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ASCA PHD MEETING
All ASCA PhD candidates are welcome to join us for the ASCA PhD meeting on 22 January from 16:30-17:30 preceding the ASCA borrel. The meeting takes place in the Bushuis (Kloveniersburgwal 48), room F208B. As usual, we will discuss matters that concern the PhD community (input is welcome and can be sent to Eloë at asca-fgw@uva.nl). More importantly, Jaap Kooijman will introduce himself as ASCA’s new Vice Director, who from February onward will be in charge of PhD affairs, including the evaluation talks.

GOODBYE-AND-HELLO-BORREL
All ASCA members and friends are cordially invited to the goodbye and hello borrel on Tuesday, 22 January at 17:30 in our good old space F101 in the Bushuis (Kloveniersburgwal 48). Sadly, we will say goodbye to Patricia Pisters as ASCA Director. Patricia has directed ASCA since 2015, when she succeeded Christoph Lindner. Fortunately, she will stay around and continue to be active in ASCA. It is also fortunate that she has a very able successor in Esther Peeren. Esther is the very first Professor of Cultural Analysis at this Faculty, and she has been ASCA’s Vice Director for the past four years. She will take over from Patricia on 1 February. Esther’s position as Vice Director will be taken over by Jaap Kooijman, a longstanding active ASCA member from the Media Studies Department. Like Esther before him, Jaap will be responsible for all PhD affairs.

NOORTJE DE LEIJ WINS PRIZE FOR THE YOUNG DUTCH ART CRITICISM 2018
The Prize for Young Dutch Art Criticism is an incentive prize for a new generation of critics and essayists from the Dutch language area, who write about contemporary visual art. The prize is an initiative of De Appel, Witte de With Center for Contemporary Art, Mondriaan Fund, Stedelijk Museum Amsterdam, M HKA - Museum of Contemporary Art Antwerp, Van Abbemuseum, Cobra Museum for Modern Art, Netwerk Aalst and M-Museum Leuven.

Noortje de Leij receives a cash prize of 3,000 euros and year-long guidance from a personal mentor. In addition, her winning essay will be published in De Groene Amsterdammer.
From the jury report:
"The main prize in the Essay category is convincingly won by Noortje de Leij, who was named “a discovery” by the jury. In her essay ‘Gisarettenpeuk op doek – de zin en onzin van afval in de kunst’, she combines solid art historical research with original perspectives. The use of waste in art is not viewed from tendentious plastic soup panic, but as a mirror of social and economic developments and even as a political weapon. Somewhat academically - but so well done that you will appreciate it again - De Leij takes the reader by the hand through familiar and less well-known, well-chosen examples. She has a grip on her subject and that is noticeable in every paragraph. This essay sharpens the reader’s gaze, both for the works of art discussed and for such art in the future; extremely clever."

HONORARY DOCTORATE FOR MIEKE BAL
Only weeks after being awarded an honorary doctorate in philosophy in Helsinki – announced in the November newsletter – Mieke Bal received another honorary doctorate from the University of the Arts London; her fourth honorary degree. It seems especially significant that these two fields, apparently (only) so far apart, both recognize Mieke’s work, or rather, the integration of what is today called “artistic research”. This is an outpost – again, only apparently – of Mieke’s ongoing advocacy of interdisciplinarity, on which ASCA has been based now for almost 25 years.

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 “Literature Express Europa 2000”; “The European Constitution in Verse”; “Narratives for Europe”; and “The Return of Europe”. The projects were analysed through an examination of "Narratives for Europe"; and "The Return of Europe", selecting literary projects about Europe as case studies, the “Literature Express Europa 2000”; “The European Constitution in Verse”; “Narratives for Europe”; and “The Return of Europe”. The projects were analysed through an examination of

DISSERTATION DEFENCE: MIMI MITCHELL
The Revival of the Baroque Violin
Supervisors: Julia Kursell, Barbara Titus and Peter Holman. Agnietenkapel, 23 January, 10:00 hrs.
The revival of the Baroque violin, as part of the early music movement, was based on the idea that music is best expressed by using the instruments and aesthetic ideals from the time period of the music that is to be performed. For violinists playing music before the mid-nineteenth century, this would entail playing on a non-modernized instrument and a pre-Tourte bow. This anti-evolutionary stance was a confrontational position to take, and it was an enormous undertaking for the Baroque violin pioneers to revive equipment which had been so successfully “improved” through the centuries.
Archival research and interviews with ten of the oldest living Baroque violinists have challenged the accepted historiography of the movement. Viewing the Baroque violin revival as an “invented tradition” did not undermine the pioneers’ achievements but provided a new framework in which to view them. In this rewritten history of the Baroque violin revival, a new narrative is revealed, new connections to nineteenth-century experimentations are made and forgotten figures are re-established.

