ASCARWORKSHOP: REALITIESANDFANTASIES

Relations, Transformations, Discontinuities
ASCARWORKSHOP2019,10-12April2019,Universityof
Amsterdam. Organized by Divya Nadkarni, Alex Thinius,
and Nadia de Vries.
Keynotes: Nkiru Nzegwu(SUNYBinghamton),
Susanna Paasonen(UniversityofTurku),moreTBA

The world of fantasy often serves as an escape from
reality, its limitations, and its many social, economic,
and corporeal restrictions. Reality, in turn, is often
desired amidst the delusions of the fantastic. However,
the two are not always separate.

In this workshop, we take on the continuous and
renewed interest in the real in its relation to fantasy,
ilusion, and imagination. Whereas typically, debates
on realism are focused on its contrast to idealism or
nominalism, we ask: What are the contemporary
relations between realities and fantasies? How do
reality and fantasy speak to intellectual imaginings
and possible futures? What role can, or should fictions,
fantasies, and idealizations play in social, political,
individual, and metaphysical change? We are
interested in presentations that take on the ways in
which reality and fantasy relate, how they may
contrast, and how, and under what conditions, the one
may transform into the other.

The workshop addresses the kinship between realities
and fantasies in the following three respects: relations,
transformations, and discontinuities.
For more details, see the complete CFP on
http://realitiesfantasies.wordpress.com

We welcome papers from the fields of literary studies,
media studies, philosophy, arts, anthropology,
sociology, and political theory that speak to, but are
not limited to:
• The conceptual, normative, de facto, and/or
  imagined interrelations of fantasies with realities;
• Ideal, non-ideal, materialist, or realist theories in
  their pragmatic or socio-cultural environments;
• The role of realities and fantasies in socio-cultural
critique, social construction, and enactment;
• The dynamics of translation, e.g. in literature,
  media, material culture, or theory;
• Relations, transformations, and dis/continuities in
  artistic, literary, poetic, theoretical, or musical forms
• The body in the field of reality and fantasy;
• Interrelationships between power, fantasy, actors,
  action, forms, and reality;
• How political fantasies (e.g. nationalisms) influence social/interpersonal relations;
• How cultural fantasies give shape to new modes of expression, understanding, institutionalizing, bonding, and resisting;
• Fantasy as a political vehicle of real, unwanted, feared, or desired social transformation.

We welcome proposals for academic and artistic contributions that speak to the concerns of the workshop as outlined above. Abstracts (max. 300 words) and a short bio (max. 100 words) should be submitted to realitiesfantasies2019@gmail.com before 15 October 2018. Submissions will be responded to before 15 November.

Written versions of all papers will be circulated to all participants before the workshop. All accepted speakers are required to submit a 3000-word paper before 15 February 2019. We kindly ask all prospective participants to bear this in mind before submitting an abstract.

All questions about the workshop can be directed to the email address mentioned above. More information will soon be announced on the workshop’s official website:
http://realitiesfantasies.wordpress.com

MARGRIET SCHAVEMAKER PROFESSOR AT ASCA

We are extremely pleased to welcome Margriet Schavemaker as the newly appointed professor of Media and Art in Museum Practice at the University of Amsterdam’s (UvA) Faculty of Humanities and ASCA. This is a new chair in collaboration with Stedelijk Museum Amsterdam. Margriet Schavemaker will combine the chair with her role as Manager of Education, Interpretation and Publications at the Stedelijk Museum.

The partnership between ASCA and the Stedelijk Museum is a natural one. Over the past years, ASCA and the Stedelijk Museum have organized many collaborative programs, such as the 2014 Conference on Collecting Geographies, the Lecture Series Facing Forward (2012) and The Aesthetics of Crisis (2014-15), and more recently the conference and exhibition of Nalini Malani and Worlding the Brain (2017). The Stedelijk Museum increasingly aims to play a pioneering role in the field of museum research, and to lead the way at international level through the experimental and progressive ways in which research is embedded in the museum and through critical reflection in this context. The interaction between visual arts, audio-visual culture, new media technology and museum practice has been a key focus in this context for a long time now.

Based on an interdisciplinary approach, Schavemaker’s research will focus on the relation between art and museum practice and the emergence of television, video and digital media, amongst others. This ranges from the way in which artists reflect on the online visual culture (internet/social media) in their work to the impact this has on museum programs and acquisition policies (what does displaying an online artwork in the museum and preserving it forever involve?). The wide range of ways in which new media technologies are used to enrich the museum experience and make it more accessible (e.g. multimedia tours and robots that allow people to visit the museum remotely) are also a key feature of Schavemaker’s research.

Schavemaker has written many publications on contemporary art and theory. She also organizes leading public programs, such as the lecture series ‘Right about Now: Art and Theory since the 1990s’ (2006-2007), ‘Now is the Time: Art and Theory in the 21st Century’ (2008-2009) and ‘Facing Forward. Art and Theory from a Future Perspective’ (2011-2012). As curator, she has organised a number of different exhibitions, including ‘The Stedelijk Museum & The Second World War’ (2015), ‘ZERO: Let Us Explore the Stars’ (2015) and ‘Jean Tinguely: Machine Spectacle’ (2016).

