Dissertation Defence: Dan Leberg
Honorary Doctorate for Mieke Bal
Bernhard Rieder in Online Platform Economy Expert Group
ASCA Events
Workshop With Sabina Lovibond
Imperfect Knowledge Workshop
Olfactory Fictions
Beyoncé as Black Celebrity Icon in Popular Culture
Industrious modernity. On the future of digital capitalism
Shannon Jackson, ‘Choreographing Infrastructure’
Representations of Gender Theory in Literature, Film and Photography
Pipeline Politics
Drawing Yourself In and Out of It
Visual Story Telling – Thinking and Making
Crowds and Parties
Women in Theory – ASCA Reading Group
Elvis lives in Amsterdam
Marsyas to Madonna
Media Collections as Conflict Heritage
Calls for Papers
Urban Crisis-Scapes: On Walks and Ruins
The Amsterdam Graduate Conference in Political Theory
Sensory Moving Image Archives - Visualization, Exploration and Reuse of Moving Image Data
NWO & ARIAS Smart Culture Working Conference
Frictions and friendships
Other Events
Refusal and Radical Hope
The Ethnographic Turn in Cultural Studies
Voices Unheard
Possessive Individualism and Transatlantic Slavery in Early Modern Philosophy
Artists & Archivists

Dissertation Defence: Dan Leberg
The Moving Parts: Screen Acting and Empathy.
Agnietenkapel, 8 November at 10:00 hrs. Supervisors: Patricia Pisters & Catherine Lord
Dan’s dissertation analyses screen acting as a practice from the actor outwards, rather than from the perspective of a film spectator watching a performance. In doing so, this study breaks with the performance analysis tradition in film and media studies, arguing instead that screen acting is the solicitation of three distinct, overlapping, and complementary empathetic relationships. This theoretical claim, which layers cognitive neuroscience with phenomenological philosophy, is qualified by ethnographic data from interviews with professional screen actors and with examples from prominent American Method Acting practices. By prioritizing the screen actor’s process over a semiotic dissection of the final performance on screen, this research reassesses the screen actor’s creative agency as being more than just another “moving part” of the mise-en-scene.

HONORARY DOCTORATE FOR MIEKE BAL
In May 2019, Mieke Bal will be appointed Doctor of Philosophy Honoris Causa by the faculty of Philosophy of the University of Helsinki. This is her third honorary degree.

BERNARD RIEDER IN ONLINE PLATFORM ECONOMY EXPERT GROUP
Following a competitive selection process, the Commission has appointed Bernhard Rieder and 14 other high-profile experts as members of the expert group for the EU Observatory on the Online Platform Economy.

ASCA Events
Workshop With Sabina Lovibond
Wednesday, 31 October, Faculteitskamer/Faculty room, Oude Turfmarkt 147 (entrance at 141), Department of Philosophy, University of Amsterdam
The Philosophy and Public Affairs group at the University of Amsterdam is organizing a workshop with Sabina Lovibond (Emeritus Fellow, Worcester College) to be held on Wednesday, 31 October. We will discuss papers from Lovibond’s book Essays on Ethics and Feminism (OUP, 2015). Comments will be given by Katharina Bauer (Erasmus School of Philosophy), Thomas Nys (University of Amsterdam) and Katrien Schaubroeck (University of Antwerp). After the workshop, Sabina Lovibond will present work in progress at our colloquium, an article entitled “The Unquiet Life: Salience and Moral Responsibility.”
Sabina Lovibond is an emeritus fellow of Worcester College, Oxford, where she taught philosophy from 1982 to 2011. Her work has been in moral philosophy and her principal publications are Realism and Imagination in Ethics (Blackwell, 1983), Ethical Formation (Harvard University Press, 2002) Iris Murdoch, Gender and Philosophy (Routledge, 2011) and Essays on Ethics and Feminism Oxford, 2015).

Please contact Henri Wijsbek (h.w.j.m.wijsbek@uva.nl) if you want to attend and receive a copy of “The Unquiet Life: Salience and Moral Responsibility.” Our Faculty room is not that large, and we don’t want the participants to outnumber the available seats.

 imperfect knowledge workshop

When: 15:00-17:30 hrs., 1 November 2018.
Where: VOX-POP, Binnengasthuisstraat 9, Amsterdam.

Who: Tamar Stelling (De Correspondent), Rob Zwijnenberg (professor of Art/Science Interaction, Leiden University), Paul Iske (professor at Institute for Brilliant Failures), Anneliefer Schep (Institute for Unofficial Research), moderator: Ellen Rutten (Sublime Imperfections).

What: In this age of rankings, ratings, and online success stories, we witness a rich anti-perfectionist counter-discourse in teaching and research. At this workshop, we examine the current scholarly and pedagogical preoccupation with the imperfect and the flawed. 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 a tool 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?

Registration: No registration needed.

olfactory fictions

Smell, Culture and Literature in the Modern West

English Department lecture by Professor Sebastian Groes (University of Wolverhampton), 1 November, 17:00 hrs., PCH 301.

Olfactory Fictions is a multidisciplinary research project that offers literature as a new critical perspective on the ways in which our sense of smell is changing in contemporary Western societies (see Henshaw 2014). Writers at the beginning of the twentieth century (Proust, Woolf, Joyce, Lawrence, Orwell, Camus et al.) were obsessed with smell. My research aims to show that modernity sees a cultural shift in how our senses, and olfaction in particular, function in relationship to language, culture and society. My contention is that in post-war and 21st century literature we see increasingly less references to smell occur compared to the other senses: there is a decrease in olfactory observations in post-war fiction. This generates questions about the fraught relation between language and smell, and changing olfactory language and cognition. Olfactory Fictions will consider the implications of our changing attitude to olfaction and takes its cue from Italo Calvino, who warned against this sensory dissociation in his cautionary short story ‘The Name, The Nose’ (1986): ‘the noseless man of the future’ will lose emotions and have a reduced ability to make sense of life altogether. One possible cause of this loss of smell awareness is that modern Western societies are subject to an increased hygiene regime resulting in the increased sanitisation, masking of smells and artificial scenting of public and private spaces, and the human body. This drive to disguise has led to changing forms of sensory perception in our modern experience, the consequences of which need to be investigated as our relationship to other people and the world depend on, and are profoundly shaped by, our sense of smell.

