Nieuwsbrief 216
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ASCA BORREL
All ASCA Members and Friends are cordially invited to the end of the year borrel on 6 December at 18:00 hrs. The borrel takes place in the usual Space FI01 in the Bushuis, Kloveniersburgwal 48, Amsterdam.

Dissertation Defence: Vesna Vravnik
After the Fall of the Pink Curtain: Alliances between Nationalists and Queers in Post-Yugoslavian Cinema. Supervisors: Mireille Rosello, Srdjan Sremac, Aula, 12 December at 13:00 hrs.
My dissertation focuses on the post-Yugoslavian geographic region, where the issue of sexual minority cannot be separated from religion and nationalism. I analyse the concept of gay visibility as understood in the Western perspective and how it transforms when applied to my region of study, paying close attention to the fact that a direct application cannot be undertaken due to the specificities of the region. The corpus of my analysis are four films produced in this region: Fine mrtve djevojke (Fine Dead Girls 2002), Diši duboko (Take a Deep Breath 2004), Go West (2005), and Parada (The Parade 2011). Homophobic violence is present in all the films, sometimes to extreme physical or mental degrees, and sexuality is often inseparable from religious beliefs or ethnic identity. Despite that, I argue that these films are the beginning of an archive of anti-homophobic stories even if the message is never straightforward. They make us imagine ambivalent tactics, pyrrhic victories, and strange alliances, which I view with an eye for the local queer perspective. As I demonstrate, these tactics are solidly anchored in a context that invites ambivalent, oblique, and sometime self-contradictory practices, for example when queers and nationalists become strange or not so strange bedfellows.

By doing this, I want to raise and explore two key issues: an inclusion of queer discourses from the post-Yugoslavian geographic region that will allow a more historically and culturally accurate view of homophobia, while providing another argument for decolonizing non-Western queer discourses.

Dissertation Defence: Evrim Emir
"Lifting the Veil from the Face of Depiction": Middle Eastern Miniature Painting in light of Sufism and Phenomenology. Supervisors: Josef Früchtl, Andrea Rehberg, Agnietenkapel, 18 December 16:00 hrs.
Drawing on Sufi philosophical concepts, Middle Eastern miniature painting flourished from the fourteenth century onwards before succumbing to Western political and cultural influence in the nineteenth century. As the art form itself disappeared, its products entered Western expositions, influencing artists such as Henri Matisse. In turn, twentieth-
century Western art inspired its own philosophical tradition, mainly expressed in phenomenology. This study traces the connections between Sufi philosophy, miniature painting, Western abstract art, and phenomenology. Further, it offers an ontological assessment of miniature art in light of Sufi philosophy and a comparative analysis of the Sufi and phenomenological traditions of philosophy. The goal of the study is to expose the compatibility of Sufi and phenomenological approaches to art, and to employ both approaches in tandem to produce innovative readings of Middle Eastern miniature paintings.

**Dissertation Defence: Emanuel Seitz**

*Rat und Form. Über Klugheit (Form and Advice. About Prudence).* Supervisors: Josef Fruchtli, Joachim Renn, Agnietenkapel, 20 December, 14:00 hrs.

‘Rat und Form. Über Klugheit’ (Form and Advice. About Prudence) examines the question: What is prudence? It determines prudence as the intelligence that is caring about the easiest way of being in best form. The most important means to perfectivize oneself are continuous practice (a tendency to perfection) and the employment of cunning modes of action (perfection in latency). Both together may result in perfection with ease, which is the prudent way of life. This ethical theorem is also valid for politics and cares about the easiest way of a vertically challenged life for all. These prudent modes of thought allow me to identify several models of human action theory as imprudent, like the mechanistic or organicist models or the model of the systems theory.

**Dissertation Defence Anouk Zuurmond**


In publications addressing literary reflections on Europe, little attention has been paid to emerging cultural networks, the role of EU subsidies, or literary organisations engaging writers in initiatives aimed at contemplating the challenges that the European Union faces. This dissertation aims to explain the role of new initiatives by presenting four recent, transnational literary projects as case studies: the “Literatur Express Europa 2000”; “The European Constitution in Verse”; “Narratives for Europe”; and “The Return of Europe”. The projects were analysed through an examination of three fundamental aspects: the expectations held by the projects; and “Narratives for Europe”; and “The Return of Europe”.

**Site Visit: Preliminary Results**

From 21-23 November, ASCA was visited by an international committee which assessed ASCA’s Research Quality, its Societal Relevance and Viability. Delegations of staff members and PhD candidates were thoroughly probed by the committee, as were Patricia, Esther and Eloe. Thomas Vaessens summarized the impressions of the committee as follows: “Based on the preliminary report of the committee, last Friday afternoon, we can look forward to a very positive assessment. The committee was aware of the difficult context in which we operate as researchers, and praised ASCA and the faculty for the way in which we deal with that context. There was much praise for the community spirit of ASCA and for the positive working atmosphere within our faculty. The committee had never before seen a whole series of people from the same research unit, without even one person complaining... The management of ASCA (Patricia and Esther) was rightly praised, and there were very nice words for Eloe’s crucial central role in the day-to-day running of the school. There was of course some criticism also. For example, the committee pointed to the (not yet completed) implementation of research integrity-policy, and it was also said that the societal relevance of ASCA research could be improved by broadening its target group outside academia. But all in all, we can look forward to the final findings of the evaluation committee with confidence.”