Schavemaker works as an advisor for the Mondriaan Fund and is a member of the Supervisory Board of Metropolis M magazine, the Jan van Eyck Academy and the Unseen Foundation.

ASCA EVENTS

ARTISTIC RESEARCH: SHARING METHODS AND PRACTICES

After a very successful first edition in 2017-2018, this academic year the ASCA Research Group on Artistic Research (ARRG), coordinated by Paula Albuquerque, is organizing a new series of five seminars on 16 October, 11 December, 5 February, 9 April, 4 June, 15:00-17:30 hrs.

The Artistic Research Group focuses on Artistic Research as a new approach to tackling research questions and it aims at promoting the exchange of ideas between artists and scholars from a wide range
of fields and disciplines. As a discipline itself, Artistic Research develops a discursive form of communicating research results in parallel with a non-discursive, artistic practice. This enables researchers/makers coming from fine arts, design, dance, film, performance art, theatre and music to share and compare processes of production, methodologies and results with the scientific community, while working as practicing autonomous artists. It allows autonomous artists to delve deeper into scientific disciplines their work is already concerned with. Furthermore, Artistic Research contributes to existing scientific disciplines by its double character of discursive/non-discursive processes and outputs, while at the same time presenting work within the context of existing art institutions. The outcomes of artistic research actively contribute to bridging the gap between science and art, and strive to make its body of knowledge visible in a societal context. By bringing academia and the art world together, artistic forms of research change the social status of both and introduce a potential array of practice-oriented methodologies that challenge institutionalized forms of knowledge production.

A series of five seminars will be organized between October 2018 and June 2019 to promote the exchange of ideas and experiences among artistic researchers and others interested in the field, and during which members of the group will present their research and receive feedback from their peers. One or two artistic researchers who have recently completed their PhDs will be invited to share their process with the participants of the seminars. The participants include PhD Candidates but also those who have already completed their PhDs but would like to keep discussing their artistic research within a community of like-minded artists/scholars. Those interested in maybe pursuing such an academic study are also welcome to join, as well as Research Master students who wish to attain first-hand knowledge about the discipline.

ARRG works in collaboration with ARIAS (Amsterdam Research Institute for Arts and Sciences in order to bring together all education institutes involved in further developing and supporting artistic research projects and degrees. The meetings will take place on Tuesday afternoons from 15:00 to 17:30 at VOX-POP Creative Space of the Humanities in the city centre of Amsterdam. The presentations can take the form the researchers find most suitable and productive: a film screening, a performance or a standard keynote or any other. The preliminary program of artistic research presentations is as follows:

- October 16th 15:00-17:30 - Tânia Cardoso + Mariana Lanari
- December 11th 15:00-17:30 - Gijsje Heemskerk + Ilse van Rijn
- February 5th 15:00-17:30 - Rosanne Jonkhout + Clare Butcher
- April 9th 15:00-17:30 - Isabel Cordeiro and another researcher (awaiting confirmation of the latter)
- June 4th 15:00-17:30 - Two researchers to be confirmed

Complete information will be timely sent to those interested in participating in the seminars (presenting is not mandatory). If you would like to attend our sessions, please contact the student assistant Sara-Lot van Uum: saralotvanuum@gmail.com; and the coordinator of the Research Group Dr Paula Albuquerque: P.Albuquerque@uva.nl. If you're a Research Master student, please contact NICA directly at nica-fgw@uva.nl. Once registered as a participant you are expected to attend all or most of the five sessions.

**BLACKNESS IN PHILOSOPHY AND MEDIA**

For the academic year 2018-19 the Cross-media research seminar and Film-Philosophy Seminar join forces once more. The first session takes place on 12 October, 3-6 pm.

Convenors: Sudeep Dasgupta, Josef Fruchtli, Abe Geil, Patricia Pisters, Markus Stauff. Coordinator: Tessa de Vet (tessa.devet@student.uva.nl)

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

Following sessions on Gillo Pontecorvo’s Quiemada; 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 de seminar coordinator Tessa de Vet.
MOVING IMAGES: PRESERVATION, CURATION, EXHIBITION

The research group ‘Moving Images’ brings together scholars and professionals concerned with the preservation, curation and exhibition of moving images. Members study past, present and future processes, practices, platforms (on-site and on-line) and contexts (institutional and professional) that involve a wide array of moving images and sound (film and broadcasting materials; screen-based works and installations; artistic, popular and utilitarian work) as well as the apparatus with which they are associated. The moving images whose preservation, curation and exhibition they study are either historical or contemporary and are (or were) variously associated. The moving images whose preservation, curation and exhibition they study are either historical or contemporary and are (or were) variously positioned as heritage objects, as the products of creative expression or as commodities. Group members and affiliates approach their objects from different perspectives (focusing for instance on the institutional dimension or historiographic implications of a specific set of practices) and co-operate with researchers in related fields (e.g. heritage and identity studies, archival studies, digital humanities, the study of the creative industries). They share the common goal of bridging theory and practice: research concerns concrete cultural and economic praxes, but is also geared towards informing those, both through scholarly insights and tools developed as part of public-private partnerships.