Sebastian Groes is Professor of English Literature at the University of Wolverhampton, where he is also Director of the Centre for Transnational and Transcultural Research (CTTR). His interests focus on twentieth and twenty-first century Literature, Culture and Theory, with a particular emphasis on Modernist and contemporary writing, and a growing interest in the Digital Humanities, and the intersections between science and the arts and humanities. He is Principal Investigator of the Memory Network, an AHRC and Welcome Trust-funded Research Network bringing scientists, arts and humanities scholars, writers and artists together to think critically and creatively about memory in the twenty-first century. He is Series Co-Editor of Contemporary Critical Perspectives (Bloomsbury), and author of The Making of London (Palgrave, 2011), and British Fiction in the Sixties (Bloomsbury, 2015). He has also edited volumes on Ian McEwan, Julian Barnes and two volumes on Kazuo Ishiguro’s work: Kazuo Ishiguro: Contemporary Critical Perspectives (Bloomsbury, 2010) and Kazuo Ishiguro: Critical Visions of the Novels (Palgrave, 2011). His next book project, The Prosthetic Gods (Yale UP), explores cognition and memory in the digital age.

beyoncé as black celebrity icon in popular culture

Session #2: Blackness in Film and Philosophy with Jaap Kooijman, 2 November, 15.00-18.00 hrs., Universiteits theater, room 1.01A, Nieuwe Doelenstraat 16

We read three articles in preparation. The first two, respectively Nicole Fleetwood and Inna Arzumanova, are intended to be discussed during our next session. The third one is FYI, a short piece in which I discuss my own subject position as a white European male scholar writing on black US American female artists. In recent years, much scholarly work has been published about Beyoncé, focusing on her role as a global commodity, her position as a celebrity feminist, and,
most recently, her audio-visual work as black cultural production (most notably the audio-visual album Lemonade). For the sake of clarity, I do not aim to “explain” black cultural production. The main aim of my research is to explore how the US American entertainment industry (or culture industry if you will) continues to use “Blackness” to categorize, assess, and curtail the role of black US American entertainers, and more specifically female artists who transcend the industry’s racially defined genre categories. I would argue that with her recent work (such as Lemonade) Beyoncé has successfully challenged persistent tropes of the industry, including the Dreamgirls narrative that black female superstardom comes at the cost of betraying one’s “authentic” Blackness, as well as the notion that authenticity is just to be found in the stereotypes of black female tragedy as embodied by Billie Holiday or Etta James. In my research, I trace these kinds of tropes along the lineage Diana Ross-Whitney Houston-Beyoncé to highlight both the historical continuity as well as the changes by looking at performances of these artists that explicitly or implicitly reflect upon these tropes. The two assigned articles are really helpful in this.

In her article “Giving Face: Diana Ross and the Black Celebrity Icon” (chapter 3 of her 2015 book On Racial Icons: Blackness and the Public Imagination), Nicole Fleetwood argues that Diana Ross and her producers “were able to incorporate certain racial markers of difference into her image and persona while simultaneously cultivating her as an exemplar of cultural assimilation, luxury capitalism, and mainstream acceptability,” and as such provided “a model and blueprint for black popular musicians and entertainers [including Beyoncé] who follow her trajectory” (57). Here I find a connection to the relatively short article by Inna Arzumanova (published in Celebrity Studies, 2016), who makes a very productive distinction between Beyoncé’s recent work as “closed-source”—meaning that for white audiences its specific black content is more difficult to access and thus less easily appropriated—and her earlier work as “open-source,” made according to logic of the white-dominated entertainment industry, in which black female artists need “to invoke an otherness, and to then—urgently—make that otherness palatable, legible, and, of course, commercially portable” (422). To introduce the articles, I will briefly discuss the Dreamgirls narrative, based on Beyoncé’s performance as the Diana Ross-inspired character Deena in the 2006 Hollywood version of the 1981 Broadway musical. This introduction is based on my chapter “Whitewashing the Dreamgirls” in the book Revisiting Star Studies (Edinburgh UP, 2017), edited by Sabrina Yu and Guy Austin, which is available digitally through the UvA Library, and which also formed the basis of my 2016 audio-visual essay on Diana Ross and Beyoncé published in [in]Transition: http://mediacommons.org/intransition/success.

Readings:
Jaap Kooiman is associate professor in Media Studies and American Studies at the University of Amsterdam and the author of Fabricating the Absolute Fake: America in Contemporary Pop Culture (AUP 2013). His articles on black superstardom—Diana Ross, Michael Jackson, Tina Turner, Whitney Houston, and Beyoncé—have been published in journals such as The Velvet Light Trap, Celebrity Studies, and [in]Transition, as well as edited book collections such as Popular Music and Film (Wallflower 2003), Performance and Popular Music (Ashgate 2006), and Revisiting Star Studies (Edinburgh UP 2017).

