Dissertation Defence: Penn Ip ........................................1
Gifts from Babylon at the Netherlands Film Festival ....1
Proof of Concept Grant (ERC) for Stefania Milan and her DATACTIVE team ........................................2
385 Grants for Julian Iseaia & Tycho Maas ............2
VENI Grant: Hannah Bosma ....................................2
The Futurity of Things Past: Thinking Greece Beyond Crisis .................................................................2
New Research Group: Crisis, Critique and Futurity ..3

ASCA Events and New Program .............................4
The Illusion of Transparency .....................................4
Repairing Infrastructures ..........................................4
Politics and Culture in 20th-Century Theory .............4
Gender and Ontology Reading Group ......................5
ASCA Theory Seminar ............................................5
Women in Theory ..................................................6
Blackness in Philosophy and Media .......................6
Does cultural analysis need area studies? Does area studies need cultural analysis? .........................6
Facts: True, Alternative, Evolving ............................6
Users, Makers, Dreamers ........................................7

Calls for Papers ....................................................7
Drawing Yourself In and Out of It .........................8
All Things Queer ..................................................8
Aesthetics of Gentrification ....................................9
Sexuality and Borders ..........................................9
Interdisciplinary Studies Conference ...................10

Calls for Publications ...........................................10
Interrupting Globalisation .......................................10
Sensing Borders/Ressentir les Frontieres ................11

Grants ..........................................................12
PhD Finishing Fellowships ....................................12
Cutting Edge Research Fund ................................12

DISSEMINATION DEFENCE: PENN IP
Drawing on fieldwork conducted in Shanghai, this qualitative research project, by combining multiple ethnographic methodologies, including in-depth interviews, participant observation, home-visiting and the Go-Along method (Kusenbach 2003), focuses on the everyday experiences of rural-to-urban migrant women working in the Shanghai service sector, in particular the ways they live, labour, and love. The main focus lies on three issues: the notion of home, the economy of beauty, and the stigma of singlehood. First, I explore how, in a social context in which rural migrant women are discursively categorized by urbanites as the “low-quality” (Anagnost 2004) and “suspicious” other (Sun 2009), these women nevertheless construct a sense of “home” in Shanghai. Second, I examine how rural migrant women in the beauty industry, by engaging in a form of affective labour and by also participating as consumers in the beauty industry, come to transform their bodies and sense of self. Third, with early marriage and shishi hunyin (事实婚姻 – literally, de facto marriage) still prevalent in rural China, I ask how rural migrant women present and legitimate their relationship status as single, married or having a boyfriend in relation to conflicting normative models of singlehood and marriage in their rural communities and Shanghai. Together, the three sections show that rural migrant women in Shanghai do not leave the rural behind, but are in an in-between position, leading to a constant process of negotiation that renders their identity not fixed but flexible and that, therefore, creates possibility for strategic manoeuvring.

GIFTS FROM BABYLON AT THE NETHERLANDS FILM FESTIVAL
Produced by Emiel Martens (ASCA)

Gifts from Babylon, a new short fiction film exploring the psychological impact of illegal Africa-EU migration, has been selected for the Netherlands Film Festival (NFF). The film will receive its world premiere on Friday, 28 September, in Pathé Rembrandt in Utrecht. Gifts from Babylon captures the personal
conflicts that arise when Modou, a young West African, returns to his home country after having lived illegally in the margins of Europe for over five years. The film is the result of a collaboration between Dutch filmmaking duo Bas Ackermann and Emiel Martens (ASCA) and Gambian media production house State of Mic. Last year the project won the ‘Your Movie Matters’ pitch competition of Movies that Matter, the well-known human rights film festival in The Hague. The prize consisted of a small sum of money and assistance with a crowdfunding campaign at Cinecrowd, to which ASCA contributed as well. The film was shot on location in The Gambia over a period of three weeks around Christmas time and has been in post-production in The Netherlands since. The screening at NFF 2018 on September 28 (at 18:45 hrs.) will mark the world premiere of the film. There will be a second screening on 2 October at 21:00 hrs. For tickets: http://www.filmfestival.nl/en/films/gifts-from-babylon info: www.giftsfrombabylon.com More info: www.giftsfrombabylon.com.

PROOF OF CONCEPT GRANT (ERC) FOR STEFANIA MILAN AND HER DATAACTIVE TEAM.

Algorithms Exposed. Investigating Automated Personalization and Filtering for Research and Activism

Personalization algorithms—filtering content on the basis of someone’s profile—increasingly mediate the web experience of users. By forging a specific reality for each individual, they silently shape customized ‘information diets’: in other words, they determine which news, opinions and rumors users are exposed to. Restricting users’ possibilities, they ultimately infringe on their agency. As exposed by the recent Cambridge Analytica scandal, they are supported by questionable data sharing practices at the core of the business models of the social media industry. Yet, personalization algorithms are proprietary and thus remain inaccessible to end users. The few experiments auditing these algorithms rely on data provided by platform companies themselves. They are highly technical, hardly scalable, and fail to put social media users in the driver seat. The ALgorithms Exposed (ALEX) project aims at unmasking the functioning of personalization algorithms on social media platforms, allowing users to monitor their own social media consumption patterns; 3) the testing the technical feasibility of exporting the ALEX approach to analyze algorithmic personalization on other platforms such as Twitter and Google; 4) the design and organization of data literacy modules on algorithmic personalization, and 5) the launch of a consultancy service to promote tool take-up and the future sustainability of the project.

385 GRANTS FOR JULIAN ISENIA & TYCHO MAAS

ASCA PhD candidates Tycho Maas & Julian Isenia have been awarded a UvA 385-year grant

The UvA has awarded twelve 385-year grants to doctoral candidates in the second round of applications. This UvA 385-year grant or ‘Lustrumbeurs’ was set up last year in collaboration with the Amsterdam University Fund to mark the occasion of the University’s 385th anniversary. These grants are intended to advance the international mobility of doctoral candidates. They can be used for a variety of purposes, such as to attend a conference or summer school or to take up a research residency at the institutions of foreign colleagues. Key conditions of the grant are that provides added value to the research and does not constitute a prerequisite for completion of the doctoral research. The aim of the UvA 385 grants is to supplement a doctoral candidate’s standard options and they amount to a maximum of €3,000 for each beneficiary.

Tycho Maas will use the UvA Lustrumbeurs for a research visit with Prof. Anthony Grafton at Princeton University. Wigbertson Julian Isenia will participate in a fellowship at the Center for Latin American and Caribbean Studies at New York University (NYU) as well as archival research at the Schomburg Center for Research in Black Culture and The Stephen A. Schwarzman Building (NYPL).