Seminars take place once every 1 1/2 months, and alternate between sessions in which group members discuss ongoing projects, give peer feedback, and read new and classic texts relevant to their work, and (international) guest lectures by scholars or professionals. The seminar location is either BG1, or the EYE Collection Centre (Asterweg 26, 1031 HP, Amsterdam-Noord).

First semester programme 2018-19
Fri. 14 September 2018, 14:30-17:00, EYE CC
Guest lecture by Erkki Huhtamo, professor in the departments of Design Media Arts, and Film, Television, and Digital Media at the University of California, Los Angeles, on the Brown-Urban-Joy Spirograph.
Fri. 30 November 2018, 13:00-15:30, UvA
Research presentation by Carolyn Birdsall, assistant professor of Media Studies, University of Amsterdam, on her upcoming Vidi project on Media Collections as Conflict Heritage.
Fri. 25 January 2019, 14:30-17:00, UvA
Research presentation by Anne Helmond, assistant professor of New Media and Digital Culture, University of Amsterdam, on her ongoing Veni project App Ecosystems: A Critical History

FROM PERIODIZATION TO THE AUTOIMMUNE SECULAR STATE

Lecture by Kathleen Davis
Public lecture, organised by ASCA and Premodern Healthscaping Research Project, 3 October, 16.00-18.00 hrs, VOC-room Bushuis, Kloveniersburgwal 48.

My main concern in this talk is the fundamental but often unrecognized work (political, legal, historical) that is accomplished by medieval/modern periodization. By medieval/modern periodization I mean the constitution of the period that we call “the Middle Ages” and its simultaneous distinction from the co-constituted “modern.” I will detail the scope and structure of this periodization and will argue, as I’ve done before, that the constitution of this Middle Ages operated as a space-clearing, exclusionary process that was fully enmeshed with the projects of colonialism. The interrelation of periodization and colonialism was crucial to the formation of academic disciplines and the categories they study, ultimately buttressing both the hegemony of the “modern” that has been so difficult to assail and the apparent undeniability of certain “early modern” events as foundational to politics as it is understood to operate today. It is very difficult to shake off a period concept such as “the Middle Ages” when the effects of its formation saturate every thread of one’s discipline. I will also argue that the colonial legacy of this periodization fully inhabits the categories of the secular and sovereignty, as well as the intersection of these two, and that it is therefore implicated in the autoimmune process of the secular state, which I will address at the end of this talk.

Kathleen Davis is Professor of English and Medieval Studies at the University of Rhode Island. She has worked in the fields of Old and Middle English literature, translation studies, and postcolonial criticism. Most recently, her engagement with colonial histories and postcolonial theory led her to examine the periodizing process that gave us the categories of the “medieval” and the “modern,” and to investigate the relation of that process to colonial rule. She is the author of Periodization and Sovereignty: How Ideas of Feudalism and Secularization Govern the Politics of Time; and co-editor, with Nadia Altschul, of Medievalisms in the Postcolonial World: The Idea of “the Middle Ages” Outside Europe. Professor Davis has also worked on Old English literature and Old and Middle English translation, and is the author of Deconstruction and Translation.

USERS, MAKERS, DREAMERS

A Workshop on Vernacular Creativity in China and Beyond
Organised by China Creative, University of Amsterdam, 4-5 October. Venue: 4 October: VOC room, Bushuis. 5 October: 9.00-13.00 hrs., room F 2.08 in Bushuis, and 14.00-18.00 hrs., room F 2.11C in Bushuis.

Details: 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 precarity and pleasure, of what creativity does to populations and what populations do with creativity.

NO: A POETICS OF REFUSAL

Guest Lecture by American Poet and Essayist Anne Boyer
Thursday, 4 October, 17.00-18.30 hrs. PCH 3.01 Spuistraat 134 1012 VB Amsterdam, English Department Lecture Series & Amsterdam School for Cultural Analysis

In this lecture, Boyer will talk about poetry’s affinity with the negative and the relationship between poetic figuration and political prefiguration. The undone, the exhausted, the left out, the transposed, the unsaid, the obscured, the against, the unkempt, and the laid bare are all possible variations of no, as they are also a poet’s strategies. In the frenetic, mandatory, self-imposed yes required by circulatory neoliberal capitalism, this talk will be about the potential alchemy of the failure to comply.