DISSERTATION DEFENCE: UZMA ANSARI
Orhan Pamuk’s City and the Turkish Republic: An Engagement with the Modern Nation State.
Supervisors: Carrol Clarkson and Rudolph Glitz, Agnietenkapel, 6 February, 12:00 hrs.
In this dissertation I examine selected works of Turkish author Orhan Pamuk with a focus on the representation of the city of Istanbul and the mediating role it plays between the subject of Pamuk’s narrative and the state. This analysis also demonstrates the ways in which Pamuk places the social processes of modernisation and westernisation under the scrutinising gaze of the modern citizen. Self-reflexivity is achieved in his writings by re-imaging and representing specific spaces in the city as spaces of dissent, self-effacement, and the re-negotiating of identities that have been compromised by the nation state. By looking at the case study of Istanbul and the Turkish Republic through the lens provided by Pamuk, themes such as the internalised orientalism of the intellectual and political elite, the over-writing of local histories and the construction of new nationalist identities, the hybridised yet insoluble persistence of alternative epistemological traditions, and the city as a space of imaginary re-visioning separate from the nation state are brought into focus. By viewing the nation state through the perspective Pamuk provides, this study identifies the possibilities of an epistemological shift from the European Enlightenment model to more local epistemes.
NEW PHD CANDIDATES AT ASCA
Since last summer, eleven new PhD candidates have joined ASCA. Five new PhD candidates are about to begin in 2019: Eva Mos and Jelke Bosma were selected as PhD candidates in Niels van Doorn’s ERC project on Platform Labour; and Anke Bosma, Lelia Tavakoli Farsooni, and Tjalling Valdes will complete their PhD projects within Esther Peeren’s ERC project Rural Imaginations. Six ASCA PhD candidates received a finishing fellowship: Geli Mademli, Janice McNab, Nadia de Vries, Niels ten Oever, Stacey Vorster, and Tycho Maas. Other new PhD members are:

Ira Solomatina, Impacts of globalisation upon women’s fashion in contemporary urban India, on the example of Mumbai. Supervisors: Christine Delhaye and Rene Boomkens.

My research project intends to look closely into the globalisation of contemporary female fashion in India. Globalisation of fashion is quite often portrayed unproblematically – either as uncontested Westernisation of local fashion system or as a harmonious melange of local styles and “world fashion” (I am using the term after Joanne Eicher, who believes it to be less controversial than the blunt and uncritical “Westernised fashion”). Should one judge, for instance, by the content of Indian glossy magazines, India’s contemporary urban-dwelling female switches effortlessly and casually between a Western-looking suit and a sari, easily deciding for the one or the other according to circumstances. This project, however, intends to look beyond the stereotypical portrayal of contemporary Indian fashion as a haphazard blend of the local and the global. In my research I will consistently address the question about what exactly the impact of globalisation on contemporary female fashion in India has been. The focus is on the two decades between 1995 and 2015. This time span is particularly interesting for the aims of this research because of the 1990s liberalisation reforms. Initiated in the early 1990s, the reforms stimulated economic development of India, made the country more attractive for foreign investors and – as many researchers believe – facilitated the rapid globalisation of India’s economic, social and cultural spheres, including its fashion. The latter is going to be analysed here as a system, comprised of various levels (producers, mediators and consumers) with each level addressed methodically.

Pablo Muruzábal Lamberti, Apprentices of Listening - Listening as a dialogical virtue and skill in primary education. Supervisors: Josef Früchtli, Anders Schinkel and Chiel van der Veen.

This study revolves around the philosophical virtue of listening and the possible role music could play in improving listening as a skill in classroom dialogues. Contrary to what one may assume, dialogue typically starts with listening rather than speaking. One merely needs to consider Plato’s dialogues to come to the conclusion that Socrates is only able to point out illogical reasoning or ‘false truths’ by carefully listening and subsequently responding on the basis of what his interlocutors are saying. After all, should Socrates have limited himself to asking questions or sharing insights, without actually listening to what is being said, the Socratic effort of cooperatively addressing philosophical issues is rendered impossible. Indeed, this is central to classroom dialogues as well since the main focus is on discourse, reflection and collaboratively deliberating competing ideas. These variables clearly presuppose listening, yet, despite the apparent importance of listening, there has been little research about what it actually means to listen, and what its exact role and importance is for educational dialogues. This study therefore is twofold. First a clear definition of the meaning of listening is called for. Philosophers such as Gadamer, Adorno, and Heidegger will be studied thoroughly in order to arrive at a better understanding of the meaning of listening. Based on the outcome, a practical effort directed towards a skill-based pedagogical model will be developed and tested in schools, before evaluating the results and arriving at a recommended pedagogical practice.