**ASCA Events**

**Big Data from the South**


How would datafication look like seen... ‘upside down’? What questions would we ask? What concepts, theories and methods would we embrace or have to devise? These questions are at the core of the two-day research seminar ‘Big Data from the South: Towards a Research Agenda’, scheduled to take place at the University of Amsterdam. The event is the third gathering of the Big Data from the South Initiative, launched in 2017 by Stefania Milan and Emiliano Trëré (Cardiff University). It interrogates ‘Big Data from the South’, moving beyond the Western centricism and ‘digital universalism’ (Say Chan, 2013) of much of the critical scholarship on datafication and digitalization. It allows the Initiative to advance with charting its field of inquiry, including in the conversation practitioners from various corners of the globe and scholars from media studies, development studies, law, globalization studies, philosophy, science and technology studies, critical data studies (and counting).
The workshop builds on the work of DATACTIVE and the Data Justice Lab in thinking the relation between data, citizenship and participation, but goes beyond engaging with a much-needed debate at the intersection of feminist theory, critical theory, and decolonial thinking, which, ‘thinking in radical exteriority’ (Vallega, 2015, p. x), interrogates the coloniality of power. It intends to contribute also to the ongoing epistemological repositioning of the humanities and the social sciences in light of the raising inequality. We depart from the observation that, ‘while the majority of the world’s population resides outside the West, we continue to frame key that, ‘while the majority of the world’s population raising inequality. We depart from the observation humanities and the social sciences in light of the ongoing epistemological repositioning of the

But what South are we referring to? First, our definition of ‘South’ is a flexible and expansive one, inspired to the writings of globalization sociologist Boaventura De Sousa Santos (2014) who is at the forefront of the reflection on the emergence and the urgency of epistemologies from the South against the ‘epistemicide’ of neoliberalism. Including but also going beyond the geographical South and emphasising the plurality of the South(s), our South is a place for and a metaphor of resistance, subversion, and creativity. Secondly, our notion emerges in dialectic interaction with the continuous critical interrogating and situating of our privilege as Western academics vs. the imperative to do ‘nothing about them without them’ (see Milan and Trerê, 2017).

For our presentation, we will dive into the divergent perspectives and conceptions that one can have on cities. We would like to consider the case-study of Los Angeles. As also becomes clear from the Anderson film/documentary trailer, Los Angeles is a city that exists on different levels of perception. There appears to be a gap between the imagined city and the actual lived reality of the city which marks the difference between L.A. and Los Angeles. In short, aspiring actors gravitate towards the imagined city of L.A. in pursuit of Hollywoodesque fame but end up as Uber drivers or baristas in the actual city of Los Angeles. In the presentation, we will discuss this and other case-studies while linking this approach to our own individual research.

We would like to discuss the following texts and filmclip:

**T. Anderson - Los Angeles Plays Itself**

Filmclip: [https://youtu.be/Ifii8LvR-as](https://youtu.be/Ifii8LvR-as)

1. Calvino, Invisible Cities p. 13 - 14 (2 pages)
2. Baudrillard, America p. 53 - 67 (14 pages)
3. Soja, Chapter 11 (SimCities) (25 pages)

The trailer already offers enough food for thought and discussion, but feel free to watch the whole movie. See you all on December 6th!

**Fanon, Baldwin and the Question of Race in (Political) Cinema**

Cross-media and Film-Philosophy Seminar: Blackness in Philosophy and Media, 7 December 2018, 15.00-18.00 hrs., BG2, room 016.

For our December session we will read two texts from 1963: James Baldwin’s “My Dungeon Shook: Letter to My Nephew” from The Fire Next Time and Frantz Fanon’s “Concerning Violence” (or more recently translated as “On Violence” from The Wretched of the Earth.)
Both Baldwin and Fanon’s work have (only) recently been translated into Dutch. The Dutch Baldwin translation (Niet door Water maar door vuur, De Geus 2018) is preceded by an introduction by Gloria Wekker, written in the form of a letter to her cousin. Those who read Dutch are invited to also read Wekker’s letter. Fanon’s Black Skin, White Masks is translated as Zwarte Huid, Witte Maskers (Octavo 2018) and will be presented in De Balie on 13 December 2018. See: https://www.debalie.nl/agenda/podium/zwarte-huid%2C-witte-maskers%3A-een-avond-over-het-werk-van-frantz-fanon/e/9783759/p/11773036/

During our seminar session we will mainly focus on Fanon’s other classic text on violence.

While Baldwin addresses the American situation and Fanon was deeply involved in the Algerian decolonization War of Independence with France, they both share the perspective that European and American white people have to acknowledge their own role in history in its full dimensions and consequences, beyond what Wekker call ‘white innocence’ and that is referred to by Baldwin as ‘dangerous ignorance’ and by Fanon as ‘Sleeping Beauty-syndrome.’

Taking Baldwin’s motto ‘Not everything that is faced can be changed, but nothing can be changed that is not faced’ as a guideline, the session will start with a presentation (inspired by the International Film Festival’s programs on Black Rebels in 2017 and PanAfrican Cinema Today in 2018) by Patricia Pisters. She will address the racial power construction embedded in D.W. Griffiths Birth of a Nation (1915) and D.J. Spooky’s remixing of this film as Rebirth of a Nation (2015); and addressing the ways in which political cinema embodies the legacy of Frantz Fanon by looking at Gillo Pontecorvo Quiemada (with Marlon Brando & Evaristo Marquez) from 1969 (which was shelved for a long time) and The Congo Tribunal by Milo Rau from 2017. While Birth of a Nation claims ‘innocence’ (and became a template for much of Hollywood cinema), Quiemada and The Congo Tribunal show the power structures that are still in play today – with devastating consequences.