Anne Boyer is a poet and essayist. Her poetry books include The Romance of Happy Workers, My Common Heart, and the 2016 CLMP award-winning Garments Against Women. Her newest book is a collection of essays and fables called A Handbook of Disappointed Fate, and a memoir, The Undying, is forthcoming from FSG in 2019. Boyer is the winner of the 2018 Cy Twombly Award for Poetry from the Foundation for Contemporary Art and a 2018 Whiting Award in nonfiction and poetry. She is an Associate Professor at the Kansas City Art Institute and the Judith E. Wilson Poetry fellow at Cambridge University for 2018-2019.

With this evening we want to invite the audience to think together about what the role of poetry is and could be in relation to ecological crises, vulnerable and marginalised voices in a patriarchal and capitalist society, the narratives of history, and in saying ‘no’, as another of Boyer’s essays is titled.

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Divya Nadkarni is a writer and PhD researcher at the Amsterdam School for Cultural Analysis (ASCA), University of Amsterdam. Her research focuses on the value and impact of political poetry today, asking the question ‘what makes a poem political’. She writes poetry and fiction alongside her dissertation.

Divya will introduce Boyer’s work with a reflection on the prose-poem. The prose poem, the theorist Michael Clune writes, is a virtual poem. “Its way of ending, its closure, lies outside of poetry, outside of aesthetic form.” Clune calls the prose-poem a "not-yet poem", a place to plot out a form that works, a form that will make something happen. Reading through Anne Boyer's work, this talk centres around questions of how Boyer's prose-poems relate to and contend with poetic form, how they shape and constantly challenge the readers' (interpretive) role, and how, thus, they do politics.

Fabienne Rachmadiev writes essays, fictions, and poetry. She is an editor for De Internet Gids. Her
The construction of the “new” Yugoslav woman

A testimony/testament of emancipation at the end of WWII. Lecture by Danijela Majstorović, University of Banja Luka (Bosnia) organized by Jeff Diamanti, Bushuis, room F 2.11C, 19 October 15.00-17.00 hrs.

The construction of the new Yugoslav woman began during and after World War II. Woman’s emancipation from patriarchy was an important goal of the Antifascist women’s front (AFŽ). This new woman actively participated in the war, she was supposed to get an education and enter the labour force. This change meant a historic break with the previous agrarian economy towards greater modernization and industrialization which meant more women getting an education and entering the world of labour. The media from that period, newspapers and magazines such as Naša žena, Glas, Žena u borbi, represent women as equal subjects: fighters, nurses, workers, national heroines etc. and not passive observers. The “Yugoslav woman” had to be modern, educated, and self-sacrificing, “neither a Serb, Croat nor a Muslim” but all of that as a Yugoslav. The corpus of the study includes around twenty issues of the magazine Nova žena between 1945-1946 as well some additional materials such as meeting minutes from the available AFŽ archive.

The aim of this presentation is to look at the available archive material in an attempt to describe the main emancipatory discourses constructing this “new” Yugoslav woman, through argumentative and rhetorical strategies, metaphors and lexical and grammatical items. In addition, I would like to see to which extent these constructions and its textual realizations serve as a testimony/testament of women’s emancipation especially in the context of the present day “post socialist” condition.

Danijela Majstorović is Full Professor of Linguistics and Cultural Studies at the University of Banja Luka’s English department teaching English Linguistics, Discourse Analysis and Cultural Studies. She was a Fulbright fellow at UCLA in 2012-2013 and Canada Research Chair in Cultural Studies Postdoctoral Fellow at the University of Alberta in 2014. Her research interests involve discourse studies, critical theory, gender and feminism, post-colonial and post-communist studies. She published over 30 journal articles, co-authored a monograph Youth Ethnic and National Identity in Bosnia and Herzegovina: Social Science Approaches (Palgrave, 2013), authored Diskursi periferije (Biblioteka XX vek, Beograd 2013) and Diskurs, moć i međunarodna zajednica (Filozofski fakultet u Banjoj Luci, 2007). She edited three volumes: Living with Patriarchy: Discursive Construction of Gendered Subjects Across Cultures (John Benjamins, 2011), U okrihu nacije (2011 CKSP), and Kritičke kulturološke studije u postjugoslovenskom prostoru (Filološki fakultet u Banjoj Luci, 2012). She produced and directed two documentary films: Counterpoint for Her (2004) and Dream Job (2006). She is part of the Banja Luka Social
Center (BASOC) that deals with memory politics, social justice and workers’ rights and feminism.