VENI GRANT: HANNAH BOSMA

Preservation as performance: liveness, loss and viability in electroacoustic music

It is very difficult to re-perform experimental electronic music later. The unique software and equipment become obsolete quickly. Knowledge and information are dispersed through interdisciplinary collaboration. Sound and performance are volatile. How do we keep this music for future generations? Or is loss essential for this music? What remains?

THE FUTURITY OF THINGS PAST: THINKING GREECE BEYOND CRISIS

Invitation Inaugural Lecture Maria Boletsi

On Friday, 21 September at 15:00 hrs., Professor M. Boletsi, named Professor by Special Appointment of the Marilena Laskaridis Chair of Modern Greek Studies, will deliver her inaugural lecture. The chair was designated on behalf of the Dutch Society for Modern Greek Studies. The lecture takes place in the
NEW RESEARCH GROUP: CRISIS, CRITIQUE AND FUTURITY

Coordinators: Maria Boletsi & Eva Fotiadi
Participants: Anthi Argyriou, Carolyn Birdshall, Nermin Elsherif, Marianna Georgoulou, Efi Giannetopoulou, Geli Mademli, Gabriela Maneva, Herbert Ploegman, Ermelinda Xhena

The term ‘crisis’ is currently omnipresent in public rhetoric as a qualifier for global and local challenges. The environmental crisis, the global financial crisis, the European debt crisis, the refugee crisis, the uprisings and revolutions of the ‘Arab Spring’ and the political and humanitarian crises in their aftermath, are all events and phenomena brought under the rubric of this term. While a real industry of popular and scholarly crisis-texts has recently emerged, crisis is often taken as a given: a descriptive designation of a state or event. The ‘Crisis, Critique and Futurity’ group draws attention to crisis as a normative qualifier, a contested, multifaceted concept, and a framing that enables certain narratives of the present while excluding others.

Historically, crisis has assumed many, often contradictory, meanings: e.g., it can signify choice, decision, judgment, critique, illness, rupture or turning point, and can designate either an objective state or a subjective diagnosis. As a concept for conceptualizing history itself, crisis in modernity can signal a deviation from the ‘normal’ course, a radical turn, a transitional phase or a chronic state. Although our group centers mostly on contemporary crisis-scapes, its members engage with historical uses of the concept and their resonance today. Questions the group addresses include how frameworks of crisis:

- trigger conjurations of the past and the (nostalgic, revivalist, romanticized, revolutionary or critical) attitudes accompanying such conjurations
- emplot the present
- shape public space and urban or rural landscapes
- promote particular conceptions of subjectivity, civic responsibility and agency
- mobilize affects
- produce experiences of temporality and visions of futurity
- hinge on certain regimes of representation that raise questions on aesthetics and ethics (e.g., in representations of the refugee crisis).

Although ‘crisis rhetoric’ today often precludes political alternatives and minimizes dissent, crisis-scapes have also spurred attempts to imagine the present and future differently and develop radical imaginaries and alternative ‘languages’: modes of speaking, looking, and acting that challenge ‘crisis’ as a master narrative premised on a judgment of failure (Roitman) and foster different modes of community-building. By exploring the link of crisis with its cognate, critique, scholars in this group trace how crisis-scapes yield possibilities for change, contestation of dominant paradigms, and alternative narratives. The focus is on art, cinema, literature, innovative protest practices, and cultural or social initiatives that turn crisis into an occasion for critique or for thinking the present and future ‘otherwise.’

Methodological questions are central to our pursuits. Contemporary frameworks of crisis (e.g., those formed in the ‘regime’ of post-truth politics), but also forms of artistic expression and radical imaginaries that respond to these frameworks, call for revising our academic vocabularies. In their individual and joint research, members of the group approach contexts of crisis from diverse (inter-)disciplinary perspectives, including literary studies, art history, media and film studies, anthropology, ethnography, archeology, political science. The group intends to develop interdisciplinary tools for exploring crisis/crises in relation to notions such as trauma, temporality, futurity, hope, optimism, resilience, populism, utopia, dystopia, revolution, fragmentation, impasse, stagnation.

Envisaged results
The researchers in this group will:
- Meet regularly in a reading group
- Organize lectures, seminars and/or workshops on aspects of the group’s topic
- Work on individual and/or collaborative funding applications, articles, edited volumes, special journal issues, book chapters, monographs
- Set up collaborations between humanities and social sciences scholars
- Set up collaborations with the artistic and cultural sector

Societal relevance
Crisis is not just a descriptive designation, but a framing with profound consequences for human lives and political, social and natural environments in local, national, transnational, and global contexts. Despite the etymological and semantic links of ‘crisis’ with choice, decision, change, and critique, today ‘crisis’ is usually projected as an enduring state, legitimizing political decisions and practices that impose states of exception, limit civic or human rights and democratic freedoms, restrict access to public space, enhance biopolitical control, and minimize critique and resistance. Thus, claims to crisis today often reaffirm established (financial, political, social) systems and reinforce the so-called ‘TINA’ doctrine (‘There Is No Alternative’), making alternatives seem irrational or unthinkable. The projection of austerity politics as a one-way-street in the Greek crisis is a case in point.

Against this background, it is essential to interrogate the rhetoric of crisis and to scrutinize its political, ethical, and social ramifications in specific, local settings but also comparatively, transnationally, and globally. It is equally important to trace how crisis-scapes may also form grounds for critique and...
resistance to hegemonic power and foster alternative languages and radical artistic and social imaginaries. Taking on these tasks requires reflexive and interdisciplinary scholarship, but also bringing academic research closer to the ‘field’ of actual crisis-scapes and in contact with social movements, cultural initiatives, and innovative practices in the art world.

ASCA EVENTS AND NEW PROGRAM

THE ILLUSION OF TRANSPARENCY

Algorithmic transparency as a disciplinary technique in credit scoring systems.

Hao Wang will present his work in the first session of the 2018-19 Philosophy and Public Affairs colloquium on Wednesday 12 September, 16:00-18.00 hrs. Location: Faculteitskamer/Faculty Room, Oude Turfmarkt 147 (entrance at 141), Department of Philosophy.