Please join to discuss the power of Hollywood and more explicitly political cinema in relation to the work of Baldwin and Fanon, both in a historical perspective and in relation the relevance of their work today.

**HIP HOP, COP VOICE AND THE CADENCE OF WHITE SUPREMACY IN THE UNITED STATES**

**NICA Masterclass with Dr. Jennifer Lynn Stoever** (Binghamton University, SUNY), Monday, 10 December, 10:00-12:00 hrs., Polgietzaal, University Library (UB), Singel 425, Amsterdam. Registration: nica-fgw@uva.nl. Contact: C.J.Birdsall@uva.nl

During this masterclass, we will discuss how police officers in the United States use a racialized and gendered way of speaking called ‘cop voice’ to provoke fear and extreme forms of compliance from people of colour. Through autoethnographic analysis coupled with sonic attention to how Jay-Z (‘99 Problems’), Public Enemy (‘Get the Fuck Out of Dodge’) and Prince Paul (‘The Men in Blue’) represent ‘cop voice’ through shifts in their rapping flow or by using white guest rappers, we will explore how police weaponize their voices. Identifying and listening closely to these examples of cop voice reveals how people who are raced as ‘white’ in the United States mobilize this subject position in their voices through particular cadences that audibly signify racial authority, while at the same time, never hearing themselves as doing so.

Reading preparation:
- Stoever, Jennifer L. “‘Doing fifty-five in a fifty-four’: Hip Hop, Cop Voice and the Cadence of White Supremacy in the United States.” Journal for Interdisciplinary Voice Studies 3.2 (forthcoming 2018): 115-131. [NB: this is a proofs copy, please do not circulate without permission of the author]

**LISTENING TO RACISM IN THE UNITED STATE, OR WHY SOUND MATTERS**

Public lecture – Dr. Jennifer Lynn Stoever (Binghamton University, SUNY), Tuesday, 11 December, 9:00-11:00 hrs., Doelenzaal, University Library (UB), Singel 425, Amsterdam. Contact: C.J.Birdsall@uva.nl (no registration necessary for this lecture).

We talk too often about race and racism as if they are solely visual concepts. Jennifer Stoever’s lecture will unsettle the assumed relationship between race and looking by introducing the concept of the sonic colour line and exploring the often-undetected ways in which sound and listening have also functioned to produce and enforce racial hierarchies throughout U.S. history and in our present moment. Stoever will also discuss how the sonic colour line has shaped sound media such as the radio, and how sound media, in turn, have disciplined us to hear race. With examples ranging from nineteenth-century American pop-opera stars to cold war radio to #blacklivesmatter, this lecture explores how sound and listening not only register the
Cultural Politics of Listening

She is the author of sound studies, and race and gender representation. She teaches courses on African American Literature, Professor of English at Binghamton University, where she teaches courses on African American Literature, sound studies, and race and gender representation. She is the author of The Sonic Color Line: Race and the Cultural Politics of Listening (NYU Press, 2016).

SOUND, ONTOLOGY, AND RACE: WHICH WAY DOES THE TURN GO?

Masterclass with Dr. Alejandra Bronfman (University at Albany, SUNY), Tuesday, 11 December, 15:00-17:00 hrs., Potgieterzaal, University Library (UB), Singel 425, Amsterdam. Registration: nica-fgw@uva.nl. Contact: C.J.Birdsall@uva.nl

During this masterclass we will work through a recent debate on the meaning of the recent ontological turn in Sound Studies, and in particular its relationship to race, politics and history. In turn, authors Marie Thompson, Annie Goh and Christoph Cox puzzle through what it means to bring materialism to bear on sound and listening. Is this problematic to considerations of sonic alterity and the politics of knowledge production? What are the productive critiques and fruitful considerations to bear in mind as we develop our own research projects? This workshop will invite participants to critically engage with these texts and think through the implications for imagining their own research directions.

Reading preparation

Dr. Alejandra Bronfman is Associate Professor in the Department of Latin American, Caribbean and Latino Studies at the University at Albany, SUNY. Her recent book, Isles of Noise: Sonic Media in the Caribbean (University of North Carolina Press, 2016), considers the politics and poetics of sound and broadcasting in Cuba, Jamaica and Haiti in the early 20th century. Future and past research interests include histories of race, the production of knowledge, and the materiality of media, its archives and infrastructures. Currently she is developing a project on sound, toxicity and environment in Vieques, Puerto Rico during the military occupation of the island. Another project decentres Cold War histories with a focus on Cuba-Haiti clandestine broadcasting in the early 1960s.

TEMPORALITIES OF MEGA-INFRASTRUCTURE AND DISREPAIR

Guest lecture by Dr. Cristiana Strava (Leiden University) in the next session of the ASCA Cities seminar on Thursday, 13 December, 16:00-18:00 hrs., P.C. Hoofthuis, Spuistraat 134, room 1.04. Please note the new date, time and location!