**IMPERFECT KNOWLEDGE WORKSHOP**

*When: 3-5.30pm, November 1, 2018; Where: VOX-POP, Binnengashuisstraat 9, Amsterdam; Who: Ine Poppe (Hacking Department, Willem de Kooning), Rob Zuwijnenberg (professor of Art/Science Interaction, Leiden U), Paul Iske (professor at Institute for Brilliant Failures), Ellen Rutten (professor of Literature/Sublime Imperfections project, U of Amsterdam)*

In this age of rankings, ratings, and online success stories, we witness a rich anti-perfectionist counterdiscourse in teaching and research. Teaching experts find in a ‘pedagogy of imperfection’ a sorely-needed ‘humaness’ in education (Bali 2017). Student organizations praise the imperfect student (UvA 2016). Scholars celebrate ‘brilliant failures’ (Iske 2018). Art teachers promote hacking – the exploration of weaknesses in (electronic and other) systems – as a tool for artistic research (Poppe 2013ff). And sociologists ask us to ‘embrace imperfection’ now that ‘[w]e have more access to information, more books, and more good science’ (Brown 2010).

At this workshop, we examine the current scholarly and pedagogical preoccupation with the imperfect and the flawed. Why do they flourish today? Which promises do teachers and scholars project onto the imperfect? Do failure and imperfection mean the same in the arts and in academia? Can artists teach scholars to engage with flaws more productively? Do advocates of imperfect teaching and failure see imperfection as an end in itself, or, ultimately, as tools for success? And how do pleas for a ‘pedagogy of failure’ relate to the logic of imperfection that currently thrives in other social domains – from marketing to (product and genetic) design?

**VISUAL STORY TELLING – THINKING AND MAKING**

*Masterclass with Simon Grennan, 14 November 2018 and invitation to Amsterdam Comics’ 2nd international conference “Drawing Yourself In and Out of It”, 15-17 November 2018 at the Free University Amsterdam.*

From 15-17 November 2018, Amsterdam Comics, in cooperation with NICA, CLUE+, VU, and ASCA, will organize its 2nd International comics conference, “Drawing Yourself In and Out of It.” Hosted at the Free University Amsterdam, the conference will bring together comics artists and scholars from around the world to discuss ongoing research on the topics of documentary comics, graphic medicine, and the poetics of the medium.

Keynote lectures will be given by world-renowned comics journalist Joe Sacco and documentary comics scholar Nina Mickwitz. Students and researchers participating in the masterclass will receive free entrance to all conference events.

**Masterclass and Workshop with Dr. Simon Grennan:**

*14 November, 13:00-16:00 hrs. (room to be determined).*

In conjunction with the conference, Amsterdam Comics and NICA will organize a masterclass and workshop focusing on visual story telling. In the masterclass, students will be introduced to the various terminology, definitions, and debates in the discourse and practice of visual storytelling. In the workshop, students will become familiar with comics scholarship and visual storytelling, and will be challenged to create visual stories of their own.

Existing drawing skills aren’t required: the workshop component is about making stories, not Rembrandts (although if anyone is a Rembrandt, that’s great)! Please also note that all drawing materials will be provided. You are also welcome to bring your own, should you so choose.

**Schedule:**

- 13:00-13:30 Introduction to the masterclass, conference, assignment, and Dr. Grennan.
- 15:00-15:30 Activity 02 – “Story Jam” – collaborative work (30 minutes).
- 15:30-16:00 Closing remarks

Interested participants may apply for the masterclass by sending an email to NICA (nica-fgw@uva.nl) by 15 October with the subject line: Visual Storytelling. Please include a short statement of interest (max 100 words) and short bio (max 100 words). The masterclass will be limited to 25 participants.

Students and researchers will earn 1 ECTS for their participation in the masterclass, attendance at the conference, and final paper reflection (1000 words on a keynote lecture or panel of their choice, due 23 November, 17:00, via email).

**MASTER CLASS WITH JODI DEAN**

*November 22, 2018, 11.00-13.00 hrs. Amsterdam School for Cultural Analysis (ASCA), location tba.*

Jodi Dean is a well-known political theorist. She is the author of several much-acclaimed books, such as *The Communist Horizon*, *Blog Theory and Democracy* and *Other Neoliberal Fantasies*. Recently, she published *Crowds and Parties* with Verso Books. In her work, Dean theorizes new forms of political organization, the modern-day meaning of ‘communism’, as well as trenchant critiques of neoliberalism, institutional democracy, contemporary forms of labour and (new) media. Her work, often polemically, engages with contemporary theoreticians such as Toni Negri & Michael Hardt, and Slavoj Zizek, and takes its cues, among others, from Marxism, media studies and psychoanalysis.

For this master class, Jodi Dean will discuss chapters from *Crowds and Parties* and work in progress. The master class is open to PhD and rMa students, as well as others working with or curious of Jodi Dean’s work. Participants will read chapters from *Crowds* and *Parties* and will formulate questions for Jodi Dean to facilitate discussion.

The master class is relevant for scholars working in philosophy, cultural analysis, political studies, media studies, history, gender studies. PhD and rMa students may obtain credits for their participation.

For further information and registration, please contact: Joost de Bloois, j.g.c.debloois@uva.nl.