INDUSTRIous MODERNITY. ON THE FUTURE OF DIGITAL CAPITALISM.
5 November, 20:00-22:00 hrs., Spui25, Amsterdam.
In 1987, Robert Solow, the Nobel laureate economist, famously claimed that ‘we can see computers everywhere, except in the productivity statistics’. Today we can say similar things about digital technologies. We see them everywhere, in the home, at work and on the subway where people travel ‘alone together’, each staring into their little screens, in the spooky surveillance algorithms that track our everyday life, and in the new magic world of bitcoin.
The spread of digital technologies has been so fast that, in only two decades since the invention of the user-friendly internet, almost half of the world’s population have come to use them on a regular basis. But digital technologies do not seem to be able to generate enough economic growth to live up to the grandiose expectations that accompanied their arrival, or even to secure a decent standard of living for the growing global workforce. They have indeed not created an open ended, participatory economy where monopolies have been eroded by the competition from a multitude of small actors and where the new gains resulting from cheaper production and easier transactions have benefited all. This inability of digital capitalism to generate growth and innovation testifies to a generalized crisis of the industrial model on which it builds. Industrial development overall has proven disastrous, propelling us into an Anthropocene where the future is radically unpredictable.

At the same time, more people than ever are economically active, and innovation and entrepreneurship is booming across the globe. The
global economy has seen a structural transformation where production has shifted over to a multitude of capital poor and labour-intensive businesses. Urbanization has driven a boom in small-scale service enterprises and a pirate economy made of bazaar traders that peddle cheap and sometimes counterfeit goods to those left out of the corporate economy. Among highly educated knowledge workers many are pushed out of corporate careers, and many are at the same time pulled by ideals of a less alienated work life, dedicated to the pursuit of quality experiences or to ‘changing the world’. This new ethic of work as a lifestyle is driving the start-up and social enterprise and neo artisan scenes of cities across the world.

In this talk, I suggest that the people excluded from an industrial modernity that is declining in importance and attractiveness are driving to make up a new industrious modernity. Like the industrious revolution that pioneered the emergence of a new market society during the European Middle Ages, industrious modernity is marked by labour intensive and capital poor actors that rely to a large extent on common knowledge, resources or technologies and that are driven by endogenous motivations like creativity, impact or self-realization. Taking this industriousness seriously provides us with a new perspective on the future of digital society, capitalist or not.

SHANNON JACKSON, ‘CHOREOGRAPHING INFRASTRUCTURE’
P.C. Hoofthuis (1.04) Spuistraat 134, 1012 VB Amsterdam, 8 November, 19:30-21:00 hrs.

Shannon Jackson’s lecture is presented by ASCA in collaboration with If I Can’t Dance, I Don’t Want To Be Part Of Your Revolution. Free, reservations required by ificantdance.org

What does it mean to join the embodied practice of choreography with the systemic consciousness of the social? A scholar of performance and social practice, Shannon Jackson delivers a keynote lecture in response to the many associations attached to the words “Social” and “Movement”. Recalling Progressive Era social movements—including those led by Jane Addams and Emma Goldman—next to the new movements of the twenty-first century, Jackson considers how artists turn the domains of support, system, and service into potent artistic work. Along the way, she asks what the domain of choreography has to say to the contemporary art discourse of social practice. Drawing from her past scholarship—published in her books Public Servants (2016), Social Works (2011), and Lines of Activity (2000)—she shares new reflections using the work of artists such as Joanna Haigoed, Marisa Jahn, Yve Laris Cohen, and Adam Linder as points of departure.

Jackson’s lecture is part of a larger artistic programme, Social Movement, presented by the visual arts organisation If I Can’t Dance, I Don’t Want To Be Part Of Your Revolution at different venues in the city from 8 November to 4 December. For the full programme, and for making reservations, please visit ificantdance.org.

Shannon Jackson is the Associate Vice Chancellor for the Arts + Design at UC Berkeley where she is also the Cyrus and Michelle Hadidi Professor of Rhetoric and of Theater, Dance and Performance Studies. Jackson’s research focuses on two broad, overlapping domains: 1) collaborations across visual, performing, and media arts and forms and 2) the role of the arts in social institutions and in social change. Her most recent books are The Builders Association: Performance and Media in Contemporary Theater (M.I.T. Press, 2015) and Public Servants: Art and the Crisis of the Common Good, co-edited with Johanna Burton and Dominic Willson (M.I.T. Press, 2016). Her previous books include Social Works: Performing Art, Supporting Publics (Routledge, 2011), Lines of Activity: Performance, Historiography, and Hull-House Domesticity (2000) and Professing Performance: Theatre in the Academy from Philology to Performativity (2004). Other recent projects include the guest-edited Valuing Labor in the Arts with Art Practical, a special issue of Representations on time-based art, and a new online platform of keywords in experimental art and performance, created in collaboration with the Pew Center for Art and Heritage, In Terms of Performance. Jackson’s writing has also appeared in dozens of museum catalogues, journals, blogs, and edited collections.

REPRESENTATIONS OF GENDER THEORY IN LITERATURE, FILM AND PHOTOGRAPHY

The second session of the ASCA Theory Seminar takes place on 8 November, 15:00-18:00 hrs., BG2, room 0.12.

Organizers of the session are Laura Kirby, Maria Toscano, Ozge Calafato and Andres Ibarra.

The two texts that will be used in the discussion are the Introduction of Judith Butler’s Bodies that Matter and Elizabeth Freeman’s “Time Binds or Erotohistoriography”. Maria, Ozge and Laura will present the Butler text related to their theses and Andres will present the Freeman text, relating it to his work. Laura Kirby is working on An Exploration of Gendered Vulnerability in Spanish Literature, Andres Ibarra on Space and Time of Queer Masculinities in Contemporary Fiction, Ozge on photographic representations of the urban middle class in Turkey from the 1920s through the 1930s, and Maria on transvestite, transsexuals and transgender characters representation in the Spanish cinema.

PIPELINE POLITICS

Presentation in the ASCA Cities seminar by Dr. Imre Szeman, University of Waterloo. P.C. Hoofthuis (Spuistraat 134) room 5.59, 13 November, 15:00-18:00 hrs.

