to discuss energy politics and the struggle for a just transition to renewable energy. Professor Ashley Dawson (Princeton Environmental Institute) will present his new book project entitled *The Energy Commons*. Professor Dawson will be joined by Dr. Jeff Diamanti (University of Amsterdam), for a discussion and critical reflection on the political, cultural, ethical and technological dimensions to current energy policy and practice. This event is organised by the ASCA Cities Project (www.cities.humanities.uva.nl). To register, please visit www.spui25.nl

**ENTANGLED TEMPORALITIES**

Masterclass: 24 May 2018, 10:00-12:00 hrs.

The Netherlands Institute of Cultural Analysis (NICA) and The Free University of Amsterdam (VU) announce a masterclass and invitation to the international Association of the Study of the Arts of the Present (ASAP) symposium ASAP/Amsterdam: “As Slowly as Possible.”

The masterclass on entangled temporalities will take place at The Free University of Amsterdam on Thursday, 24 May 2018 from 10:00-12:00 hrs. The two-hour session, led by Prof. Dr. Katja Kwastek (Modern and Contemporary Art History) and Prof. Dr. Diederik Oostdijk (Litteratures in English), will give participants an overview of the symposium’s goals as well as offer in-depth close readings of selected texts from the symposium’s four keynotes: Prof. Dr. Wolfgang Ernst, Prof. Dr. Mieke Bal, Dr. Jeremiah Day, and Dr. Maria Fusco.

In a comparative analysis, we will discuss the four keynotes’ different approaches towards the interrelation of the temporality of media on the one hand, and human temporality on the other. We will analyse how the different media these scholars and artists scrutinize (sound, moving image, literature, performance) are related to different approaches towards mediated, embodied, and experienced time, as well as towards natural, human, and technological concepts of time. RMA and PhD candidates from all disciplines in the Netherlands are invited to apply.

Credits: Participants will receive 3 ECs upon completion of the masterclass, attending all
symposium events, and writing a 1500-word response paper on the notion of slowness in one (pre-selected) panel session. Participants should read the four texts in advance of the session and prepare a brief 3-minute response to one of the texts.

To Apply: Please send an email to NICA at nica-fgw@uva.nl by 26 April 2018. For more information, please see the ASAP/Amsterdam symposium website or contact NICA at nica-fgw@uva.nl. Registration will be limited to 20 participants.

Texts: Will be made available to selected participants.

**ACTIVATING THE ARCHIVE**

**Audio-Visual Collections and Civic Engagement, Political Dissent and Societal Change**

**EYE International Conference 2018**, from Saturday, 26 May to Tuesday, 29 May 2018 in EYE Filmmuseum, Ilpromenade 1, Amsterdam, [www.eyefilm.nl/conference](http://www.eyefilm.nl/conference)

How can audio-visual collections be mobilized for the common good? How can preservationists, curators and programmers be trained to achieve this goal? In May 2018, the EYE International Conference will explore answers to these and other questions.

The annual EYE International Conference explores contemporary archival and academic debates, catering to film heritage professionals, scholars, archivists, curators and restorers. This year, more than fifty speakers from around the globe will represent this diverse community of professionals. The program will consist of such panels as ‘Images of Dissent and Countercultural Collections’, ‘Resistant Archives and Archival Activism’, and ‘Absences and Diversity in Archival Collections and the Profession’, as well as roundtable discussions on ‘Pedagogy Against the Grain’ and ‘Activating Audio Collections’.

The program will feature three invited keynote lecturers: Prof. dr. Thomas Elsaesser, Professor Emeritus of Media and Culture at the University of Amsterdam, Prof. dr. Faye Ginsburg, Professor of Social Anthropology at New York University, and Prof. dr. Julia Noordegraaf, Professor of Digital Heritage at the University of Amsterdam.