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**OTHER EVENTS**

**CARING FOR THE WORLD: ETHOS AND PARTISANSHIP**

*Academy Building, Utrecht University • 23 November 2018, [https://caringfortheworld2018.wordpress.com](https://caringfortheworld2018.wordpress.com)*

Why and how do we engage in political movements, groups, and parties? On what basis do we recognize and identify as members of a political community? How do we know that a particular cause or claim is ‘ours’ and that we are ready to fight for it? How do we express and elaborate collectively our ‘care for the world’?

This international conference aims at discussing the ethical and political foundations of revolutionary politics by bringing together different strands of critical theory, political philosophy and feminist thought. Its goal is to reflect on the groundings of contemporary forms of political commitment, from communist to feminist and queer politics, from anti-colonial /decolonial struggles to antiracist activism, from civil disobedience to ‘uncivil’ engagement. The focus lies on various ideological, ontological and affective mechanisms (belonging, care, responsibility, indignation, partisanship and ethos, among others) that sustain long-lasting attachment to political ideals and enhance active practices of political engagement.

Keynote speakers:

- Jodi Dean (H. and W. Smith Colleges, Geneva, NY (US)): ‘Practical Optimism’
- Ella Myers (U. of Utah (US)): ‘Taking Sides: For an Adversarial Democratic Ethos of Care’
- Katja Diesenbach (Merz Akademie, Stuttgart (DE)): ‘Im/Potential Politics. Unraveling Politics and Ontology’ (provisional title)
- Femke Kaulingfreks (Hogeschool InHolland (NL)): ‘Uncivil Engagement’ (provisional title)

Attendance is free, but registration is required (please provide your affiliation and position): caringfortheworld2018@gmail.com.

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**WHO’S AFRAID OF THE ARCHIVE?**

*Interdisciplinary meetup for artists, scholars and archivists. Thursday, 4 October 2018 (walk-in 18.30) 19.00-21.00 hrs. International Institute of Social History, Amsterdam.*

Please sign up by sending an email stating your preferred case studies (see below). Organised by ARIAS & Humanities Cluster (HuC), KNAW.

Archives fascinate. Whether as dusty, mysterious spaces, as systems of knowledge, or as treasure troves of stories. The archives and data collections of HuC cover a wide array of topics, periods and places, from Medieval Dutch texts, to Karl Marx manuscripts, audio recordings of local dialects, archives of women’s rights campaigners, a personal diaries collection and an archive of letters to the future. What can artists and scholars learn from each other in their approach to the archive?

On the 4th of October, the Humanities Cluster (HuC) of the Royal Netherlands Academy of Arts and Sciences (KNAW) and ARIAS (the Amsterdam Research Institute of the Arts and Sciences) invite artists, curators and researchers to ‘HuC harbour’, a converted cocoa warehouse in the former port area of Amsterdam. Nowadays, it is home of the International Institute of Social History (IISH) and also stores the archival and data collections of another institution cooperating in the cluster: the Meertens Institute. The third party in the Humanities Cluster is the Huygens Institute for the History of the Netherlands, located in the centre of Amsterdam.

Researchers of HuC work with the riches of the collections, while artists are also increasingly drawn to the archives. The point of departure for this evening is the idea that these academic and artist researchers have much to learn from each other, but do not regularly meet. It aims to foster the exchange of shared interests, for example in experimental ways of questioning and researching archival and data collections, data visualization, digital humanities, sonic archiving and archival activism.

This meetup aims to engage artists and scholars in a dialogue on their research approaches, methods and results, to learn from each other’s experiences and to explore future research collaborations. The evening is centred on five round tables with case study...
presentations, offering opportunities for artists and researchers to meet on the basis of common interests.

Table 1: Visualizing and Conceptualizing Labour Relations: Work and Power – International Institute of Social History;
Table 2: ‘It is an invention of the devil’, the audio collection of the Meertens Institute;
Table 3: Activating inclusivity at the IISH;
Table 4: reading and writing in the margins - Huygens Institute for the History of the Netherlands;
Table 5: ARCH04547.

Please sign up by sending an email to secretar@iisg.nl, stating your name, current affiliation/occupation /interest (1 line) and the numbers of your two preferred case studies (for example “case study 4 and 5”). For the most up-to-date information, please consult https://arias.amsterdam.

For more information about this event, please contact Flora Lysen (flora.lysen@arias.amsterdam) or Gijs Kessler (gke@iisg.nl).

CALL FOR PAPERS

ENTANGLEMENTS OF RACE, SOUND AND THE ARCHIVE

Coloniality and the Globalised Present
Call for Papers. Deadline for proposals: 12 October 2018

Sonic practices and their racialised heritage serve as a departure point for this workshop, which explores the entanglements of race with sound, concepts of voice, and the colonial archive. Performing an archival analysis across multiple media forms and genres, Jennifer Lynn Stoever (2016) has shown how US racial ideologies, identities and violence are intimately bound up with sound and listening practices. Her analysis foregrounds constructions of race in and through aural practice; it also attends to African American interventions in the white “listening ear” and how black subjects have listened to sounds of black agency. From the vantage of the present, this study underscores the persistent legacies of racialised vocal registers and modes of listening. Analysing the voice, as Alejandra Bronfman (2016) notes, requires further sensitivity to its paradoxical qualities: voice is often treated as equivalent to political presence and participation, yet it is actually connected to a particular human body, and thus positioned, gendered and racialised. Her work on sonic media in the Caribbean complicates the performativity and resonance of black voiced poetry, song and speech, mediated through radio and resonating in a politicised public sphere, as well as the mobilising effect of language enacted in the specific intonation and prosody of Kreyòl.