Access to credit has increasingly become an important part of our life. The algorithms of credit scoring are commonly seen as black-boxed, and it is often this inscrutability of decision-making that defies the legal and social challenge to its many problems, like discrimination or unfairness. Therefore, opening black boxes and getting access to their inner workings is considered the prime lever for a governance of credit scoring algorithms. However, based on two case studies, I will show that the algorithms of credit scoring are not always completely black-boxed as commonly understood. Contrarily, credit bureaus require enough transparency to exercise their disciplinary power, by controlling which part of algorithms are open and which are hidden. In this article, I will argue that such controlled algorithmic transparency will create an illusion of transparency that can discourage credit users’ real participation in challenging problematic algorithms. Moreover, credit bureaus can make use of such illusory transparency of algorithms to better discipline credit subjects in order to realize their capital exploitation and even political dominance.

Hao Wang is a PhD researcher in the philosophy department at University of Amsterdam, specializing in critical surveillance and privacy studies in the data-driven society. His doctoral thesis tries to explore how credit scoring systems as data-centric and AI technology tend to become a third way to normalize citizenship in the Big Data age, besides law and moral rules. And how such new technique of governance will threaten democratic citizenship.

In the 2018-19 ASCA Cities seminar series we examine the city through the lens of infrastructures. This seminar will take stock of the many failures and crises of infrastructure, gathering thinkers and ideas committed to reparative infrastructures that both anticipate and help sustain sociality. Putting infrastructure at the heart of our social and cultural analysis, as Deborah Cowen (2017) argues, “insists that we ask how power works, in its most mundane and practical ways,” in turn helping to refine concepts of resistance and justice.

Attending to the infrastructures that reproduce sociality, this seminar pursues recent insights in feminist thought and the Black intellectual tradition, among others, in order to reframe social reproduction and its gendered and racialized labours in the normalization of existing power relations. In Lauren Berlant’s account of the repair or replacement of broken infrastructure, for instance, “the extension of relations in a certain direction cannot be conflated with the repair of what wasn’t working” (2016). This means exerting caution before embracing ‘the commons’ as a political concept since it may too quickly gloss over how systematic divisions and exclusions permeate everyday life today. What, then, is the promise of infrastructure, both as normative condition and critical possibility not yet lived? What becomes of infrastructure as an analytic tool when it is approached from the social sciences and humanities?

This year’s seminar series will consider how to incorporate these questions into the cross-disciplinary frameworks of the Amsterdam School for Cultural Analysis: How can we analyse citizenship through a focus on alternative material and social infrastructures rather than corporations or nation states? How do infrastructures determine politics of life and death, especially as played out across uneven power networks in urban environments? Could alternative infrastructures help initiate an imaginary other than ongoing crisis or seemingly unending state of political, economic, and environmental emergency?

The seminar is open to all ASCA/NICA members and registered participants, including PhD and Research MA students from all Dutch universities. Selected Research MA students may participate in the seminar for university credit and have it count as a tutorial for their studies. Please contact the organizers for further details: Kasia Mika (k.m.mika@uva.nl), Jeff Diamanti (j.diamanti@uva.nl), Simone Kalkman (s.kalkman@uva.nl) or Carolyn Birdsall (c.j.birdsall@uva.nl).

REPAIRING INFRASTRUCTURES

ASCA Cities Seminar organized by Kasia Mika, Jeff Diamanti, Simone Kalkman and Carolyn Birdsall

www.cities.humanities.uva.nl. Dates for Semester 1: Fri. 14 Sept. 2018, 15:00-17:00 hrs.; Fri. 12 Oct. 2018 (15:00-17:00 hrs.); Tues. 13 Nov. 2018, (15:00-17:00 hrs.); Fri. 14 Dec. 2018 (15:00-17:00 hrs.).

POLITICS AND CULTURE IN 20TH-CENTURY THEORY

This reading group aims to explore a selection of seminal, and some lesser-known, works within 20th-century literary and cultural theory, focusing on those that have a bearing on questions of politics and culture which continue to resonate, often with increasing
urgency, today. The group will take its initial direction from the Frankfurt School of critical theorists, beginning by reassessing the account of politics and culture offered in Adorno and Horkheimer’s *Dialectic of Enlightenment* (1947) and the debates collected in *Aesthetics and Politics* (1977). Suggested future themes, which build on the concerns of the Frankfurt School and their contemporaries, include ‘violence’ (Schmitt, Benjamin, Arendt, Derrida, Agamben) and ‘truth’ (Benjamin, Adorno, Arendt, Debord). The group initially plans to meet once a month on Thursday afternoons for around two hours. The format will be open and informal. All staff and graduate students are welcome.

The first meeting will take place at 16:00-18:00 hours on Thursday, 20 September in Vondelzaal, UB and will discuss the 1944 preface to *Dialectic of Enlightenment* as well as Chapter 1, ‘The Concept of Enlightenment’. Please contact Dr Ben Moore (B.P.Moore@uva.nl) and Marc Farrant (m.farrant@gold.ac.uk) if you plan to attend, and to obtain a pdf copy of the reading.

**GENDER AND ONTOLOGY READING GROUP**

Reading Group Organized by Alex Thinius. First session: 21 September, 16:00-18:00 hrs. Dates 2018/2019: second-to-last Friday of the month, also 16:00-18:00 hrs.

“If the female function is not enough to define woman, and if we also reject the explanation of the ‘eternal feminine’, but if we accept, even temporarily, that there are women on the earth, we then have to ask: what is a woman?” (de Beauvoir 2011 [1949], 4-5)

Gender is troubled and troubling. It is deeply personal, political, and politicized. But what is gender actually? What should we make today of the distinction between sex and gender? Is de Beauvoir’s question answered all along? The reading group (re)reads classical and contemporary paradigmatic approaches to what it is to be of a gender, what it is to be gendered, what genders are etc. The aim is a deeper understanding of different options for understanding what gender is.

Everyone working on or interested in gender is welcome. Expertise in gender studies, philosophy of gender, ontology/metaphysics, political and social philosophy, philosophy of science, or philosophy of the body/mind is welcome but not necessary. The program and format are up to the interests of the participants.

Topics have been or may be: de Beauvoir and different readings of her work, constructivist accounts, Marxist feminism, phenomenological approaches, sexual difference approaches, queer and trans theory, analytic feminism, (feminist) empiricism, new materialism, decolonial approaches, black feminism, historical work on 19th century sexology, early- and proto-feminism. In addition to the ontology of gender, we might as well look at the gender of ontology.

The reading group will meet once a month and is hosted by ASCA/Universiteit van Amsterdam and the OZSW study group feminist philosophy. Please email a.thinius@uva.nl to participate and for more information.