This project explores the gendered vulnerability of women as represented in female-authored Spanish literature that is set during the Franco dictatorship or in the years directly preceding or following this period, specifically in either the Spanish Civil War or the Transition period. It builds on my Master’s project, which uses feminist philosopher Allison Jaggar’s work on cycles of gendered vulnerability as a theoretical framework within which to investigate the representation of female gendered vulnerability in a series of contemporary Spanish crime novels. My master thesis, also supervised by Shelley Godsland, will form a chapter of my PhD thesis. Further developing the theme of gendered vulnerability, the project will turn to other examples of female-authored Spanish literature and research the ways in which an application of Jaggar’s theorisation of cycles of gendered vulnerability can help to analyse the message of other novels set and written in Spain over the last hundred years. I will endeavour to analyse how the moment in which the work is written impacts the way in which it engages with the theme of female vulnerability during the Francoist era and the surrounding years. I hypothesise that the works written during the dictatorship will explore the theme more subtly due to censorship, whilst contemporary novels will represent female gendered vulnerability more explicitly and will show a greater engagement...
with topics that would have been taboo under Franco’s regime, such as abortion and female sexuality.

**Edith Kaldor, The Many and the Form: Methods for Participatory Practices in Contemporary Theatre. Supervisor: Kati Röttger.**

Recent shifts to divisive rhetoric and deeds in politics and public life amplify the urgency for exploring and rehearsing more differentiated attitudes towards ‘the other’ and oneself. This brings a new relevance to the role of contemporary theatre as a space where experiences outside dominant narratives can be articulated and reflected upon, also collectively. Correspondingly, the last years have seen a surge in ‘participatory’ theatre works, performed by and co-created with people from outside of the arts. Yet, at present there is a lack of sufficient resources providing theoretical reflection on the field along with concrete artistic tools for the practice.

The aim of the research is to systematise and share working methods for practitioners embarking on participatory co-creative processes. It builds upon my 15-year-long practice as theatre maker creating work with non-artists from a wide range of ages and backgrounds in theatres across Europe, highlighting the complexity of often extreme or traumatic experiences, and interrogating the limits of communicability. During the research my own methods will be challenged and expanded by theoretical reflections and existing practices. Alongside, three contemporary theatre-makers will be invited to collaborate on developing a series of workshops on techniques that allow for the involvement of non-artist participants in the first phase of the creative process: the conceptualising of the performance. This practice-led research probes the primary dilemma of participation: how to create enriching experiences for the participants while retaining high artistic ambitions for the work.

The projected outcome is a book-length publication of new working strategies and methods, alongside theoretical contextualization of the questions and dilemmas of participatory practices. It will inform the long overdue discourse on participation in contemporary theatre from the point of view of practitioners and participants. It will be a valuable tool for theatre practitioners, theoreticians, educators, students and community organisers.

**Wang Zuoqun, Objectification and the critique of social structure. Supervisor: Robin Celikates.**

In this concise proposal, my target is to analyse how Marx criticizes capitalism, that is to say, the method of critique. I will try to argue that the logic of objectification is not only a philosophical thought, but also a significant way and method of criticizing capitalism.

First, I will analyse and distinguish the concepts of alienation and objectification. In the second place, I will demonstrate that an alienated world has closed over the possibilities of human emancipation. Thirdly, in capitalist society, social relations among people are materialized, which appears to have an independent form that is beyond human control. By and large, through the logic of objectification, Marx criticized capitalism since its social structure undermines the potentialities of individuals, it creates a transcendent world of objective and economic divinities over which human beings have no control, which makes the self-realization and the freedom of individuals impossible. As a social being, humans should be able to control the material wealth and social relations to realize potentialities and freedom.

Is it possible, and if so, within which kind of social structure, that individuals are able to be free from all forms of alienation and exploitation? We need theoretical analysis and research into different societies. Which kind of social structure contains the greater chance of the realization of self-realization and self-affirmation? Inheriting Marx’s ethical-philosophical thinking and his research on social structure, the analysis of different societies may give us a brand-new perspective in social philosophy and the study of Marxism.