Dr. Strava’s research is broadly concerned with the nexus between the postcolonial state, changing social geographies and the re-territorialization of regulatory regimes in urban North Africa and the Middle East. In this lecture, she will speak about the temporal registers of existing and projected (mega) infrastructure in Morocco and explore some of the affective and political associations these registers give rise to, both at the level of official discourse and among ordinary Moroccans. Taking into account recent mass protests framed increasingly in terms of the differentiated access to (decaying) infrastructure and development in the country, she will specifically build on the case of the Casablanca – Tangiers high-speed rail corridor (Africa’s first) slated for inauguration next year. Through this focus, she will reflect on how an approach focused on the temporal dimension of costly prestige projects can offer a fresh perspective on the current global dynamics re-working and re-imaging governance and citizenship in the region and elsewhere.

Preparatory reading for the seminar:

The readings are available via: https://www.dropbox.com/sh/sehn6onrnti3i8i/AABag83RsCLFVAVU6G2588ba?dl=0

POLITICAL MYTH AND THE STRUGGLE FOR PEOPLE’S IMAGINATION

A Workshop with Chiara Bottici (New School for Social Research, New York)

The workshop will revolve around Bottici’s work on the philosophy of political myth and her concept of ‘the imaginal’. Chiara Bottici is Associate Professor of Philosophy at the New School for Social Research. She has written on myth, imagination, ancient and early modern philosophy, the Frankfurt School, psychoanalysis, feminism, contemporary social and political philosophy. Her books on The Philosophy of Political Myth (2007), The Myth of the Clash of Civilizations (2010, co-authored with B. Challand), and Imaginal Politics (2014) are among the most important contributions in the field.
The workshop is supposed to take place on 9 January 2019; further information about readings and program will be provided soon.
Contact: Stefan Niklas (s.niklas@uva.nl)

OTHER EVENTS

THE POLITICS OF TRANSLATION AND ADAPTATION

LUCAS @ Leiden University invites you to two 20-minute lectures on African Theatre. Thursday 6 December, 16:00-18:00 in Lipsius 148. Organized by Astrid Van Wegenberg

Dr. Paulina Aroch Fugellie, Universidad Autónoma Metropolitana, Mexico City: “Shakespeare, Nyerere and the Politics of Translation”

This lecture explores Mahepuri wa Venisi (1969), a Swahili translation of William Shakespeare’s The Merchant of Venice by Julius Nyerere, Tanzania’s first independent president. Shifting attention from the all too frequent reduction of African literature to its thematic interest, Aroch Fugellie claims that politics inheres in Nyerere’s adroit and complex handling of form. Nyerere’s “migratory cliches” produce meaning by engaging with the context of reception, with his own political writings, and with the Elizabethan play itself.

Dr. Sola Adeyemi, Goldsmiths University, London: “Negotiating the Landscape of Postcolony through a Spectral Frame”

This lecture explores the issue of “authenticity” in recuperating traditional performance culture among the Yoruba of West Africa, in particular the Egungun – masquerades – masks, and using the narratives to translate and adapt Western literature for the African audience. Adeyemi locates the interrogation of the postcolony in the dramatic interpretation that questions the encounter between the African orature and Western literature.

UNHINGING THE NATIONAL FRAMEWORK:

Perspectives on Transnational Life-Writing

Symposium Friday, 7 December 2018, 9.30 – 17.00, Vrije Universiteit Amsterdam Venue: OZW Building, De Boelelaan 1109 (the rounded, red-brick building next to the Main Building) Room 6A01 (6th floor).
Free of charge but please register before 4 December 2018 by sending an e-mail to b.boter@vu.nl
09.30 – 10.00 Welcome with coffee/tea
10.00 – 11.00 Opening keynote address

Prof. dr. Ann Phoenix, University College London “Changing life stories? The place of intersectionality in narratives of transnational lives”

Introduction: Prof. dr. Sawitri Saharso, University of Humanistic Studies Utrecht; Vrije Universiteit Amsterdam

Respondent: Dr. Katrine Smiet, Utrecht University
Chair: Prof. dr. Susan Legêne, Vrije Universiteit
11.00 – 11.30 Research pitches

Prof. dr. Giles Scott-Smith, Leiden University

Yvette Kopijn, University of Amsterdam

Widya Fitria Ningsih, Vrije Universiteit Amsterdam

11.30 – 12.00 Coffee/tea

12.00 – 13.00 Prof. dr. Ismee Tames, Utrecht University and NIOD Amsterdam, “For our freedom and yours: Transnational resistance against fascism, 1936-1948”

Respondent: Dr. Marleen Rensen, University of Amsterdam

13.00 – 13.30 Lunch and poster presentations

13.30 – 14.30 Dr. Pia Wiegink, Obama Institute for Transnational American Studies, University of Mainz: “Mobility, belonging, and antislavery critique in antebellum African American women’s travel accounts.”

Respondent: Dr. Marijke Huisman, Utrecht University

14.30 – 15.30 Dr. Leonieke Vermeer, Groningen University: “Little crosses in the margins. Self-censoring in diaries as international practice”

Respondent: Dr. Ernestine Köhne-Hoegen, independent researcher

15.30 – 16.00 Coffee/tea

16.00 – 17.00 Panel Discussion: Transnational Celebrities

Dr. Jaap Kooijman, UvA: “Not just a country, but an idea: Bono’s promotion of the American Dream”

Dr. Dennis Kersten, Radboud University: “There’s a place in Beatle biofiction: John Lennon’s Irish odyssey in Kevin Barry’s Beatlebone.”

Dr. Gaston Franssen, UvA: “Geert Wilders as a transnational celebrity politician.”