**ASCA THEORY SEMINAR**

You are all invited to join the 2018-19 ASCA Theory Seminar, which will start on 27 September from 17:00-19:00 hrs. Here is the schedule:

- 27 September, 17:00-19:00 hrs. - Bushuis, VOC room
- 8 November, 15:00-18:00 hrs. - BG2, room 0.12
- 6 December, 15:00-18:00 hrs. - BG2, room 0.12
- 28 February, 15:00-18:00 hrs. - UB, Belle van Zuylen
- 18 April, 15:00-18:00 hrs. - University Theatre, 1.01 A
- 30 May, 15:00-18:00 hrs. - University Theatre, 1.01 A

The aim of the ASCA Theory Seminar is twofold: First, we propose to explore broad theoretical and methodological paradigms, and discuss influential texts (suggested by the participants) in relation to ASCA PhD projects. Participants of the Theory Seminar will become acquainted with current practices in cultural analysis and learn how to integrate them in their own work.

The second important aim of the Theory Seminar is community building. The seminar aims to bring together PhD candidates from the diverse disciplines within ASCA to learn about each other’s research projects, struggles and joys, and to make new friends. To serve this latter purpose, each session will end in a café with drinks.

The ASCA Theory is a collective initiative of the PhD candidates and the ASCA directors. The ASCA directors, Patricia Pisters and Esther Peeren, will be involved as ‘guides’. The sessions will be prepared and chaired by a team of (two to four) PhD candidates from different disciplines. They are expected to propose preparatory readings (keep it limited) and to show how they apply them in their work. In terms of determining the content of the sessions, the PhD community is in charge. You are invited to come up with theoretical/methodological paradigms, topics, authors or specific texts to discuss in the Theory Seminar.

We want to create a regular group for all six sessions, so if you register you are making a commitment to participate in all sessions. We recommend that all PhD candidates in their first and second year follow the ASCA Theory Seminar integrally, preferably for two years. PhD candidates who are in their third year or further along are very welcome to join, too, as are ASCA staff members.

Please register for the ASCA Theory Seminar by sending an e-mail to Eloie (asca-fgw@uva.nl) with a short summary of your project (no more than 100 words) and a suggestion for a reading or a session topic before 5 September 2018. We will collect your
suggestions and come up with a provisional program for the six sessions during the first meeting.

**WOMEN IN THEORY**
The first session of the ASCA Reading Group Women in Theory organized by Nadia de Vries will take place on 28 September 3-5 pm in PCH room 556. This reading group focuses on scholarly texts produced by female-identified writers and thinkers. For each session, we will be reading texts from alternating areas of critical theory, based on the participants’ suggestions and interests, but especially outside the realm of gender studies, where the perspectives of female-identified theorists are already well-represented. The reading group aims to look beyond the usual texts pertaining to major theoretical frameworks, and consider the (often underrepresented) perspectives of non-white (and non-white) theorists. In addition to studying texts from “classic” strands of theory, such as poststructuralism and psychoanalysis, we also look forward to reading texts pertaining to more recent fields of inquiry, such as disability studies, the notion of precarity and “the good life,” and the Anthropocene. The reading group is geared towards ASCA PhD candidates, in particular, but of course ASCA researchers are welcome to join the sessions as well.

The reading group will meet once every two months, on Friday afternoon. To register and/or receive additional information, please contact the reading group’s coordinator Nadia de Vries: N.deVries@uva.nl.

**BLACKNESS IN PHILOSOPHY AND MEDIA**
For the academic year 2017-2018 the Cross-media research seminar and Film-Philosophy Seminar join forces once more. Convenors: Sudeep Dasgupta, Josef Fruchtli, Abe Geil, Patricia Pisters, Markus Stauff. Coordinator: Tessa de Vet (tessa.devet@student.uva.nl)

Semester 1: 12 October, 2 November, 7 December 2018
Semester 2: 1 (or 8) February, 1 March, 5 April, 3 May, 7 June 2018, 15.00-18.00 hrs.

This seminar will explore the conjunction between philosophy and media through the question of blackness. This will mean thinking blackness not simply as a category or genre of thought or cultural production but as a line of transformative intervention in certain received understandings of both philosophy and aesthetic/media practice, reconceptualizing categories such as reason, experience, aesthetics, and politics; as well as the ways they have been put into relation in fields such as film-philosophy and media studies beyond the notions of ‘third cinema’ and ‘world cinema’. We will read the work of thinkers and cultural analysts such as Fred Moten, Katherine Sophia Bell, Achille Mbembe, Stuart Hall, Michael Gillespie and others and discuss the concept of Blackness in relation to films, TV series and cross media phenomena.

The seminar will consist of presentations of work by participants and guests as well as more informal reading group sessions.

First-semester sessions:
October: Achille Mbembe’s Critique of Black Reason;
November: Pan-Africanism, film and media;
December: Akan philosophy.

Following sessions on Gillo Pontecorvo’s Quienada; Black Panther, Kendrick Lamar, and Beyoncé; Michael Gillespie’s Film Blackness: American Cinema and the Idea of Black Film.

The exact details of each session and reading material will be distributed through our mailing list and our canvas site. If you want to join, or have ideas to contribute, please contact the seminar coordinator Tessa de Vet.

**DOES CULTURAL ANALYSIS NEED AREA STUDIES?**
**DOES AREA STUDIES NEED CULTURAL ANALYSIS?**
**Friday, 7 September – Saturday, 8 September**

The seminar is part of the ERC funded project ChinaCreative, see: http://chinacreative.humanities.uva.nl

For more information: jeroen.dekloet@uva.nl

In this seminar, co-organised with Dr. Vanessa Frangville from Université libre de Bruxelles (ULB), Faculty of Letters, Translation and Communication, PhD students from the ULB and from ASCA working on issues related to “China” will engage with the convergences and tensions that arise when combining cultural analysis with approaches from area studies. Whereas cultural analysis continues to be haunted by different modes of eurocentrism, area studies on the other hand often remains entrenched in models of cultural exceptionalism and essentialism. While our answer to the question posed in the title is a univocal “yes,” we also want to probe into the difficulties, tensions and conflicts that arise from such a combination of disciplinary approaches, both theoretically and methodologically.

**FACTS: TRUE, ALTERNATIVE, EVOLVING**

Association of Adaptation Studies Annual Conference 2018 organized by Joyce Goggin with a special focus on Entertainment Franchises. The University of Amsterdam | 27-28 September 2018

http://www.adaptation.uk.com/ASS2018/

We live in a ‘post truth’ world populated by ‘alternative facts’. Both terms are politically, narratively and aesthetically resonant as applied to, and in conversation with, adaptation studies. The 2018 Association for Adaptation Studies annual conference reflects on questions of truth, untruth and post-truth in the context of adaptation studies, as well as on the meaning and applications of facts, ‘true’, ‘alternative’ and ‘evolving’.