**Parisa Zandbaf, From the ‘cut’ to the ‘Imaginary’: How the Cinema of Abbas Kiarostami Encourages the Audience to Imagine. Supervisors: Josef Früchtl and Abe Geil.**

Iranian culture still remains unrecognized and exotic to the world thanks to its misrepresentations in media. On the other hand, Iranian contemporary cinema with its humanist, neorealist approaches constructs a different social imaginary of the post-revolutionary Iran. Abbas Kiarostami was the first Iranian film director who initiated an artistic dialogue with the West with his singular cinematic language. In contrast to Hollywood moviemaking conventions, his films invite the audience to think and construct live imaginaries. This research building upon Jean Luc Nancy’s notion of look (regard) investigates how Kiarostami’s cinematic style and particularly editing techniques encourage the audience to participate and construct a new imaginary about Iranians.


As digital labour platforms continue to proliferate worldwide, transforming workers into algorithmically managed ‘digital assets’, it is critical that the human dignity of the individual worker is prioritised as a focus within future research. Accordingly, I propose to conduct a multi-phase empirical investigation into the notion of human dignity in digital labour, with particular regard for whether reification through
algorithmic management and electronic worker surveillance precludes dignified treatment. I will adopt a mixed-methods research design, relying on platform data collection, longitudinal interviews with digitally mediated workers, organisational ethnography, and human computer interaction (HCI)-inspired experiments to investigate how digital platform workers can preserve dignity in light of a digitally mediated and reifying work environment.

**Gonca Turgen, Homelessness at Home in Contemporary Cinema of Turkey after 2013.**

Supervisors: Esther Peeren and Marlyn Wilkinson.

In this prospective study, the notion of “homelessness at home” will be explored in the contemporary cinema of Turkey by questioning the uncanniness of home in relation to not belonging to the place where one is supposed to belong. This notion is characterized by the experience of more settled inhabitants, which is different from the homelessness or translocation of the refugee or the migrant. I intend to research homelessness at home in the context of Istanbul and for the period after 2013. Temporal focus aims to explore the structures of feeling for the period after 2013 depending on the experiences of the significant political and social breakpoints. Through the spatial focus, on the other hand, allegorical, metaphorical and direct representations of Istanbul will be the main concern in order to question homelessness in the sense of the constant transformation of the place that one inhabits. For this purpose, discussion will be contextualized through a narrative and visual analysis of the following films: *Spirit of Dust* (Yetik, 2014), *Frenzy* (Alper, 2015), *Icy* (Karaoğlu, 2015), *Nausea* (Demirkubuz, 2015), *Until I Lose My Breath* (Balci, 2015), *Big Big World* (Erdem, 2016), *Inflame* (Özçelik, 2017) and *The Pillar of Salt* (Çevik, 2018). Main theoretical pathways will be the conceptualization of the uncanny to trace the transition of familiar to unfamiliar and homely to unhomely; theories of affect to relate individual and pre-personal/collective; the notion of the structures of feeling to question social experiences and relationships giving the sense of the period after 2013, and the concept of reflective nostalgia to link up the past, present and future considering the place and individual/cultural memory.

As a unique contribution, tracing the expressions of this particular period in the cinematic representations has a crucial potential to inquire the political context, interpret the living social experience, and explore the reflections in contemporary cinema distinctively characterized in stylistics, themes and modes of production.

**Laura van den Bergh, Curating the City-Cultures of Europe: Analysing the cultural identities of cities through the European Capitals of Culture programme.**

Supervisors: Murray Pratt and Margriet Schavemaker.

Over thirty years after the initial appointment of Athens, more than fifty European cities have been selected to become a European Capital of Culture (ECC). Appointed cities are prompted to (re-)articulate and promote their own cultural identity through exhibitions, events and manifestations, thus unifying their citizens in a shared imagined community. The ECC programme also functions on an overarching level, on which individual narratives of the participating cities are combined into a new European culture, an imagined community where the European citizen could find herself ‘United in Diversity’. While keeping in mind Wolfram Kaiser’s statement that “the museum today is a central site where imagined communities present themselves”, I aim to analyse these two distinct levels of the ECC programme through curatorial discourse (19). Whereas the cities (re-)define their identities through programming, both within and outside their museums, the sum of these cities and the intangible heritage that they represent, adds up to a carefully curated exhibition of “European-ness” (Bruter 2007: 33). For this project, I will look at case-studies of past and contemporary ECC’s in order to uncover developments in the articulation of a city’s culture, and to comparatively analyse the different cultural imagined communities on both levels.

**Elena Sarno, Playful Filmmaking: Ludic Practices in Cinema.**

Supervisors: Patricia Pisters and Toni Pape.

My research is an exploration of forms of free play in contemporary filmmaking. The first part focusses on what can be identified as play or playful in cinematic storytelling. The analysis of specific philosophical and anthropological thought about play, is utilised to delineate the ludic perspective to be used as a lens for film analysis. The forms of free play identified and analysed in works of cinema are narratively autotelic, wasteful or useless, and joyful.