Our attention to connections between race, sound and the archive seeks to intervene in the field of sound studies that is largely Eurocentric in its orientation, yet has often represented itself as universal, rarely acknowledging its positionality. In response, we ask:

• How do acoustic epistemologies as well as academic constructions of sonic presence/absence relate to a shared cultural archive, to intellectual histories and specific archives of coloniality?
• In what ways can practices of listening help us to account for positionalities and historical continuities?
• How can research on sonic phenomena and the enactment of voice add to our understanding of racialised auditory perception?
• How can we strategically include a critique of historical sonic practices of representation and perception into discussions about the globalised present?

This two-day workshop brings together an interdisciplinary group invested in theoretically-informed, connective histories about modern aurality, race and archival dynamics. With the workshop we seek to facilitate a conversation in the Netherlands and to start building an international network for critical, decolonial research on sound cultural histories and archival practices.

The workshop sessions will revolve around panels with short presentations and discussion. Topics may include but are not limited to:

• Practices of listening
• Racialised conventions of acoustic presence
• Aural positionality
• Colonial knowledge production and sonic epistemologies
• Sound media and recording technologies
• Practices of sound archiving
• Marginalised sonic collections
• Media genres and aesthetics, materiality, industry practices
• Sonic violence
• Acoustic heritage
• Ethics of recontextualisation and circulation of sound
• Close listening
• Sound and performance
• Audiences, engagement, consumption
• DIY and community archiving

Please send proposals of 150-200 words and a short biography to c.j.birdswall@uva.nl by 12 October 2018.

THE 10TH WOMEN AND THE SILENT SCREEN CONFERENCE

hosted by the 5th Eye International Conference at Eye Filmmuseum in Amsterdam, from Saturday, 25 May to Tuesday, 28 May 2019. www.eyefilm.nl/conference.

Once a year, Eye Filmmuseum is the venue for an international conference attended by film scholars, archivists, curators and restorers. The conferences are organized in collaboration with national and international partners from both the academic world
and the field of film heritage. In 2019, the 5th Eye International Conference will host the 10th Women and the Silent Screen Conference.

Women and the Silent Screen (WSS), a biennial international conference, has been a hub for the exchange of research focused on all forms of women’s involvement during the earliest decades of film history. Having first convened in Utrecht in 1999, the conference returns to the Netherlands in celebration of its twentieth year of activity. The theme of WSS 10 is SISTERS, to be explored both literally and figuratively, and is open to consideration using different methods and from a range of historical and theoretical angles. In her essay “A Room of One’s Own,” Virginia Woolf speculated about what might be “if Shakespeare had a sister,” painting a grim picture of the cultural and economic circumstances that perpetuated inequality between men and women and restricted women’s participation in literary and public life. Woolf’s essay, written during the heyday of silent cinema and first drafted in the form of addresses to other women, still speaks to us today, echoed in ongoing struggles – both material and representational – in the film industry and in media historiography. In the spirit of Woolf’s pioneering feminism, her attention to women and the varied attachments between them, and her curiosity about cinema’s potential “if left to its own devices,” we propose taking Woolf’s provocation as a departure point by making sisterhood the main theme of the conference.

The concept of sisterhood, taken in its broadest understandings of kinship and kindredness, suggests a wide range of subjects, and we welcome presentations in a wide range of formats, including the following:

Academic paper presentation: in the classical academic conference format; max. 60 minutes, including Q&A and/or discussion.

Show-and-tell: short presentation of a case study or an archival material, including but not limited to a historical document, a short film or video (fragment and/or video-essay), a photograph, etc. followed by a general discussion. This format is geared towards a more open-ended discussion over an unidentified or newly discovered archival material; max. 10 minutes, including Q&A and/or discussion.

Pre-formed panel: formed around a single, or similar research focus; consisting of 3-4 speakers; may include a moderator; max. 90 minutes, including Q&A and/or discussion.

Pre-formed roundtable discussion: formed around a single research focus, consisting of 3-4 speakers, responding to each other; may include a moderator; max. 60 minutes, including Q&A and/or discussion.

The presentations may engage with the concept of sisterhood from a wide range of historical and theoretical angles, including but not limited to the following:

Sisters on the screen and behind the camera

We invite papers on films in which sisterhood is a theme, or in which sisters on screen are featured. In addition, papers might address the adaptation of well-known male characters by female performers: thus, adapted/adopted sisters. Similarly, we invite papers that focus on women who were active in the film industry as collaborative kin.