**OTHER EVENTS**

**LA VIE DES PLANTES**

Seminar #30 Simon Stevin Centre VU, Friday, 20 April 2018, 11:00-17:00 hrs, at the Vrije Universiteit Amsterdam, Main Building, Room HG-04A33

Emanuele Coccia, the author of *La vie des plantes*, was a Fellow at the Italian Academy for Advanced Studies in New York (Columbia University). He has published many works on normativity, aesthetics and metaphysics. His other recent publications include *La vie sensible* (Paris 2010, translated into Italian, Portuguese, Spanish and Rumanian; English translation in press) and *Le bien dans les choses* (Paris 2013, translated into Italian, Spanish, English and German). With Giorgio Agamben as co-editor, he published an anthology on angels in Christian, Jewish, and Islamic contexts: Angeli. Ebraismo Cristianesimo Islam (Milan 2009, With contributions by O.L. Lizzini, S. Pagani, M. Zonta).

Marije Martijn is C.J. de Vogel Professor of Ancient and Patristic Philosophy. She works mainly on Neoplatonic philosophy, especially on theories of knowledge, nature and mathematics.

Ype de Boer works on contemporary philosophy, historicity and the relations between philosophy and literature. His PhD research deals with Giorgio Agamben’s methodology and his conception of subjectivity.

Cor Zonneveld is senior lecturer at the Amsterdam University College. He has a PhD in theoretical biology. Since 2005 he has been focussing on teaching biology at the Bachelor and Master levels.

P.J. Roggeband is a multifaceted artist who is active in the Amsterdam artistic scene. He will be presenting his project about plants and gardens: *Uitlaatuin* (Walking Garden), *Uithuiltuin* (Crying Garden), *Krokeltuin* (Winding Garden).

Olga L. Lizzini is Assistant Professor of Medieval Philosophy (Arabic and Latin). Her research focuses on Medieval Neoplatonism and Arabic philosohpy and particularly on Avicenna.


**THE MANIFESTO FILM FESTIVAL**

**Directed by Alexandra Nakelski (ASCA)**

The Manifesto Film Festival is coming to Amsterdam! Our aim is to challenge the socially unjust status quo and to provide a platform for stories to be told and heard. This is the concept upon which the Manifesto Film Festival was founded.

Join us this year from May 25 to May 28 to enjoy some of the best of independent cinema’s productions of recent years. With more than 200 films, over 30 directors attending and a workshop for young filmmakers, this is a festival you do not want to miss.

Spread across ten wonderful locations throughout the picturesque city of Amsterdam, Manifesto Film Festival will celebrate cinema by sharing stories, inspiring viewers and bringing film lovers together.

This year’s theme is the Disunited States of America, so expect lots of food for thought and different views on trending topics.

Also, this year we have a special screening of the cult classic ‘Strange Days’, and many special guests.


**CALLS FOR PAPERS**

**POLITICS OF BOREDOM**

Call for Papers for a workshop at the University of Amsterdam, organized by Aylin Kuryel, Adam Gisborne, Helen Weeres, 20-21 September 2018.

Confirmed keynote speakers: Mieke Bal (UvA) and Michael E. Gardiner (University of Western Ontario)
The white suburban middle-class housewives of the 1950s and 60s, confined to the home, were overcome with a strong sense of boredom. The punk youth of the 1970s, with no prospect on a future, but with a fiery desire to reject, shouted “London’s burning with boredom” in unison with the Clash song. In the 2000s, the Apple factory claimed that the workers in China committed suicide “out of boredom”, even though their working conditions were “just fine.” The phones produced by these workers began to be considered the remedy eliminating boredom in their users. Boredom is a pervasive experience and theories about its causes and symptoms are as numerous as they are diverse. In psychology, for instance, boredom has often been seen as resulting from a lack of stimuli and being stuck in routines, as a case that can be “treated” scientifically. It has been studied in various contexts, including the home, the factory, the university and the military. In philosophy and sociology, boredom is associated, at times, with depression, loneliness, and lack of inspiration. At other times, it is associated with artistic creativity or the will to venture out into new experiences and practices. Furthermore, boredom has been widely discussed as a defining feature of modernity and the modern urban experience, no longer confined to the lives of the rich with their abundance of leisure time. More recently, boredom has been revisited as one of the manifestations of marginalization and precarization in the aftermath of the global financial crisis. Such diverse interpretations reveal the productivity and versatility of boredom as a conceptual framework to unpack social critique. The workshop Politics of Boredom attempts to approach boredom as a travelling concept across different fields and contexts, aiming for an interdisciplinary analysis including media, feminist and literary studies, and affect and political theory. One of the aims of this workshop is to explore the cultural, political and affective environments that boredom is situated in and distributed accordingly. Another goal is to ask whether boredom may also trigger reorganizations of everyday life: Can it work as a collective force for creativity? Can it be an affective entry point to build new political subjectivities? We invite papers and artistic projects that can help us to better understand different manifestations of boredom and to critically examine how we conceptualize it. Themes may include, but are not limited to:

- Different conceptions of boredom in history
- Boredom as a gendered, classed, racialized, sexualized, and/or affective state
- Critiques of boredom and the critical potential of boredom
- Boredom as counter-revolutionary
- Economies of boredom – its relation to production, consumption and leisure time
- Boredom as a luxury or as a symptom of precarization
- Aesthetics of boredom: visual, literary, filmic, musical treatments of boredom
- Boredom in relation to theories of anxiety, community and/or everyday life
- Boredom in literature, literary boredom, boring literature

Participants are welcome to submit formal academic-style papers or to experiment with the form of presentation. We also welcome artistic responses to be displayed alongside the workshop. The workshop will be held in English. Please email an abstract of no more than 300 words and a short biographical note (100 words maximum) to boredomworkshop18@gmail.com by 20 May 2018.

GLOBAL CRITICAL PEDAGOGIES

Call for papers - Fifth Annual ACGS Conference. Amsterdam, 18-19 October 2018. Extended deadline: 10 May 2018

Keynote speakers:
- Maggie Berg (Queen’s University, Kingston, Canada) and Barbara Seeber (Brock University, St. Catharines, Canada)
- Jack Halberstam (Columbia University, New York City, US)
- Elisio Macamo (Zentrum für Afrikastudien Basel (ZASB), Basel, Switzerland)
- Françoise Vergès (Collège d’études mondiales, FMSH, Paris, France)

In a time of fake news, internet memes, and a global information overload, questions of education and pedagogy have become all the more pressing. Globally, institutes of higher education are under threat, facing budget cuts and an increasing demand for directly and immediately applicable knowledge instead of open-ended critical reflection. In the context of discussions about the Anthropocene and current geopolitical changes – including the upsurge of populisms and nationalisms worldwide, and the alleged rise of Asia – there is a renewed urgency to re/thinking knowledge production and dissemination. How to re/think pedagogy in the midst of all these developments? And what specific role can the social sciences and the humanities play in this?

The fifth conference of the Amsterdam Centre for Globalisation Studies (ACGS), organised in cooperation with the Humanities across Borders network of the International Institute for Asian Studies (IIAS), focuses on critical global pedagogies. It does so along the lines of four interrelated themes:

(1) Pedagogies beyond the classroom

The secluded environment of the classroom is a privileged space. Increasingly, the need to move beyond and outside the classroom is articulated. How can everyday practices, such as craftsmanship and vernacular knowledge, be integrated into the curriculum and how can the boundaries between the
teacher and the student be destabilised — as propagated, for example, by Rancière in his The Ignorant Schoolmaster (1987)? We are particularly interested here in two domains that may help to blur the boundary between theory and practice, and between the university and the everyday: art and activism. Action research and artistic research have slowly gained momentum in curricula across the world, but how do we transform these research practices into critical pedagogies? And how do we forge creative synergy between academic knowledge and artistic and activist practices?