Pipelines were never meant to be involved in politics. Over the past decade, however, pipelines have entered the mainstream of political discussion and debate as never before. Around the world, the new visibility of
pipelines is due to intensified anxieties about the impact of fossil fuel use on the planetary ecosystem and its repercussions for the future of the environment. If pipelines now figure politically in ways that they never have before, it is because they index and figure the means by which infrastructure helped produce fossil-fuelled modernity and its consequences: a global society fuelled by dirty energy, whose quotidian operations constitute a threat to existence.

What are the new politics of pipelines and how do these play out amidst the new set of complex sovereignties that have emerged in 21st century Canada? And what lessons do Canadian pipeline politics have for other sites and spaces of resource extraction?

Readings:
Szeman and Boyer, “Introduction” to EH Havrelock, "1917: Oil and the Origins of Middle Eastern Sovereignty"
Imre Szeman is University Research Chair and Professor of Communication Arts at the University of Waterloo. Most recently, he is author of On Petrocultures: Globalization, Culture and Energy (2019) and co-author of After Oil (2016), and co-editor of Energy Humanities: An Anthology (2017) and Fueling Culture: 101 Words for Energy and Environment (2017), among other books. He is currently at work on a book called Theory After Energy (MIT Press).

DRAWING YOURSELF IN AND OUT OF IT
The 2nd International Amsterdam Comics Conference, Vrije Universiteit Amsterdam, 15-17 November 2018. Organizing Committee: Erin La Cour, Rik Spanjers, Freija Camps, and Nick Burman (intern). In collaboration with ASCA and NICA. Should you have any questions, please contact us at info(at)amsterdamcomics.com., http://amsterdamcomics.com/conferences/fall2018/

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.

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.

VISUAL STORYTELLING – THINKING AND MAKING
NICA Masterclass and Workshop with Dr. Simon Grennan.
14 November, 13:00-16:00 hrs., (room to be determined) in collaboration with the Amsterdam Comics’ conference “Drawing Yourself In and Out of It”

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.

Interested participants may apply for the masterclass by sending an email to NICA (nica-fgw@uva.nl) with the subject line: Visual Storytelling. The masterclass will be limited to 25 participants.

Students and researchers will earn 2 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). For details, please see the NICA website.

Dr. Simon Grennan is a scholar of visual narrative and graphic novelist. He is author, with Roger Sabin and Julian Waite, of Marie Dispossession (Palgrave Macmillan 2017), Drawing in Drag by Marie Duval (Book Works 2018) and Dispossession, a graphic adaptation of a novel by Anthony Trollope (Jonathan Cape and Les Impressions Nouvelles 2015 – one of The Guardian Books of the Year 2015). He is co-author, with Roger Sabin and Julian Waite, of Marie Energy Humanities: An Anthology (2017) and Fueling Culture: 101 Words for Energy and Environment (2017), among other books. He is currently at work on a book called Theory After Energy (MIT Press).

CROWDS AND PARTIES
ASCA/NICA Master class with Jodi Dean organized by Joost de Bloois, 22 November, 11:00-13:00 hrs.
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 theorists 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, 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 sciences, 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

WOMEN IN THEORY – ASCA READING GROUP
‘Toxic Futures’ with Ruby de Vos
The theme for November’s session is “Toxic Futures.” The session will be led by guest curator Ruby de Vos (RUG). To sign up for the session and gain access to the readings, please contact Nadia de Vries: n.devries@uva.nl, 23 November, 14:30-16:30 hrs., PCH 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-male (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.

ELVIS LIVES IN AMSTERDAM
Manifestations of the imaginary musician
University of Amsterdam, 29 November - 1 December 2018.
Conference convenors: Rutger Helmers and Oliver Seibt.
From Marvel’s Kiss comics of the late 1970s to Cate Blanchett and Heath Ledger acting out different facets of Bob Dylan’s public persona in Todd Hayne’s experimental film I’m not there; from continuous assertions that the guy on stage isn’t the real Paul McCartney to YouTube videos showing Nigerian Michael Jackson impersonators; from Hans Sachs, the sixteenth-century Meistersinger, still performing regularly in Wagner’s opera, to a virtual band like Gorillaz; from Adrian Leverkühn’s pact with the devil in Thomas Mann’s Doktor Faustus to the unsolved mystery of Chet Baker’s defenestration from Amsterdam’s Prins Hendrik Hotel.
During this conference, hosted by the University of Amsterdam’s School of Cultural Analysis (ASCA), we aim to have an interdisciplinary discussion about the various ways in which our understanding of musicians taps into the imaginary, and what case studies about musicians can teach us about the imaginary constitution of our everyday experiences. Thereby, our interest will not be to debunk myths, but to understand what role imaginary representations of musicians play in our personal lives, in society and the arts in general. In discussing collective as well as individual imaginations of musicians, we are especially interested in the concurrence of the dimensions of “the real”, “the fictive”, and “the imaginary” in music cultures. Theories of the imaginary as, for example, those by Jean-Paul Sartre, Jacques Lacan, Wolfgang Iser, or Cornelius Castoriadis could thereby serve as theoretical background that allows for an interdisciplinary communication about the topic.

The conference will include three confirmed keynote speakers from the University of Cambridge, Lydia Goehr (Philosophy, Columbia University), and Nick Prior (Sociology, University of Edinburgh), and feature the affiliated masterclass “Marsyas to Madonna. The construction of the musician as figure and type” with Lydia Goehr and Marlies de Munck (University of Antwerp) as well as
the ongoing exhibition “Elvis has just left the panel” on musicians as characters in comic books and graphic novels.

For registration, please send an e-mail indicating the days you plan to attend to e.a.presley-fgw@uva.nl until November 12th.