Respondents: Lonneke Geerlings, Vrije Universiteit Amsterdam

Prof. dr. Maaike Meijer, biographer and emerita professor Maastricht University

Dr. Anneke Ribberink, Vrije Universiteit Amsterdam

Chair: Prof. dr. Diederik Oostdijk, Vrije Universiteit

THE WESTERN AS METHOD

Questions of Indigeneity, Race and Violence in the American and Japanese Frontiers

Gravensteen Lecture by Prof. Takashi Fujitani \ 7 December 2018, 15:00 - 17:00 hrs \ Gravensteen Building, Pieterskerkhof 6, Leiden, Room: 0.11

This presentation juxtaposes Clint Eastwood’s critically acclaimed Unforgiven (1992) against Lee Sang-il’s remake (Yurusarezaru mono, 2013) of the original as a method for recasting the histories of modern Japan and the U.S. as comparable and coeval settler colonial empires. Prof. Fujitani will work through the insights and absences in these films to piece together a historical narrative that challenges the nationalist and historicist understandings of the Japanese and American pasts that are commonly found in popular culture and the writings of most historians. The presentation argues that Lee’s version, set in Hokkaid, offers a more radical and challenging exploration of key themes in political thought taken up by Eastwood -- such as the violence of law, sovereign power, the right to kill, and historical memory and accountability while foregrounding issues of indigeneity and settler
colonialism. While Eastwood’s many Westerns are well known, Yurusarezaru mono is Lee’s only offering in this genre. Lee’s first film, Chong (1998, 2001), is in part based upon his own life growing up as an ethnic Korean in Japan. His more well-known films include Hula Girl (2006), The Villain (Akunin, 2010), and Rage (Ikari, 2016).

The Academy and the Idea of Decolonisation

NICA/Huizinga Masterclass and Lecture by Toyin Falola (University of Texas)
10 December 2018, 10:00-12:30 (masterclass) & 14:00-17:00 (keynote lecture and discussion), Amsterdam, Bushuis (VOC-zaal) & University Library (Doelenzaal)
Coordination: Larissa Schulte Nordholt (Leiden University) and Marleen Reichgelt (Radboud University Nijmegen)

The aim of this workshop is to revisit the state of the art on theories of decolonisation of mind and knowledge. More information to be announced soon.

NOTE: separate registration for masterclass and keynote

(A list of required readings and information about the assignment will be sent to the admitted participants in the course of November.)

It has been argued that the academic system of knowledge production—as we have known it since the Age of Imperialism/the Enlightenment—is fundamentally Western, wherein the west assumes the status of the “universal”. Although many former colonies around the world (Asia, Africa and Latin America) received political freedom in the second-half of the twentieth century, the dominant mode of knowledge production and critical thinking within the academy was, and still is, largely determined by a western white male perception. Although universities worldwide are able to flourish to some extent, it remains difficult to truly escape from a normative western hegemony on the system of knowledge production and academic research.

The dominance of these thought-patterns originating in the west was never completely unchallenged and gained momentum from the second half of the twentieth century onwards through anticolonial and postcolonial critique, feminist discourse and the emergence of global intellectual history. The new tide of such critical thinking questioned Eurocentric approaches in history, philosophy and anthropology, among others, and argued in favour of a decolonisation of (academic) knowledge production.

As a result, the humanities have been enriched by crucial debates regarding the place of ‘Europe’ within academic research as a whole.

To apply the insights from these debates to one’s research, however, can be a challenging feat – both on a theoretical and a practical level. The Huizinga masterclass ‘The Academy and the idea of Decolonisation’ aims to revisit the state of the art on theories of decolonisation of academic research. The plenary keynote lecture will reflect on the state of the (historical) academy regarding the ‘Idea of Decolonisation’ and raise the question what it means to attempt a ‘Decolonisation of Knowledge’. Is there one Decolonisation or multiple Decolonisations? Is Decolonisation within the academy a monolithic concept or are there multiple layers within this broader academic issue? Most importantly, has knowledge been decolonised at all or is a culture of re-colonisation replacing older thought patterns? Through the lecture and the input by local respondents we hope to be able to create an atmosphere in which there will be space for both conceptual in-depth questions and more practical concerns regarding the ‘Idea of Decolonisation’.

The workshop is dedicated to critically engaging with the above-mentioned questions on a more practical level. Junior researchers will be given the chance to engage with questions concerning mental decolonization as they pertain to their own research projects. The goal is to inform students and researchers of cultural history about ongoing debates on Decolonisation and knowledge production from a global intellectual perspective.

Both the masterclass and the keynote lecture are given by Toyin Falola (1953). Prof. Dr. Falola is a Nigerian historian of Africa who currently holds the Jacob and Frances Sanger Mossiker Chair Professor in the Humanities and a Distinguished Teaching Professor at the University of Texas at Austin. Falola, who took his PhD-degree at the university of Ilé-Ife in Nigeria, is a prolific scholar on African history from the 19th century onwards. He has written both local histories, focusing on Yoruba history in Nigeria, and more globally oriented accounts on the histories of Africa as a whole. Moreover, he has taught and written extensively on African intellectual history and the emergence of the field of African and Black studies, focusing on its pedagogies, methodologies and epistemologies.

Say Aaahh!

9 evenings on Arts and the Health Humanities

ARIAS & SPUI25

Convened by Dr. Erin La Cour and Dr. Maaike Muntinga
Save the dates: 17 December, 31 January, 14 February, 28 February, 14 March, 28 March, 18 April, 2 May
Save the dates: 17 December, 31 January, 14 February, 28 February, 14 March, 28 March, 18 April, 2 May

What does it mean to be healthy? How can we promote better practices of wellbeing and care? In what ways can the arts and new technology challenge stigmas about mental and physical health? These are but a few of the questions the new Arts and Health Humanities series “Say Aaahh!” will address in a series of nine sessions from November 2018 - May 2019.