In considering the current status of truth in concert with adaptation studies, we might ask to what extent adaptations may be considered a genre of alternative fact, diverging creatively, or purposefully; clarifying
ultimately to address issues of power and refusal, of practices in contemporary China and beyond, technological dimensions of everyday creative negotiation, this two-day workshop aims to examine complex networks of social practice, collaboration and the political, economic, social, cultural and constitutive of creativity, as vernacular realities that individuals, we are urged to rethink what we consider human-centred techniques of governance works by promoting entrepreneurial and self-directed private selves. The pervasive discourses that romanticize “being creative” instigate a young generation’s imagination of passionate and self-fulfilling lives. In the context where this “creative mentality” has permeated in the everyday lives of Chinese individuals, we are urged to rethink what we consider constitutive of creativity, as vernacular realities that are used, made and dreamt of in our everyday lives. By locating vernacular creativity and with the aid of its users, makers and dreamers, this workshop unpacks the all too often black-boxed notion of creativity, to look for possibilities of criticality or lines of flight out of the creativity dispositif. Situating creativity in complex networks of social practice, collaboration and negotiation, this two-day workshop aims to examine the political, economic, social, cultural and technological dimensions of everyday creative practices in contemporary China and beyond, ultimately to address issues of power and refusal, of precarity and pleasure, of what creativity does to populations and what populations do with creativity.

CALLS FOR PAPERS

FASCISM? POPULISM? DEMOCRACY?

Critical Theory in a Global Context

University of Brighton, UK. Deadline 10 September 2018.
The International Consortium of Critical Theory Programs invites 300-word abstracts for a conference, hosted jointly by the Centre for Applied Philosophy, Politics and Ethics at the University of Brighton, UK, and the Department of Politics at Boğaziçi University, Turkey. Please send abstracts to info.ictconsortium@berkeley.edu before 10 September. The conference has three aims:
(a) to reanimate the analytical and critical tools of the past in addressing the xenophobic, fascistic, racist, and sexist tendencies of the present;
(b) to engage in debate with critical theoretical scholars from every part of the globe;
(c) to address the inequalities intrinsic to the global political order, while identifying the places, spaces and practices which inspire democratic politics today.

Organising Committee: Volkan Çıdam (Boğaziçi University); Mark Devenney (University of Brighton); Zeynep Gambetti (Boğaziçi University); Clare Woodford (University of Brighton).

This conference takes place at an unprecedented time. The early years of the 21st century have seen the re-emergence of fascisms; the naturalization of nationalist, populist, sexist, xenophobic and provocative hate speech and conduct; and the marginalization of local and global progressive politics. Many events suggest a return to the 1920s and 1930s: “democratically” elected politicians in the United States, Hungary, Turkey, and India have resorted to nationalist tactics, undermining law and parliamentary sovereignty; resentment of culturally or religiously distinctive “others” is nurtured to reactionary ends; millions of immigrants, refugees, and stateless people are refused recognition as rights-bearing human beings. Yet the world today is also profoundly different than it was in the 1930s. Political discourses are mediatized in real time across the globe and a single mode of networked and financialized production structures all economic and political activity. Class structures, resource distribution, and the forms that inequality takes have changed in unprecedented ways. Critical theory has never contented itself with describing surface appearance—and there is no reason why it should today. Fascism, capitalism, and inequality have assumed new forms, and taken on different significance in novel social conditions. This conference aims to reinvigorate critical and theoretical approaches to the present, devoid of dogmatism, but committed to a politics of equality.

AND OR DISTORTING ATTENTION FROM AN ‘ORIGINAL’. CAN AN ADAPTATION BE A TRUER VERSION OF A PARTICULAR STORY OR IDEA THAN ITS OSTENSIBLE SOURCE, AND ARE DEGREES OF TRUTH ADMISSIBLE ACROSS THE VERSIONING OF A STORY? MORE GENERALLY, MIGHT IT BE THE CASE THAT THE CONTEMPORARY ATTACHMENT TO ADAPTATIONS EXPRESSES SOMETHING PARTICULARLY GERMANE TO THE CONCERNS AND PRIORITIES OF A POST-TRUTH GLOBAL SOCIETY?

Within this broader context, we also address the cultural work undertaken or expressed by prequels and sequels that build on a particular character or story franchise but were not written or produced by the author who first penned them. One particularly evocative and well-known example of a story franchise that has generated a vast array of prequels, sequels and iterative adaptations is Ian Fleming’s Bond series. On Thursday, 27 September at 09:00 hrs, the conference will start with a keynote lecture by James Chapman (University of Leicester) Adapting Bond: The Texts of Casino Royale. The second keynote lecture will be given by Christine Geraghty (Honorary Professorial Fellow, University of Glasgow) Spaces and Frameworks: Making Room for Diversity in Period Adaptations on 28 September from 14:45-15:45 hrs.

Users, Makers, Dreamers

A Workshop on Vernacular Creativity in China and Beyond

Organised by China Creative, University of Amsterdam, 4-5 October 2018. Venue: 4 October: VOC room, Bushuis.
5 October: 9:00-13:00 hrs. in room F 2.08 in the Bushuis, and 14:00-18:00 hrs. in room F 2.11C in the Bushuis.
http://chinacreative.humanities.uva.nl

The global call for creative, aspirational and enterprising individuals, functions as a dispositif for novel forms of job creation and entrepreneurship of the self. In contemporary China, the embrace of human-centred techniques of governance works by promoting entrepreneurial and self-directed private selves. The pervasive discourses that romanticize “being creative” instigate a young generation’s imagination of passionate and self-fulfilling lives. In the context where this “creative mentality” has permeated in the everyday lives of Chinese individuals, we are urged to rethink what we consider constitutive of creativity, as vernacular realities that are used, made and dreamt of in our everyday lives. By locating vernacular creativity and with the aid of its users, makers and dreamers, this workshop unpacks the all too often black-boxed notion of creativity, to look for possibilities of criticality or lines of flight out of the creativity dispositif. Situating creativity in complex networks of social practice, collaboration and negotiation, this two-day workshop aims to examine the political, economic, social, cultural and technological dimensions of everyday creative practices in contemporary China and beyond, ultimately to address issues of power and refusal, of
Suggested topics include (but are not limited to):
1. Conceptualising the convergence and divergence of populist and/or fascistic tendencies in different contexts across the globe;
2. Reframing critical theoretical work for emancipatory politics in the 21st century;
3. Critiques of (neoliberal) capital including associated processes of accumulation, precarisation, flexible labour, xenophobia, and prejudice;
4. Decolonial critiques of “Western” conceptualisations of domination, violence, and critique;
5. Conceptualising new forms of domination and violence, and their specificities, across the globe;
6. Analysis of the economic, social, and political dynamics which limit emancipatory politics;
7. Theoretical reflections on movements and ideas which enact and animate equality across the globe.