MARSYAS TO MADONNA. 
The construction of the musician as figure and type

NICA Masterclass, 29 November, 9:30-11:30 hrs., UB, Singel 425, Vondelzaal. With Lydia Goehr (Columbia University, New York) and Marlies de Munck (University of Antwerp / Royal Conservatory of Ghent)

This seminar will run through a history of the arts, from antiquity to popular culture, to ask what is at stake in putting musicians on view. Why look at them as opposed to listen to them? What does that say about music as an art? We will start with Apollo and Marsyas and go from there.

Central to the reflection are the contest of the arts and the rhetorical device of ekphrasis. Both rely on depiction and description of the musician? A careful analysis of the relation between music and words, and between music and the visual arts, will bring to the fore the importance of the imaginative experience in music.


Marlies De Munck studied at the Institute of Philosophy in Leuven. In 2012 she obtained a PhD in the philosophy of music with a dissertation on the concept of musical meaning, under the supervision of Lydia Goehr (Columbia University). She currently teaches at the University of Antwerp and at the Royal Conservatory of Ghent. She regularly gives lectures on themes in the philosophy of music and published articles on various topics in aesthetics and philosophy of art, such as literature, film and painting. She is co-editor of the essay-collection Muziek ervaren (Damon, 2014) and recently published the book Waarom Chopin de regen niet wilde horen (Letterwerk, 2017).

Participants of this seminar are asked to prepare a five-minute statement about a video, painting, picture, literary passage or other representation of an (imaginary) musician or musical work. The statement should be based on the readings and will be the starting point for discussion. In addition, every participant is asked to prepare two questions for debate.

To register, please send to a note to NICA (nica-fgw@uva.nl), in which you supply us with your name, affiliation (the master’s programme or research school you are associated with), and a brief motivation. Please register before 12 November. There is room for 20 participants in total. All are welcome, but NICA members will have priority. This masterclass counts for 1 EC for participants. See details on the NICA website.

MEDIA COLLECTIONS AS CONFLICT HERITAGE

BG1, 1.14., 30 November, 13:00-15:30 hrs.

Research presentation by Carolyn Birdsall in the ASCA Moving Image seminar on her upcoming Vidi project on Media Collections as Conflict Heritage. Details t.b.a. on the ASCA website.

CALLS FOR PAPERS

URBAN CRISIS-SCAPES: ON WALKS AND RUINS

Workshop organized by Eva Fotiadi and Maria Boletsi, in collaboration with Ipek Celik (Koç University), Amsterdam Belle van Zylenzaal, 16-17 May 2019

The workshop will focus on city-scapes that have recently been radically reconfigured through pervasive frameworks of crisis – financial, political, humanitarian etc. We want to explore alternative experiences of urban space, new artistic imaginaries, and innovative cultural initiatives emerging from such urban crisis-scapes by centring on two distinct but interrelated thematic lines:

Walks (day one).

Initiatives that use walking as a medium – springing from art projects to architectural research and crisis-tourism – have become increasingly popular. Some walks aim to observe and reflect upon the transformed urban space: vacant housing and commercial spaces, the new homeless, waves of migrants and refugees or the graffiti on derelict buildings. Others show interest in forgotten layers of a city’s turbulent history, which re-emerge through such initiatives and assume new meanings and affective functions in a turbulent present. In other cases – as for example in Athens – guided tours are organized by homeless people or by theatre makers, who set up performative walks aiming to reconcile citizens with the new poor and with districts considered dangerous or ‘migrant ghettos.’ Many of these walks and tours could be considered as crisis voyeurism or as unsolicited quasi-anthropological inquiries that produce (new) social and cultural alterities. However, some of them can also be seen as attempts by locals to make sense of their own situation beyond dominant and over-mediatised...
crisis narratives. When artists adapt ethnographic methodologies in such initiatives, are they inescapably trapped in a “realist assumption” about the “Other” or in their own “presumptions of ethnographic authority” (Hal Foster)? Can such initiatives contribute to opening up alternative futures for cities in crisis and their inhabitants?

Walking initiatives often focus on sites and spaces ‘in ruin,’ which form the workshop’s second subtheme: Ruins (day two).

Recent crisis-frameworks have produced new material ruins and transformed the functions of past ruins. The workshop will explore the new meanings and the socio-political and affective functions of ruins in crisis-scapes, as well as figurations of such ruins in cinema and art: ruins that range from monuments or antiquities to vestiges of disaffected zones such as derelict factories, deserted buildings, and abandoned construction sites. Images of ruins often exemplify the material consequences of crisis. But ruins are not only markers of decay and desolation. They often become the ‘canvas’ for creative projects and artistic interventions (e.g., through street art) that mobilize ruins to articulate alternative modes of being in a present of crisis and of envisioning the future. Ruins may thus be involved in subaltern narratives, suppressed histories or radical imaginaries that challenge crisis as “judgment of failure.” But they can also become commercialized and fetishized (e.g., in crisis-tourism or ‘ruin porn’) or revamped as fashionable objects. In cities with a dominant presence of ancient ruins and their cinematic, literary or artistic figurations, ruins and their relation to subjects who squat, reside and interact with such spaces.

- New collectivities and social practices emerging from walking and engaging with ruins
- The role of ruins in shaping alternative narratives of modernity, the nation, crisis and futurity.
- The (ir)relevance of established theoretical approaches to walking as a cultural practice, from Benjamin’s flâneur to Michel de Certeau’s tactical consumer

RMA and PhD students who wish to attend the workshop may apply by sending an email to NICA (nica-fgw @ uva.nl) by 1 February 2019, with the subject line: Urban Crisis-Scapes: On Walks and Ruins. The workshop will be limited to 25 participants.

Credits:
RMA students and PhD candidates can earn 1 ECT for their participation in the workshop.