Sisterly attachments
We invite explorations of cinematic networks and attachments between women, both imagined and existing. These could include political, strategic, and tactical sisterhoods in media historiography, viewship, and production across women of diverse classes, races, generations, and national and ethnic origins, as well as queer attachments and bonds expressed in film historical scholarship or practices.

Feminist historiographic practices
The conference aims to further open to discussion other forms of feminine lineages, linkages, and inheritances such as matrilineal narratives, oral history practices, and questions in feminist revisionist historiography as a field.

Archival siblings and imitation kin
This sub-theme addresses copies, remakes, re-prints, and dupe prints in the first decades of filmmaking. It also includes archival practices, including collection practices, restoration, and institutional collaborations. Submissions might include explorations into the categorization within film archiving of sibling collections, object relatedness, or gendered kinship or heredity as they appear in the organization of film archives.

These sub-themes are certainly not exhaustive, and the conference warmly welcomes papers that address perspectives not mentioned here. Please send an abstract of 500 words and a short bio of 50 words to conference@eyefilm.nl no later than 30 November. Please clearly state the proposed format of your presentation.

Practical info:
This conference is organized by Eye in collaboration with Women and Film History International (WFHI), University of Amsterdam (UvA), and the Amsterdam School for Cultural Analysis (ASCA).

The programme committee is comprised of Annette Förster (WFHI), Giovanna Fossati (Eye/ASCA), Minette Hillyer (WFHI/Victoria University of Wellington), Jennifer Horne (WFHI/University of California Santa Cruz), Asli Ozgen-Tuncer (ASCA), Elif Rongen-Kaynakçi (Eye), Gerdien Smit (Eye).

CALL FOR PUBLICATIONS

SEXUAL POLITICS BETWEEN THE NETHERLANDS AND THE CARIBBEAN

Imperial Entanglements and Archival Desires
Tijdschrift voor Genderstudies. Call for papers:
Special Issue edited by Gianmaria Colpani (g.colpani@uu.nl) and Wigbertson Julian Isenia (W.G.S.J.Isenia@uva.nl).

This special issue addresses the links between race, LGBTQ politics, gender, (post)colonialism and neo-colonialism, focusing on the relations between the mainland Netherlands, the Dutch Caribbean islands and Suriname. Paying specific attention to political and epistemological questions entailed in the use of archives, it explores how queer (post)colonial subjects have been redefining citizenship through cultural and political practices at different points in time – both in the (post)colony and in the metropole.

Foregrounding the legacies of enslavement and colonialism, the diasporic influences and migratory flows, and the intricacies of national identity and political sovereignty between the Netherlands, the Dutch Caribbean and Suriname, the articles in this special issue question the very borders of Europe, hence the boundaries of what counts as European (and Dutch) LGBTQ politics. The aim is to chart cultural and political practices emerging at the intersections of sexual politics and (post)coloniality, where alternative modes of citizenship take root. Since the special issue addresses forms of sexual identity and sexual citizenship that are rendered invisible or deviant in dominant frameworks, the question of the archive takes centre stage. The articles place a specific emphasis on the uses of the archive by queer (post)colonial subjects themselves (in order to generate alternative modes of citizenship and belonging) and/or by the researcher (in order to gain access to invisible practices of sexual citizenship). The special issue as a whole works with a broad understanding of the archive, ranging from archives of feelings (Cvetkovich 2003), to colonial cultural archives (Said 1993, Wekker 2016), to material archives.

Through this thematic focus on sexual politics, imperial entanglements and the use of the archive, this special issue aims to address (but not limited to):

- The ways in which queer (post)colonial subjects are rendered less modern, backward, hypersexual, invisible and/or in need of development, and the cultural and political practices that these subjects activate in relation to such representations;
- The contribution of decolonisation movements to the (Dutch) sexual revolution of the 1960s and 1970s;
- The formation of queer of colour collectives in the Netherlands, the Dutch Caribbean and Suriname during the 1980s and 1990s, in the wake of decolonisation and postcolonial migratory movements;
- The contemporary intersection between race and sexual politics in the Netherlands as well as the Caribbean;
- Ways of performing sexuality or gender and sexual identities that confirm, disrupt, reiterate, reject or maintain what is often posited as a ‘global queerness’ or ‘global gay’.

The special issue draws and combines insights from the fields of postcolonial studies, queer studies, gender studies, cultural studies, sociology of social movements, cultural history, and citizenship studies.

Planning:
Deadline for abstract submission: 1 November 2018.
Deadline for paper submission: 8 January 2019.
Publication: June 2019.

Send you abstracts to Tvgenderstudies@gmail.com or to the special issue editors Gianmaria Colpani (g.colpani@uu.nl) and Wigbertson Julian Isenia (W.G.S.I.Isenia@uva.nl).