Conference attendance and participation is free. However, we will limit the number of presentations in order to ensure that we can structure the conference as a set of on-going conversations.

Keynote Speakers: Lorenzo Bernini; Luciana Cadahia; Jean Comaroff; Kelly Gillespie; Saygun Gökarıksel; Donna Jones; Maurizio Lazzarato; Christoph Menke; Leigh-Ann Naidoo; Suvendrini Perera; and Enzo Traverso.

The International Consortium of Critical Theory Programs, co-directed by Judith Butler and Penelope Deutscher, is housed at the University of California, Berkeley and Northwestern University and is funded by the Andrew W. Mellon Foundation. The task of this international consortium is to document, connect, and support the various programs and projects that now represent critical theory across the globe. Through its work, the Consortium aims to document the global contours of critical theory today, supporting critical thought both inside and outside the university in the arts, humanities, social sciences, and science and technology studies, and seeking collaborative ways to become critically responsive to pressing global challenges.

**DRAWING YOURSELF IN AND OUT OF IT**


Amsterdam Comics is pleased to announce its 2nd international conference, “Drawing Yourself In and Out of It,” which will take place 15-17 November 2018 at Vrije Universiteit Amsterdam, Netherlands. Comprised of parallel panel sessions, keynote lectures, and a roundtable discussion, the conference aims to encourage interdisciplinary connections between comics scholars from various disciplines, comics artists, publishers, and cultural workers from museums and other heritage sites.

Keynote Speakers are Joe Sacco, comics artist and Nina Mickwitz, University of the Arts London.

“So, where does a story begin? And if you are inside that story right now, in that situation and it hurts and say you can draw, then you must try and draw yourself out of it.” --Miriam Katin, *Letting It Go*

To draw in can suggest an attraction, engagement, or involvement with an object, narrative, or cause, or can point to literally drawing someone or something into a work of art. To draw out can suggest an enticement to speak or act, a revelation of things hidden, or an extension of time, but can also be a literal or figural removal of one thing from another. Thus, drawing in and out speak to an engrossment in and an examination of a politics of affect.

“Drawing Yourself In and Out of It” seeks to explore the notions of drawing in and drawing out in terms of the capacity to affect and to be affected. Such a consideration allows us to interrelate the politics of affect with the reading and production of comics in a variety of genres—including biography, autobiography, memoir, and fiction, and fields—including journalism, history, and the Medical Humanities. With this conference we aim to encourage an interdisciplinary dialogue from which to further engage with and reflect upon the power of this culturally shifting medium.

The conference encourages papers exploring the notions of drawing in and/or out in relation to, for example:
- Graphic Medicine
- Art/Narrative Therapy
- Journalism
- (Micro)Politics and/or Art as Activism
- Individual or Collective Memory and/or Trauma
- Gender and/or Sexuality Studies
- Genre Considerations (Biography, Autobiography, Memoir, Fiction, etc.)
- Style (Abstract, Clear Line, Photorealism, etc.)
- Poetics and/of/in the Medium of Comics
- Comics Production Processes

Abstract Submissions:
Applicants to the conference are invited to submit a 250-word abstract and short biographical note by 15 September 2018 (extended deadline for ASCA/NICA members) to info[at]amsterdamcomics.com.

Registration is €75 for full-time/tenured professionals and €50 for students/artists, which includes all conference events. The keynote lectures and roundtable are open to the public. Registration for each event is €10.

Organizing Committee:
Erin La Cour, Rik Spanjers, Freija Camps, and Nick Burman (intern). Should you have any questions, please contact us at info[at]amsterdamcomics.com.

**ALL THINGS QUEER**

*The Impact of Queer Theory in Contemporary Art Practices. Seminar with Elisabeth Lebovici*

8 November 2018, Seminari d’Història de l’Art, Faculty of Geography and History, University of Barcelona
This seminar will address the emergence of queer theory – late 1980s, beginning 1990s – in the academic world and elsewhere and its strengthening throughout the decades up to now. The Anglo geographies have played an important role in the making of queer theory, but also significant contributions can be found in other contexts (Latin America, Asia...). Thus, decolonizing queer theory has become a key field of knowledge and analysis. Moreover, the praxis of art has been an undisputable arena for the notion of strangeness and heterodox and lives, particularly performative expressions of the body, for its creation of transgressive visions of sexuality and gender.

We invite artists, curators, researchers, writers, art historians and other cultural producers working with the body, identities, sexualities both on a thematic and methodological level, thinking through the material conditions of the present and exploring the significance and value of art projects in relation with queer theory.

Abstract submission: papers, creative projects and other non-traditional presentations exploring the aforementioned topics are welcome. In pdf format, a 500-word abstract and a short biography (300 words) should be directed to Maria Bendito (University of Barcelona), and submitted to artglobalage@gmail.com. All presentations must be in English. The deadline is 28 September 2018.

**AESTHETICS OF GENTRIFICATION**

**Art, Architecture, and Displacement**

*Call-for-Papers International Conference University of Oregon, Portland. 5-6 April 2019. Deadline 8 October 2018.*

Organized by the University of Oregon SLOW LAB, this interdisciplinary conference brings together scholars from across the humanities, social sciences, and art and design fields to explore the aesthetic dimensions of gentrification in the present era of accelerated urbanism.

Gentrification is reshaping cities worldwide, resulting in seductive spaces and exclusive communities that aspire to innovation, creativity, sustainability, and technological sophistication. Gentrification is also contributing to growing social-spatial division and urban inequality and precarity. In a time of escalating housing crisis and unaffordable cities, scholars speak of eco-gentrification, techno-gentrification, super-gentrification, and planetary-gentrification to describe the different forms and scales of involuntary displacement occurring in vulnerable communities in response to current patterns of development and the hype-driven discourses of the creative city, smart city, and sustainable city.

In this context, how do contemporary practices in art, architecture, and related fields help to produce or resist gentrification? What does gentrification look and feel like in specific sites and communities, and how is that appearance or feeling implicated in promoting stylized renewal to a privileged public? To what extent do the aesthetics of displacement travel globally between cities and cultures? And in what ways do those aesthetics express contested conditions of migration and mobility? Addressing such questions, this conference seeks to examine the relationship between aesthetics and gentrification in contemporary cities from multiple, comparative, and transnational perspectives.