Credit requirements: Participation in a preparatory session of the ASCA research group Crisis, Critique and Futurity (15:00-17:00 Friday afternoon, date and room t.b.a.) and preparation of key readings common for preparatory research group session and workshop by selected workshop speakers (confirmed: Prof. Dimitris Papanikolaou, Oxford; Prof. Dimitris Plantzos, Athens; Prof. Kathrin Wildner, Hamburg); attendance of both workshop days.

THE AMSTERDAM GRADUATE CONFERENCE IN POLITICAL THEORY
23-24 May 2019, Universiteit van Amsterdam
Keynote speakers: Simon Caney (Warwick), Lisa Herzog (TU München)
https://amsterdampoliticaltheory.weebly.com

The conference offers graduate students and postdocs the opportunity to present their research in a vibrant intellectual environment and receive feedback from dedicated discussants. Each session will give those presenting a chance to engage with faculty and students from the University of Amsterdam, the Vrije Universiteit as well as the keynote speakers.

The theme for this inaugural event is: “Bringing Theory to Practice”. This includes, but is not limited to, the following topics:
1. The ways in which normative political theory can or should be in dialogue with the empirical study of society, i.e. how normative-institutional prescriptions should be informed by empirical evidence; how empirical studies should be responsive to normative considerations.
2. The new challenges to democratic participation and political decision-making in a ‘post-truth’ world characterised by citizens’ alleged distrust of traditional institutions (e.g. mass media, scientific expertise, parliaments) and the affordances of digital and social media.
3. Doing normative political theory in non-ideal conditions: theorising the changing world order (e.g. Trumpian foreign policy, the rise of nationalist movements, climate change, mass migration, as...
well as resistance, e.g., by fourth wave feminist movements). Papers that address any of these topics are welcome, as are papers that address the conference theme more broadly. This conference is aimed at researchers working on any subfield and/or tradition of Political Theory/Political Philosophy. We also welcome papers from interdisciplinary researchers (e.g. Anthropology, Sociology, Political Science) whose work is at the intersection of normative and empirical studies of society.


Format: Please format abstracts for blind review, excluding any personal and institutional information. Furthermore, we require a short cover letter that includes your institutional affiliation, contact information, and a brief bio outlining your research interests.

Length: Abstracts must not exceed 500 words, excluding footnotes and bibliography.

How to submit: Please email your abstracts to amsterdamptc2019@gmail.com

Paper submissions: Successful applicants will be required to submit the full papers before 10 May 2019. Papers must not exceed 6,000 words.

Funding: There is no participation fee. Lunches and refreshments will be provided, regrettably we are unable to provide any funding for travel or accommodation.

Contact: Please contact amsterdamptc2019@gmail.com for further information.

Organizers: Ugur Aytac, Gerrit Schaafsma, Lea Klarenbeek, Alex Thinius.

The Amsterdam Graduate Conference in Political Theory is a joint enterprise of PhD students from the University of Amsterdam (Departments of Philosophy and Political Science) and the Vrije Universiteit Amsterdam (John Stuart Mill College), as well as the Amsterdam Center for Political Thought.

SENSORY MOVING IMAGE ARCHIVES -

**Visualization, Exploration and Reuse of Moving Image Data**

25-26 February 2019, Doelenzaal, University Library, University of Amsterdam, Singel 425, Amsterdam.

Entrance is free but seats are limited, so please register by emailing c.g.olesen@uva.nl. Call for Papers. Deadline 23 November 2018.

http://sensorymovingimagearchive.humanities.uva.nl

The international two-day symposium Sensory Moving Image Archives: Visualization, Exploration and Reuse of Moving Image Data comes out of the research project The Sensory Moving Image Archive: Boosting Creative Reuse for Artistic Practice and Research (SEmia, 2017-2019). Working with diverse archival material from Eye Filmmuseum and the Netherlands Institute for Sound and Vision, SEMIA develops alternative ways of exploring moving image archives by analysing data concerning visual features - such as colour, movement and shape. To achieve this, SEMIA has trained deep-learning networks for extracting sensory data from moving images and developed an interface for exploring the results. The project’s outcomes will support alternative ways of accessing collections and facilitate new forms of reuse based on sensory data.

In pursuing these goals, the project seeks to challenge the limitations of traditional text-based search. In recent years, three groups in particular have expressed a need for this - and it is these groups the symposium targets. They are scholars and scientists (including media historians, museum and archival scholars, digital humanities scholars and computer scientists), artists working with moving image or cultural heritage collections, and archivists (including media archivists and cultural heritage professionals more broadly). Taking SEMIA’s results as its starting point and test case, the symposium offers a platform for exchange between perspectives from those different groups, and the fields they represent.

The program will consist of invited presentations and papers accepted through an open call. Scholars, professionals and practitioners from all groups are strongly encouraged to submit proposals.

The programme committee for the symposium invites contributions in the following areas (but will also consider other relevant topics):

- Media Historiography and Digital Humanities
- Data-driven visual methodologies for the analysis of visual culture (Rose 2013), in different areas of the humanities
- Examples of the exploration of moving image and cultural heritage data, for instance in the lineage of Exploratory Data Analysis (Tukey 1977) or Cultural Analytics (Manovich 2009)
- Approaches in film studies engaging with data visualization as a form of deformingative criticism (Ferguson 2017) or new cinephilia (Habib 2015)
- Media Studies
- Interfaces for heritage collections that challenge text-based search and retrieval, for instance “generous” interfaces (Whitelaw 2015) or forms of humanistic interface design (Drucker 2013)
- Processes for and experiences in designing exploratory interfaces for heritage collections, specifically prototyping and user testing Computer Science
- Deep-learning and/or feature engineering for visual analysis of moving images
- Computer science approaches tailored to the analysis of subjective attribute data (rather than object recognition or scenes) Media Art
- Media art projects and practice-based research exploring the affordances of non-evidentiary algorithmic approaches to moving image data analysis and visualization
● Practices of found footage, expanded cinema and moving image archive appropriation involving data analysis and visualization Media Archiving
● The integration of computer-generated (sensory) moving image data in media asset management systems and/or moving image archive databases
● Reuse of (sensory) moving image data for TV production and in journalism

Submission guidelines:
Please submit an abstract of 300 words and a short bio of 50 words, in pdf format, by emailing c.g.olesen@uva.nl before 23 November.