The series will bring together scholars and artists working in the Health and Medical Humanities on
CALLS FOR PAPERS

PROPOSAL EXTENSION & KEYNOTE ANNOUNCEMENT


We are proud to announce the names of the keynote speakers: Professor Jaqueline Stewart: a professor at the Department of Cinema and Media Studies of the University of Chicago, her research and teaching explore African American film cultures from the origins of the medium to the present. Stewart’s research topics also include the archiving and preservation of moving images, and “orphan” media histories, including nontheatrical, amateur, and activist film and video.

Dr. Annette Förster: a media historian and film curator who specializes in women in film history. Förster was among the initiators of the first Women and the Silent Screen Conference which took place in Utrecht in 1999. Her acclaimed book Women in the Silent Cinema. Histories of Fame and Fate (Amsterdam University Press) was published in 2017.

The deadline has been extended to 7 December, 10:00 hrs. (CET). The committee looks forward to receiving your proposals at conference@eyefilm.nl.


THE AFTERLIFE OF THE OBJECT

Call for Papers European Summer School in Cultural Studies, University of Copenhagen, 18-22 June 2019

An object causes passion, as in the figurative notion of a loved object. “The Afterlife of the Object” 2019 summer school will contemplate how we establish narratives of the past and the self through objects.

We will view objects, not only loved, but also hated, ignored, collected, thrown away, performed, written, rewritten, translated, lost and found. The “object” of our study will be considered broadly, including but not limited to art, books, collections, fetishes, poems, letters, song, and beyond.

For example, in “The Daughters of the Moon,” Italo Calvino imagines the afterlife of earth’s only permanent natural satellite when she has become too old and worn to be seen as “full.” Calvino’s story is a troubling allegory on consumerism, ecology, gender, destruction and desire, written in the ripe year of 1968.

In Slaves and Other Objects (2004), the classicist Page duBois looks at our erasure of slaves as an idealization of the afterlife of ancient Greece, resulting in a collective blind-spot (a de-realization) that has fed and still feeds troubling views on race, including America’s nostalgia for the antebellum South.

Han Kang’s 1997 short story “The Fruit of My Woman” takes the afterlife of animals as objects of food as entry into becoming plant.

Lee Edelman’s No Future: Queer Theory and the Death Drive puts a stop to mortgaging our future through the body of the child in an acceptance of the death drive through the afterlives of Hitchcock’s films.

The summer school week will feature keynote lectures (to be announced) as well as short papers presented by PhD candidates and other young scholars and a series of seminars in which we will closely examine the texts mentioned above, along with other works, including Dan Chaisson’s book of poems, entitled The Afterlife of Objects and Michael Ann Holly’s The Melancholy Art.

We welcome papers dealing with these questions from art historical, cultural, literary, cinematic, material, affective, technological, machinic, linguistic and other perspectives.

Those wishing to present should send a proposal of no more than 300 words and a short bio (max. 150 words) to: afterlifeoftheobject@gmail.com by 25 January 2019.

You will be informed whether your contribution has been accepted by 8 February 2019. Papers will be circulated before the conference and will have to be submitted in full (max. 4,000 words) by 1 May 2019.

ASCA PhD candidates who present a paper will have their travel costs reimbursed by ASCA. Please cc your application for the ESSCS to asca-fgw@uva.nl.

The ESSCS is an annual network-based event offering interdisciplinary research training in the fields of art and culture. The network comprises the University of Amsterdam, Leiden University, University of Copenhagen, University of Giessen, Goldsmiths College, Université de Paris VIII, the Lisbon Consortium, Ljubljana Institute for Humanities, University of Trondheim and Catholic University Rio de Janeiro. Organizers: Frederik Tygstrup, Rune Gade and Carol Mavor.

PHOTO ARCHIVES VII: THE MAJORITY WORLD

Conference Announcement & Call for Papers
24-25 October 2019, Villa La Pietra, New York University Florence. Organized by Akkasah, the Center for Photography at New York University Abu Dhabi, in collaboration with the Photothek of the Kunsthistorisches Institut in Florenz – Max Planck Institut

The archive has become an object of sustained historical and theoretical investigation in recent years. The anthropological turn in photographic criticism has opened up new directions for the analysis and understanding of photo archives that compliment and dialogue with more traditional Art Historical approaches focused on photographs as images; it has helped direct this growing interest towards the materiality of the photograph as object, and its social
and institutional lives that unfold very often within the archival ecosystem. At the same time, an ever-increasing number of scholars, artists and curators are addressing the neglected histories and practices of photography beyond the borders of Europe and North America. This conference aims to build upon these developments and reorientations, and to attend to issues of critical importance for photo archives from Asia, the Middle East, Africa, Latin America and Oceania—from the part of the world that Bangladeshi photographer Shahidul Alam has so aptly referred to as the “majority world.” The conference will be the seventh in the series “Photo Archives,” a series that helped over a number of years to establish an international network of photo archive scholars and archive professionals, and to stimulate a dialogue between academics and archivists. We invite in particular papers that engage with the historical, social, institutional and theoretical aspects of photo archives in conceptually and critically innovative ways, and that move beyond primarily descriptive accounts of the evolution or contents of particular archives, or a restricted preoccupation with archival technologies and procedures. Both focused case studies and papers of broader theoretical and cultural scope are encouraged as are diversity of critical approaches and disciplinary range. We hope the conference will provide a meeting place for a truly international community for individuals and institutions committed not only to a better understanding of photo archives, but to exploring their epistemological potentials and to developing international dialogues and strategies that can ensure sustainable and creative futures for these archives. Among the topics and questions of interest to the conference are:

• The usefulness of current discourses about photo archives and about photography when thinking about photo archives of the majority world: are existing definitions of and ways of understanding photo archives helpful or restrictive; do local histories and experiences suggest other ways of thinking and working?
• The making of a photo archive: pre-archival moments of a photograph; processes of institutionalization; potential archives; invisible “non-collections” (E. Edwards) in institutions; the different agencies in the making of a photo archive.
• The differences and relationships between public and the private forms of collection (esp. family photographs), and between an archive and a collection. A consideration of these differences and relationships opens up a range of issues, including the incorporation of family or studio collections in particular archives, or a restricted preoccupation with processes of archival ecosystem. At the same time, an ever-increasing number of scholars, artists and curators are addressing the neglected histories and practices of photography beyond the borders of Europe and North America; these archives are inevitably shaped by the intellectual and institutional concerns specific to the dominant cultures of these locations, and they can often draw upon resources unavailable to archives in the majority world: how does this situation affect what is seen and what isn’t, which images circulate and which don’t; how might we think of ‘decolonizing’ this situation?
• How does the location of a photograph or a group of photographs within the larger context of an archive, the mobility of a photograph between institutions or within the classification system of an archive, change its meanings or its intellectual, social or commercial value?
• How has the growing mobility of photographs between the analogue and the digital format and the rise of social media shaped our understanding of the photo archive? How is the rhetoric of digitalization affecting the strategies of photo archives in our contemporary societies?
• Are there archives or archival practices that move us beyond the projects of cultural and national heritage and preservation towards new kinds of understanding or towards social change? Can archives challenge rather than merely support national or other collective narratives?
• How can we critically deal with the idea that photo archives are themselves part of the cultural heritage on the background of current criticism of the concept of ‘world’ heritage? Whose heritage are photo archives of the majority world?
• What strategies and practices might we develop to foster greater exchange and collaboration among the photo archives of the majority world?

Suggestions for other topics and concerns are welcome. Submissions are welcome not only from academics but also from archivists and artists.

2. Submission process

Please submit title and abstract of your proposed paper (300 words) as well as a one-page CV to the conference organizers via the following link: http://bit.ly/MajorityWorld

Deadline for submission: 7 January 2019

Notification about the acceptance of papers: 31 January 2019.

**METAMODERNISM**

*Call for papers: Conference dates: Thursday 4 and Friday 5 July 2019, Radboud University, Nijmegen, Organisers: Dr. Dennis Kersten (RU), Dr. Usha Wilbers (RU) and Prof. Antony Rowland (ManMet). Deadline abstracts: 1 February 2019.*

Metamodernism registers how artists across different disciplines have recently responded to the ways in
which postmodernism appears increasingly unable to account for recent developments in history and culture. Critics differ, however, in their response to this phenomenon, which can be roughly divided into two main perspectives. Tim Vermeulen and Robin van den Akker - working in the areas of fine art and cultural studies rather than literary criticism - propose that Metamodernism attempts to account for the emergence of a wider “structure of feeling” in the twenty-first century which responds to our historicity, bound up with the aftermaths of 9/11, the financial crash and austerity. David James and Urmila Seshagiri, on the other hand, present Metamodernism as a concept that explains the resurfacing, and reworking, of Modernism in contemporary fiction. This conference seeks to bring together the various strands in this debate by focusing on the question how Metamodernism, in the terminology of Vermeulen, Van den Akker and Alison Gibbons, upcycles “past styles, conventions and techniques.”

We welcome abstracts for presentations about case studies of Metamodernism—in various disciplines, genres and cultural contexts—which explore the way in which they relate to earlier ‘isms’, art movements and aesthetic legacies. We are specifically interested in papers which explicitly address issues of:

- Interdisciplinary Metamodernism
- Architecture and Metamodernism
- Poetry and Metamodernism
- The resurfacing of Modernism and / in Metamodernism
- Metamodernism and visual art
- Metamodern music
- Metamodernism and the ‘new sincerity’
- Metamodernism and ‘Up Lit’

We also welcome proposals for joint panels (three papers maximum). Please send a 250 word proposal, including a brief CV, by 1 February 2019 to: Dennis Kersten: d.kersten@let.ru.nl / Usha Wilbers: u.wilbers@let.ru.nl

OFF THE GRID

Call for Papers: Soapbox 1.2 ‘Off the Grid’
Contribute to the second issue of our research journal https://soapboxjournal.com/2018/10/31/call-for-papers-1-2-off-the-grid/

Grids govern our landscapes and cityscapes, our paintings and grocery lists, our maps and our borders, both walled and imaginary. They give us our energy and water, they fuel our online social lives, and structure the ways we perceive and move through space. On the one hand, the grid is a representational mode, one of rendering the world under a Euclidean regime of points, lines, and areas. On the other, it is the material infrastructure of utilities, transit routes and architecture. In an increasingly networked control society, data, numbers, and figures are in a constant feedback loop with material reality. Across this material-physical and the cultural-technical – between instantiations of the grid as artistic practice and as the “stuff you can kick” (Lisa Parks 2015) – we find a mess of politics and ideology, corporate and common interest.