Please email proposals (max. 300 words) for 20-minute papers, together with a short CV, before 8 October 2018 to the organizer, Christoph Lindner (University of Oregon): cpl@uoregon.edu. More information is available in the “events” section of the SLOW LAB website: https://slowlab.uoregon.edu.


**SEXUALITY AND BORDERS**

*Call for Papers Symposium, 4-5 April 2019. Department of Media, Culture, and Communication, New York University, NYC. Deadline: 1 November 2018.*

In her path-breaking work Borderlands/La Frontera (1987), Gloria E. Anzaldúa parsed out the relationship between heteronormativity and the stretching of the border into various borderlands, subjectivities, and temporalities. In the context of ongoing migration and the intensification of border regimes, this formative thesis on the relationship between borders and sexuality needs renewed attention and consideration. How do sexuality and borders intersect? What role does sexuality play in the production, maintenance, and disruption of contemporary border regimes? How do borders as features of racial capitalism multiply inequalities via sexuality and, conversely, how is sexuality mediated through racialized border regimes? While people continue to move across borders, sexuality becomes a dominant frame through which such movement is attempted to be captured, framed, and contained. At the same time, the border becomes understood, organized, and contested through sexuality and sexual discourse.

In response to these phenomena, this symposium conceptualizes sexuality as a method of bordering and thinks sexuality beyond identity towards its multifarious entanglements with contemporary border regimes. From moral panics about migrant sexuality, the pornotropic gaze of surveillance technologies, to media discourses about reproduction and contagion, sexuality can be said to play a key role in how borders are policed and managed. At the same time, intimacy, desire, and sexuality have become rallying points in challenging borders as seen in queer activism against deportations, critiques of homonationalism and imaginations of different sexual futures and political
horizons. Bringing together scholars from a variety of disciplinary and regional contexts, this symposium aims to show how sexuality matters for the study of and struggles around borders.

Keynotes:
- Radha Hegde (Professor of Media, Culture, and Communication, NYU)
- Miriam Ticktin (Associate Professor of Anthropology, New School for Social Research)
- Alyosxa Tudor (Lecturer in Gender Studies, SOAS University of London)

Applications:
Please send proposals for papers (no longer than 350 words) and a short bio (150 words) by 1 November 2018 to sexualityandborders@tutanota.com. As an interdisciplinary symposium, we encourage applications that engage a variety of theoretical and methodological approaches and focus on different geopolitical contexts. We aim to enable discussions across academic, artistic and activist debates and also welcome applications from participants outside the academy.

Organizing team
- Michelle Pfeifer (NYU, Department of Media, Culture, and Communication)
- Billy Holzberg (London School of Economics, Department of Gender Studies)
- Anouk Madörin (University of Potsdam, RTG Minor Cosmopolitanisms)

Info: https://sexualityandborders.wordpress.com/
Contact: sexualityandborders@tutanota.com

INTERDISCIPLINARY STUDIES CONFERENCE

In 2019, the theme of the Association of Interdisciplinary Studies (AIS) annual conference will be Interdisciplinarity in Global Contexts. Since a defining feature of interdisciplinarity and transdisciplinarity is not to abstract or isolate problems but rather to approach them in their real-world contexts, this conference theme asks participants to consider the global and local contexts of interdisciplinary education and research. Obviously, contexts differ in scale and can be defined at microscopic or macroscopic levels: chemical properties are influenced by molecular configurations, for example, organic functions by bodily states, individuals by their societal environments, public health by geographical and climatic conditions, and cities by their world-wide connections. Adding to this complexity are various dynamic interactions across these dimensions, further making an interdisciplinary perspective necessary.

As addressing global contexts will require rich collaborations, the conference program committee aims to organize three days of innovative and interactive sessions. Each day will open and close with plenary talks and panels, creating a community of engaged conference participants. Sessions will consist of roundtable discussions, solution room questions, workshops, poster presentations and other formats figuring on the program – enabling not only senior scholars but also early career academics as well as students and professionals form outside the academy to contribute.

Deadline and submission:
We invite contributions from attendees in all categories – from a diversity of fields, countries, and research or educational cultures, addressing different aspects of the conference theme. The program committee supports innovative formats that will encourage audience involvement and lively dialogue. The conference theme Interdisciplinarity in Global Contexts has been broken down into the four subthemes elaborated below. In submitting a proposal, please indicate how your submission aligns with one or more of the following themes. Choose one primary theme and indicate how one or more of the questions specified, are relevant to your contribution. Below you find a link to the submission form. Please categorize your proposal by choosing one of the subthemes below.

Deadline for proposal submission is: 1 April 2019

You will receive an email acknowledgement of your proposal submission.

CALLS FOR PUBLICATIONS

INTERRUPTING GLOBALISATION
Heterotopia in the Twenty-First Century
Call for Chapters. Deadline 15 September

Confirmed contributors:
Kevin Hetherington, author of Badlands of Modernity: Heterotopia and Social Ordering
Lieven De Cauter, editor of Heterotopia and the City: Public Space in a Postcivil Society
Editors: Simon Ferdinand, Irina Souch and Daan Wesselman (the University of Amsterdam)

Keywords: heterotopia, globalisation, discourse, space, art, literature, film, popular culture

Can heterotopia help us make sense of globalisation? A heterotopia, in Michel Foucault’s initial formulations, describes the spatial articulation of a discursive order, manifesting its own distinct logics and categories in ways that refract or disturb prevailing paradigms. As part of the “reassertion of space” or “spatial turn” that has gathered pace in the humanities and social sciences from the 1980s onwards (Soja 1989; Warf and Arias 2009), the concept of heterotopia has enjoyed broad critical appeal across literary studies, visual culture and cultural geography (Dehaene and De Cauter 2008). Allowing critics to grasp how discourse and space fold together in the construction of enclosed or discrepant domains, the term has been applied to an enormous variety of real and imagined cultural spaces, ranging from Hashima Island to Melville’s Pequod, Ramadan festival to Kowloon Walled City. And yet, despite its popularity,
the concept of heterotopia stands in tension with other critical approaches and spatial terms in cultural theory. If heterotopias are marked off by virtue of the discursive difference they embody, current concepts of world systems, planetarity and above all globalisation emphasise “the widening, deepening and speeding up of worldwide interconnectedness” (Held, McGrew and Goldblatt 1999, 2). Twenty-first century globalisation is often characterised by a tumultuous undifferentiation of cultural spaces, in which formerly integral identities bleed into one another, diverse polities are commonly exposed to ecological risks, and sovereign territories fade amid shifting new configurations. If globalising flows and planetary precarities might first seem to flatten heterotopian difference, they also constitute novel forms of heterotopia in that globalisation preconditions clashes among once distant discursive realms. This volume calls on scholars and critics across disciplines to explore the contrary discursive difference they embody, current concepts of heterotopia and globalisation, contributors are invited to submit proposals (max. 300 words) for a full chapter, together with a short academic CV (max. 200 words), to heterotopics@gmail.com by 15 September 2018. Once contributors have been selected, we will send a book proposal to Palgrave Macmillan and Bloomsbury Academic.