NWO & ARIAS SMART CULTURE WORKING CONFERENCE

Exposing artistic research, exploring new collaborations
Location: Het Huis, Boorsstraat 107, Utrecht 10:00-18:30 hrs.

On 16 November, NWO and ARIAS are jointly organising the Smart Culture Working Conference in Utrecht to explore the concept of Arts, Research & Science. This conference is not a standard meeting. Instead it has an investigative and activating character: there is an ‘exposium’ about research in the arts and four workshops that will explore the relationship between art under four themes: Art and reflection on art, ‘Bio Art and Design’, ‘Inclusiveness & Queer community’ and ‘Art and Technology’.

For the ‘exposium’ part of this day, artists Jonas Staal, Lonnie van Brummelen, Jeremiah Day and Yvonne Dröge Wendel have each chosen an appropriate form for exhibiting their research. Four discussants will reflect on the relationship between these four research projects and the wider research field.

NWO is organising the Smart Cultures Conference together with ARIAS because they share NWO’s aim of bringing research in the arts to the attention of a wider public. ‘Smart Cultures’ is the name of an NWO grant program that allows experienced researchers (from universities and universities of applied sciences) to request funding for research in the area of arts and culture.

We cordially invite you to attend this conference. To register, please click here.

FRICCTIONS AND FRIENDSHIPS
Cultural encounters in the nineteenth century


The exhibition The Dutch in Paris, which was on show in the Van Gogh Museum, Amsterdam and in the Petit Palais, Paris during the fall of 2017 and spring of 2018 respectively, aimed to visualize the artistic exchange between Dutch and French artists between 1789 and 1914. As part of a larger research project, set up by the RKD – Netherlands Institute for Art History, the exhibition generated so much response that ESNA, in collaboration with the RKD and NWO, decided to organize an international conference on the subject, focusing specifically on international as well as national and local points of encounter and how they facilitated artistic exchange.

Vincent van Gogh wrote in 1883: ‘I would certainly very much like to spend some time in Paris, because I believe I would get the friction [in Dutch: ‘wrijving’] with artists that I’ll have to have at some point’. Van Gogh used the word ‘friction’ in a positive sense, as an encounter in which he could learn and develop his ideas and his art. Peter Burke defined encounters as information and objects that flow in different directions, even if unequally. He noted that ‘Ideas, information, artefacts and practices are not simply adopted but on the contrary, are adapted to their new cultural environment. They are first decontextualized and then recontextualized, domesticated or localized. In short, they are translated’.

Burke, however, does not address the strategy and process of encounters. In his quest for friction, Van Gogh sought the utopia of a shared workspace but ended up with broken friendships. Frictions and encounters can abrade and chafe but can nevertheless lead to artistic exchange. The various processes involved in the realization of artistic exchange might have friendship at their base but can just as easily be born out of more antagonistic points of view. This paradox, which can be tested through, for example, theories of friendship, hospitality, solidarity, communication, and productive conflict, among others, is what we want to explore during the conference.


OTHER EVENTS

REFUSAL AND RADICAL HOPE

Discussion at the Tropenmuseum, KIT, 2 November 2018, 14:00-16:30 hrs. Speakers: Tina Campt, Saidiya Hartman, Alexander Weheliye.

www.materialculture.nl/en/events/refusal-and-radical-hope

What kind of poetics and politics emerge from thinking refusal and radical hope together? If, on the surface, refusal and radical hope appear to be divergent strategies against oppressive and unjust systems, both are often necessary responses to social and cultural devastation: the death of a way of life, the
annihilation of memory, the privation of choice, the impossibility of full personhood.

While refusal at its most uncompromising may seek the complete collapse and void of any edifice, system, or sense with no demand for a new ‘order’ (cf. Bartleby the Scrivener), it can also forge a mode of acting as if an entirely different world is possible (cf. Fred Moten’s ‘refusal of what has been refused’). Similar to radical hope, this latter, more active articulation of refusal harbours what Jonathan Lear calls a “hope for revival: for coming back to life in a form that is not yet intelligible.” Brought together then, these two modes conspire to refute an existing order and begin anew, as refusal gives radical hope teeth, while hope commits refusal to the prospect of a possible future.

Refusal as radical hope constitutes a poetic form, one that opens a field of new possibilities, but also implies certain kind of responsibility for a plurality. Like all practices, these life-asserting acts change the world, but these changes (always anxious) may be fugitive, muted, coded, rebuffed or immediately erased. And yet, traces always remain. What then might an archive of refusal and radical hope look like?

The colonial and ethnographic collections of European museums likely hold a number of such underexplored stories. How then, following Tina Campt, might we listen and attend to the quiet practices of refusal (as radical hope) articulated by images and objects in our archives? If such poiesis must always challenge and reside outside the remit of these institutions, how might the unruliness of their archives facilitate the telling of these quiet histories of refusal? How might one curate that unruliness (and thereby court hope) so as to overwhelm the institutional structures that strive to discipline, contain and control?

**THE ETHNOGRAPHIC TURN IN CULTURAL STUDIES**

NOG Masterclass by Katja Diepenbach. Monday November 5, 2018, Utrecht University, 15:00-17:30 hrs.