For this issue, we encourage thinking ‘Off the Grid’ – calling for papers that envision and/or enact within, outside, through or against systems of perception, matter, energy and space. Papers might explore perspectives against logics that distribute power across concepts and cables, design and tarmac, techniques and technologies. This might mean engaging with what Shannon Mattern calls the “ether and ore” of contemporary urban and rural societies (2017), or it could involve tracing (dis)order in less concrete structures of visuality, spatiality and discourse. Is there a connection between a landscape gridded with pipelines and by modern scientific cartography? Or perhaps a shared logic between a grid of fiber-optics and the data societies it facilitates? To what extent is the grid by its very operation an instrument of national or corporate power – or can it be appropriated for the commons?

Ultimately, going ‘Off the Grid’ might be considered a romantic, futile gesture; a slantwise shift across preordained perspectives; an impossible step outside ideology; or an urgent tactic of resistance. If Western modernity and the grid go hand in hand – as suggested by Rosalind Krauss’ account of modern art’s gravitation towards “flattened, geometricized, ordered” forms (1985) – then what would it mean to challenge, repurpose or reject it? Does the concept still help us to understand the world, or limit expression within it?

For the second issue of Soapbox, a graduate peer-reviewed journal for cultural analysis, we invite young researchers to submit abstracts that critically engage with notions of the ‘Grid’. We encourage submissions that are directed towards, but not limited to, the following themes:

- Modes of resistance or alternatives to the grid as mode of organisation
- The grid as (or as alternative to) network, assemblage, empire and/or entanglement
- Grids at the intersection of cultural geography and cultural analysis
- Infrastructure: infrastructural crises and failures, the edge of infrastructure
- (De)centralised power: the energy commons, democracy and climate crisis
- Cityscapes, urban ecologies and planning
- The rural as ‘off the grid’, against the grid, or as a grid
- Living off the grid: alternative lifestyles and escapism; survivalism and wilderness
- Grids in modern and contemporary art, architecture and design
- Visual (dis)order and film: quadrants, grids and golden ratios in mise-en-scène
• Grids in and as gaming; ‘NPCs’, ‘normies’ and meme culture
• Data, networks and digital traces

Please submit your abstract (max 300 words) to submissions@soapboxjournal.com by December 1. The full papers (3000-5000 words) are due February 15. Feel free to contact us if you have any questions.

Soapbox also welcomes texts on any topic, all year-round – send full drafts of 4,000-6,000 words, together with an abstract (max 300 words), to submissions@soapboxjournal.com.

Also consider contributing to our website, where a variety of styles and formats is encouraged, including short-form essays, reviews, experimental writing and multimedia. Please get in touch to pitch new ideas or existing projects for us to feature there.

GRANTS

UVA FGw ASPASIA FUND: CALL FOR PROPOSALS

Application deadline: 8 February 2019, 14:00 CET.

The UvA FGw Aspasia Fund aims to support women in their career development within the Faculty of Humanities at the UvA and to expand their opportunities to conduct research.

The Fund was made available by the Netherlands Organisation for Scientific Research (NWO) as part of Aspasia grants awarded to UvA researchers Yolande Jansen, Daniëlle van den Heuvel, Jill Hilditch, Justyna Wubs, Maartje van Gelder, Yolanda Rodríguez Pérez, Esther Peeren and Judith Rispens. A condition of the NWO grant is that part of the premium is used for diversity policy measures, which increase the career development of female staff within the institution.

Part of the Aspasia Fund will be used for temporary teaching release from teaching duties through the present call for applications; another part will be used for other diversity policy activities.

What can be applied for?

The Fund will be used to temporarily release female academics from teaching duties to enable them
• to prepare applications for personal grants or
• to substantially strengthen the publication list of the candidate in order to increase the chance of success for future grant applications.

The release time from teaching duties is 0.2 FTE for one semester (6 months) or 0.1 FTE for two semesters (12 months) in the academic year 2019/2020; i.e. starting in or after September 2019. Applications can be prepared for the following grants with deadlines in 2020/21: ERC Starting, ERC Consolidator, ERC Advanced, NWO Vidi, NWO Vici.

Please note that the deadlines for these calls occur annually, but candidates who apply for the Aspasia Fund can only prepare an NWO/ERC grant proposal with a deadline after 2019. See the factsheet personal grants (PDF) below. For advice about eligibility and strategic planning, candidates can make an appointment with the FGw Grant team (subsidie-fgw@uva.nl).

RESEARCH INNOVATION AND SUSTAINABILITY FUND

Call for Proposals | The deadline for application is 1 March 2019. Candidates will be notified of the result no later than 4 weeks after the relevant deadline. NB. The release time will take effect on 1 September 2019.

The UvA Faculty of Humanities offers a funding scheme that aims to support staff in their career development and to expand their opportunities to conduct research.

The Research Innovation and Sustainability (RIS) Fund 2019 enables employees to apply for temporary teaching release in order to have more time to write grant applications, or to finish one or more (substantial, strategic) publications so as to strengthen the track record significantly and qualify for a successful grant application in the near future.

The Fund will be used to temporarily release employees from teaching tasks to enable them to:

a. prepare applications for personal grants, or
b. substantially strengthen the publication list of the candidate in order to increase the chance of success for grant applications in the near future.

For advice about eligibility and strategic planning, candidates can make an appointment via the FGw Grant team (subsidie-fgw@uva.nl).