References:


Warf, Barney and Santa Arias (eds.), The Spatial Turn: Interdisciplinary Perspectives (London: Routledge, 2009).


SENSING BORDERS/RESSENTIR LES FRONTIERES

Call for Papers n° 34 (Fall 2019) Intermédialités. Histoire et théorie des arts, des lettres et des techniques/Intermediality, History and Theory of the Arts, Literature, and Technologies. Guest editors: Michael Darroch; Karen Engle; Lee Rodney (School of Creative Arts, Un. of Windsor)

Deadline for proposals (abstracts): 1 October 2018.

Intermédialités/Intermediality is a biannual, internationally renowned peer-reviewed journal. It publishes articles in both French and English. Abstracts of proposals (up to 300 words) in English or French should be sent by 1 October 2018 at mdarroch@uwindsor.ca.

The Editorial board will announce its selection of abstracts on 15 October 2018 and papers should be completed by 15 February 2019. Final submissions will go through a double-blind peer review and the editorial board will reach a final decision during the winter of 2019. Selected papers will be published at the end of 2019. Submissions should be no longer than 6,000 words (40,000 characters, including spaces) and should be sent as email attachments to the issue editors.

Authors are encouraged to use audio, visual, still, or animated illustrations when appropriate. Authors are asked to follow our author guidelines for submitted manuscripts, which are available at http://cri.histart.umontreal.ca/cri/fr/intermedialites/pro tocole-de-redaction.pdf.

For more information on Intermédialités please visit the journal website at http://www.intermedialites.com. Issues of the journal are available through the on-line portal. This issue of Intermédialités proposes to revisit important shifts in cultural theory from the 1990s stemming from theoretical ideas around borders, liminality, and alterity expressed by a range of scholars from Homi Bhabha and Gayatri Spivak to Edward Said and Walter Mignolo. These theoretical paradigms were introduced in the context of fantasies and dreams of a post-1989 “borderless world,” which were circulating in the popular imagination. At the same moment, media philosopher Víilém Flusser’s writings on technology, migration, and cities imagined
an emergent planetary urbanism as a borderless social space that is networked, non-site-specific, dynamic, and dialogic; a planetary urbanism represented by new systems of thought grounded in topologies rather than geographies of urban space. In retrospect, the political climate of the 1990s seems to have been more open and tolerant than our current cultural moment. This issue is specifically geared to the affective register of borders across a range of spatial scales. Described in terms of sensing/ressentir, the issue draws inspiration from the work of scholars such as Sara Ahmed’s *The Cultural Politics of Emotion* and Mignolo & Vásquez’s Decolonial Aesthesis. We are interested in revisiting the theoretical insights of the 1990s as a moment that acts as a hinge between Cold War geopolitical relations and those emerging more recently. Sandro Mezzadra and Brett Neilson’s influential book, *Border as Method* (2013), argues that the proliferation of borders emerging in the post-1989 world was not a contradiction in terms, but rather a means of holding ideas of citizenship and sovereignty in crisis. Following from this important work, we would like to reconsider the limits and possibilities of border as metaphor in light of the shifting theoretical insights offered by the European border experiment (from the 1993 Schengen agreement to Brexit), the continual and/or resurgent instability of border spaces in authoritarian contexts and war zones (between Russia and its neighbouring nations, conflicts in the Middle East, Africa, and Asia including the Korean peninsula), as well as hemispheric perspectives from across the Americas (Braz, Mignolo, Miner). Beyond the official and legal boundaries that mark divides between Canada and the US, for instance, borders/boundaries can be thought of as encompassing historical divides, political shifts and ruptures, and racialized experiences of nation and space.

The “deep heterogeneity” of the semantic field of borders around the globe (Mezzadra & Neilson 2013: vii) has thus generated a range of approaches to symbolic, linguistic, cultural, and urban boundaries that overlap or disconnect in unpredictable ways. Arts collectives and creative collaborative networks have responded to the shifting and oversimplified discourses about transborder zones and cultures, exploring questions of belonging, movement, and displacement in and around national boundaries in global contexts. Over the last decade borderlands have become “sites of dissensus” that have been activated to question both the authority of the nation state and the exclusionary paradigms of Western aesthetics. This in turn has led to a radical and widespread reconsideration of geographic convention in art and visual culture (Rodney 2017).

In this issue of *Intermédialités* we invite contributions that extend and reflect upon the complex repositioning of the idea of the border through addressing any the following themes:

- the affective register of borderlands;
- spatial/racial boundaries;
- decolonial and postcolonial perspectives on borders and borderlands;
- media and migration;
- technological infrastructures deployed across border spaces;
- regimes of control;
- urban and internal borders;
- private and public encounters with borderzones;
- detention and deportability;
- undocumented experiences of settledness and unsettledness;
- experimental geographies and emotional cartographies;
- cultural translation;
- subversions and responses to technologies of surveillance;
- temporal borders (the bleeding of the past into the present, historical disjuncture).

**GRANTS**

**PHD 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.

**CUTTING EDGE RESEARCH FUND**

*Call for proposals reopened. As of 1 September 2018, the UvA FGw Cutting Edge Research Fund will be reopened. http://aihr.uva.nl/content/news/2018/08/cutting-edge-research-fund.html*

This year’s call’s scope has been widened for Research Fellowships, now also enabling applicants to prepare an application by a consortium in the context of the Dutch National Research Agenda (NWA) and the Dutch Top Sectors. Applications are invited for two types of grants: 1. Network Grants and 2. Research Fellowships. The UvA FGw Cutting Edge Research Fund is intended to support research staff in initiating or further developing (inter)national networking activities, with the aim of increasing research collaborations with foreign partners that can lead to EU funding by a consortium (e.g., Horizon 2020: Marie Curie RISE, Marie Curie ITN, Societal Challenges; Creative Europe; COST).

Applications can be submitted continuously until no later than 30 June 2019 by e-mail to aihr-fgw@uva.nl as one file in PDF format. Information: Brigit van der Pas, b.vanderpas@uva.nl, 020-5256234.