On Monday, 5 November 2018 NOG is organizing a Masterclass with Ramy Aly and Nisrine Chaer. Cultural Anthropology and Cultural Studies share the same object of study while maintaining distinct disciplinary approaches to culture. Yet, so little distinguishes contemporary scholarship within these two fields, begging the question – what’s the difference? For many the main point of contention in this sibling rivalry has been the issue of methods, with most arguing that ethnography is anthropology. An ethnographic approach sees culture as an assemblage of people, spaces, technologies, materialities, landscapes and senses. Ethnographers try to capture this complexity through particular methods like participant-observation, field notes, interviews and methodological stances like autoethnography; these are in and of themselves both promising and perilous. In this masterclass we will explore the ethnographic turn in Cultural Studies and the Cultural Studies turn in Anthropology to try and understand what relevance ethnographic methods might have for cultural studies research.

Participation is open for advanced RMA students and PhD students interested in ethnographic methods within cultural studies research. PhD and RMA students will be awarded 1 ECTS for attending the Masterclass and the Doing Gender Lecture by Ramy Aly on 5 November 2018, 10.30 – 12.00 hrs (Utrecht, Drift 25, room 0.02). There is limited space (15 students) so please register before 25 October 2018 by sending a one-page motivation to: ramy.aly@aucegypt.edu and nisrine.chaer@gmail.com

**VOICES UNHEARD**

*Intersections of Race in Transnational and Postcolonial Research*

Workshop by Clive Webb (University of Sussex), 8 November 2018, 10:00-18:00 hrs., Amsterdam, VU Amsterdam (exact venue TBA). Open to: scholars, PhD students, (R)MA students. Credits: 1 ECTS (available upon request), Coordination: Dr Dienke Hondius (VU Amsterdam), Lonneke Geerlings (VU Amsterdam). Maximum participants in this event: 15

This workshop focuses on hidden and forgotten stories at historical crossroads, with a special focus on the African diaspora and discourses on race. Intersections of historical narratives have become increasingly important for historians. We saw this – just to name a few – in research on W.E.B. Du Bois who examined the impact of the Holocaust in Warsaw (Michael Rothberg 2001); on African students in Soviet Russia (Maxim Matusevich 2012); or in the popular novel and movie on the role of Black women in the American space race (Margot Lee Shetterly 2016). The combining of historical narratives often reveals the impact of discourses of race, both on a global scale as well as on an individual level.

During this 1-day workshop, researchers are encouraged to look for marginalized or unheard voices in their own materials and to examine their own blind spots. Professor Clive Webb (University of Sussex) will comment on presentations and will also give a guest lecture on how the Holocaust helped shape the American Civil Rights Movement. This workshop may be of interest to PhD students and (research) MA students working on (early) modern history, (post)colonial history, memory studies, comparative and transnational history, and researchers working on gender, race and class.

The masterclass is followed by a VU Graduate School guest lecture of Clive Webb on ‘The Holocaust and The African-American Freedom Struggle’ and is co-organized by the VU Graduate School of Humanities and VU’s CLUE+ Research Institute for Culture, History and Heritage.

Clive Webb is Professor of Modern American History at the University of Sussex in Brighton (United Kingdom). He is specialized in the history of race and
Possessive Individualism and Transatlantic Slavery in Early Modern Philosophy

NOG Masterclass by Katja Diefenbach, Thursday, 22 November, Utrecht University, 10:00-12:45 hrs.

One of Spinoza’s first biographers noted that the philosopher’s ink-and-charcoal drawings included a self-portrait in the pose and costume of Masaniello. The Neapolitan revolutionary was involved in one of the first mass insurrections of the Modern era. Recurrently, the existence of this portrait was used to illustrate Spinoza’s position in early modern philosophy as an ‘Anti-Hobbes’ (Negri) who – under the influence of Machiavelli’s realism – was early to formulate a ‘mass standpoint in philosophy’ (Balibar) with which he affirmed that legal authority ‘does not equal real force’ (Montag) in that the stability of democracy rests on the potentialities of the masses which can never be subsumed under the name of the People, the Party or the State.

Our Master Class will start by showing that at the foundation of this doctrine of the conflictual constitution of the Republic by and through the passions of the multitude, we find a concept of natural law which Spinoza took from Hobbes in order then, step by step, to turn it against the latter’s conception of ego-logical drives, possessive individualism and absolute sovereignty. What was thereby inscribed, deep in the origins of modern philosophy, is a fundamental disagreement about questions of appropriation, guilt and sovereignty, which also reflects the violent conflicts of early modern state foundation and colonial globalization.

The seminar will revisit the pinnacle of Spinoza’s intellectual blockages, his silence on colonial slavery, while being a contemporary of Dutch colonialism, of the colonial engagement of the Amsterdam Jews in Northern Brazil and of the slave resistance shaking the region during the entire 17th century. By reading Spinoza’s texts with and against its author, we will put his concepts of conatus, affect, imitation and potentia multituidinis into the context of marronage and the fugitive communities of escaped slaves in 17th century Dutch Brazil.

ARTISTS & ARCHIVISTS

Interdisciplinary meetup for artists, archivists & other researchers, initiated by HuC & ARIAS at The Meertens Institute, Oudezijds Achterburgwal 185, Amsterdam, 22 November, 16.00 – 18.00 hrs.

The Artists & Archivists meetups aim to engage artists, archivists and other researchers in a dialogue on their research approaches, methods and results, to learn from each other’s experiences and to explore future research collaborations. At these meetups, researchers share mutual interests, for example in experimental ways of questioning and researching archival and data collections, data visualization, digital humanities, sonic archiving and archival activism.

On 22 November, four new groups have proposed to meet to discuss issues of art-archive collaborations, queering the collections, new research into the work of Louise Kaiser, and redefining our understanding of text. If you would like to propose a new group, please email simone.wolf@bb.huc.knaw.nl.

To sign up for 22 November, please send an e-mail to flora.lysen@arias.amsterdam.