(2) Decolonizing knowledge and worlding pedagogies

The spectre of Europe continues to haunt knowledge production worldwide, with its implicit claims of universalism. As Chen writes in his Asia as Method, “Universalist arrogance serves only to keep new possibilities from emerging, since it limits only one set of accepted analytic language to enter the dialogue and is itself a product of a specific set of historical experiences” (2010: 245). While postcolonial scholars like Chakrabarty call for a provincialization of knowledge, Chen’s plea for inter-Asia referencing suggests an even more radical turn away from ‘the West’ as the primary interlocutor. Simultaneously, in the West, universities are proving very stubborn in their refusal to allow different forms of knowledge from different locations to be integrated in curricula. Indeed, most curricula continue to centre on Western knowledge and Western cultural forms, with “the rest” being relegated to at most a case to prove Western theory. How can we decolonize our universities and pedagogies, and how can we move towards more worlding pedagogies geared towards resisting the danger of intellectual parochialism?

(3) Contesting the neoliberal university

In the past years, we have witnessed different protests at universities across the world, ranging from the Sanctuary movement at NYU to the Rethink movement at the University of Amsterdam, and from the Umbrella protest movement in Hong Kong to Fees Must Fall in South Africa. Both students and teachers are asking for structural reforms in education and research. While universities increasingly focus on making profit — through attracting more and more students, through real estate speculation, or both — on increasing productivity, and on global rankings and H-indices, the call for a sustainable, workable, slower-paced, and less neoliberal alternative is getting louder and louder (Berg and Seebjer 2016). What strategies have been developed to work towards this alternative, and how do these strategies explore different critical pedagogies?

(4) Pedagogies of failure

The global, and arguably neoliberal, mindset of higher education institutions has excluded the possibility of failure through the constant validation and celebration of notions of progress, development, innovation, excellence, and improvement. But is more always really better? How can we rescue failure from its negative connotations? How can we bring it back in and beyond the classroom as a valuable tool for thinking, for knowledge production, and also for creative production as well as political activism? According to the late Marc Karlin, politics is a learning process about how to live with pessimism and how to work on yourself in relation to that pessimism. We may think the same of failure. In the words of Jack Halberstam, “…failing, losing, forgetting, unmaking, undoing, unbecoming, not knowing may in fact offer more creative, more cooperative, more surprising ways of being in the world” (2011: 2). How can we bring failure back into our pedagogies?

We invite papers that explore the complexity of critical pedagogies in their interaction with processes of globalisation and world-making through theoretical and empirical analyses.

Contributions from fields from across the social sciences or humanities are invited.

Please submit an abstract (200-300 words) and short bio (max. 100 words) by 10 May 2018 to acgs-fgw@uva.nl. Panels can also be submitted with a maximum of four papers. Please indicate to which of the four themes your contribution belongs.

Notice of acceptance will be given by 1 June 2018.

Conference fee: 50 Euros (25 Euros for PhD students).

Conference dinner: 25 Euros.

Organisers: Jeroen de Kloet, Esther Peeren, Leonie Schmidt (University of Amsterdam) in cooperation with the International Institute for Asian Studies.

ELVIS LIVES IN AMSTERDAM

Manifestations of the Imaginary Musician

University of Amsterdam, 29 November - 1 December 2018.


From Marvel’s Kiss comics of the late 1970s to Cate Blanchett and Heath Ledger acting out different facets of Bob Dylan’s public persona in Todd Hayne’s experimental film I’m not there; from continuous assertions that the guy on stage isn’t the real Paul McCartney to YouTube videos showing Nigerian Michael Jackson impersonators; from Hans Sachs, the sixteenth-century Meistersinger, still performing regularly in Wagner’s opera, to a virtual band like Gorillaz; from Adrian Leverkühn’s pact with the devil in Thomas Mann’s Doktor Faustus to the unsolved mystery of Chet Baker’s defenestration from Amsterdam’s Prins Hendrik Hotel. During this conference, hosted by the University of Amsterdam’s School of Cultural Analysis (ASCA), we aim to have an interdisciplinary discussion about the various ways in which our understanding of musicians taps into the imaginary, and what case studies about musicians can teach us about the imaginary constitution of our everyday experiences. The broader phenomenon of the imaginary musician, as we see it,
covers four related areas, which can be encountered in many different cultures and ages, and in a variety of media such as literature, theatre, film, and live performance:

- “Paul is dead”: Musical conspiracy theories
- “The King is dead, long live the King!”: Impersonators and tribute bands
- “The Real Slim Shady”: “Fictive” and “virtual” musicians
- “Rock me, Amadeus”: “Real” musicians as fictional characters

Our interest will not be to debunk myths, but to understand what role imaginary representations of musicians play in our personal lives, in society and the arts in general.

In discussing collective as well as individual imaginations of musicians, we are especially interested in the concurrence of the dimensions of “the real”, “the fictive”, and “the imaginary” in musical cultures. Theories of the imaginary as, for example, those by Jean-Paul Sartre, Jacques Lacan, Wolfgang Iser, or Cornelius Castoriadis could thereby serve as theoretical background that allows for an interdisciplinary communication about the topic.

The conference will include three confirmed keynotes by prof. Nicholas Cook (Musicology, University of Cambridge), prof. Lydia Goehr (Philosophy, Columbia University), and dr. Nick Prior (Media Studies, University of Edinburgh), and is planned to feature an ongoing exhibition about musicians as characters in comic books and graphic novels, a musical event, and an affiliated masterclass for postgraduate students.

We welcome contributions from a variety of disciplines (music, media, literature, and the social sciences) on whatever kind of music. Please submit a proposal for a 20 to 25-minute presentation in any format no later than 21 May 2018 to e.a.presley-fgw@uva.nl. Proposals should include: your name and academic affiliation, the title of your contribution, an abstract of 200 to 300 words, and five keywords. Please also specify which of the four categories of imaginary musicians your presentation will relate to, and the format of presentation (lecture, performance). The conference language will be English. A publication of selected papers will be considered.

**SOCIAL AND POLITICAL SUFFOCATIONS**

NOISE Summer School 2018 organized by the Netherlands Research School of Gender Studies, 27-31 August 2018, Utrecht University, The Netherlands

How can we (the participants of NOISE) identify, analyse, and challenge contemporary operations of social power relations that constitute daily dynamics of living that are breathable for some while suffocating for others?

What forms of transformative interventions and politics can be developed across different feminist goals and (geopolitical and intersectional) positionings?

How can we envision politics that take into account not only recognized forms of protest (such as diverse types of public gatherings that require physical and affective presence and strength) but cherish also other forms of vulnerable engagements – that may be less visible due to, for example, difficulty to participate in public spaces – as political?

How can we account for the affective and embodied dimensions of our academic, activist, and artistic work and ‘stay with the trouble,’ to quote Haraway, to formulate breathable alternatives?

As feminist scholars have pointed out for decades, the unequal distribution of wealth, privilege, and social and political agency and recognition take place along intersectional power dynamics structured by, for example, gender, race, class, mental and physical dis/ability, sexuality. While the last year’s NOISE summer school examined the relevance of critique in times of crisis, this year we continue this timely exploration by turning attention to how intersectional dynamics of social power relations operate in constituting whose lives and what forms of living are currently un/breathable. By approaching this topic as a matter of an entanglement of structural, individual, and quotidian operations of bio- and necropolitics, we seek to discuss possible feminist transformative interventions that can be developed to combat the suffocating atmospheres of our times.

Inspirational forms of creating alternatives to the existing social and political structures demand time, involvement and active participation in dismantling the structures of oppression we are implicated in. In neoliberal societies time, however, is a scarce resource, involvement requires existence of and access to the spaces for breathable engagements, and active participation demands extra bodily and affective energy. Considering the differential distribution of resources of quotidian, social and political survival, what are the possibilities for a feminist transformation of the social and political suffocation and resistance to the growing right-wing populism, racism, xenophobia, and state and regional protectionism?

Please check the website for more information: www.graduategenderstudies.nl

The NOISE Summer School is organized by the Netherlands Research School of Gender Studies (NOG, Utrecht University). The 2018 edition is coordinated by dr. Magdalena Górska and Milica Trakilovic, MA.

Deadline: 30 April 2018.