The hypothesis is formed that ludic films are rule bending in respect to the canons and conventions of cinematic narrative and that playfulness in cinema generates a specific form of poiesis which is deeply and joyfully interconnected. In other words, the filmmakers that operate ludic disruptions within their stories, open spaces of poetic connection, or playgrounds, and therefore extend an invitation to the viewers to particpate as playmates.

I investigate material filmmaking practices animated by erratic and non-purposive fabulation, which offer joyful resistance to sense-making. Driving themes are: the kinship with the ludic practices of early cinema, the creative centrality of performance and the poetic connection generated by the filmmakers engaging the viewers as playmates.

The theoretical underlying references, mainly but not exclusively, from the territories of philosophy and phenomenology of play, feminist materialist film thinking and theories of authorship, are interwoveaned
with in-depth analysis of various films produced in the vast majority in the last thirty years, mainly in Europe and USA. These films are very diverse and cannot be classified as belonging to any specific genre or canon. It is in fact an underlying concept of this project, that the life that play injects into a movie, is linked to its inherent ubiquity and cross-culturalism.

Fan Yang, **Chinese women’s cinema in mainland China in the 21st century**

My research focuses on Chinese women’s cinema in mainland China in the 21st century. Here, “women’s cinema” refers to films made by women directors, rather than films about women (although there is considerable overlap) or feminist cinema in the sense of Western practice. In terms of scope, I mainly include feature films, rather than documentaries, short films and home-made videos, in order to narrow the focus and establish clear criteria. This thesis aims to study films made by women filmmakers in geopolitically specific mainland China within the time period from 2000 till now, and to analyse the shared narrative paradigms across various genres of their films in order to conceptualise contemporary female authorship as established in these paradigms.

**ASCA EVENTS**

**SPELLING LESSONS: WRITING AND SPEECH IN AFRICAN MAGICAL REALISM**

*English Department Lecture by Dr. Graham Riach*

*Thursday, 17 January, 17:00 hrs. P.C. Hoofthuis 3.01 Spuistraat 134.*

African authors have long been wary of the term ‘magical realism’, seeing in it a suggestion of belatedness in relation to Latin American literature, and a lack of awareness that magical realism’s defining features have always been present in African orature and writing. However, this suspicion may be misplaced. The product of the encounter between African writing, oral forms, and magical realism is not simply classifiable under a pre-existing rubric of magical realism, but rather constitutes a performative alteration of magical realism as a discursive category. In particular, African magical realism’s freakish figures and logical extravagances draw attention to the naturalisation of ‘capitalist realism’ – Mark Fisher’s term for a sense that no coherent alternative to capitalism can be imagined. It does this not through diametrical opposition, but rather by rivalling capitalism’s grotesque disfigurements and abnormalities, and so revealing their shared irrational premises. The alternative ways of knowing and being offered by magical realism can actively intervene in the epistemological paradigms of the west (and the non-west), and in so doing contribute to the cultural politics of postcolonialism more broadly, which, in Robert Young’s words, ‘seeks to change the way people think, the way they behave, to produce a more just and equitable relation between the different peoples of the world’.

Graham Riach is a Departmental Lecturer in World Literature at the University of Oxford, and a Lecturer in English Literature at the University of Amsterdam. While finishing one project – **Short Change: Writing and Politics in the Post-Apartheid Short Story** – he is developing two others: **Disconsolate Forms: Postcolonial Aesthetics and Global Narratives of Ageing**. His teaching and research interests range from 19th-Century imperial Britain to 21st-Century Africa, India, the Caribbean, and elsewhere. His published work includes book chapters in Cambridge Critical Concepts: Magical Realism (forthcoming) and The 1960s: A Decade of Contemporary British Fiction (2018), and journal articles in the Journal of Commonwealth Literature and Journal of Southern African Studies.

**CREATIVITY & INNOVATION: NORTH BALI’S SIGNATURE**

**Colloquium Musicologicum with Henrice Vonck**

*Thursday, 17 January, 15:30 hrs., room 3.01, Nieuwe Doelenstraat 16, Amsterdam.*

Last summer, Undiksha University in Singaraja (North Bali) expressed their wish to set up a research centre for an in-depth and long-term study of North Balinese art and culture in cooperation with the Musicology department of the University of Amsterdam. This research will result in an online database, accessible for local and (inter)national interested parties, and researchers, and aims to revitalize the local culture and performing arts.

Recent studies increasingly show that innovation and creativity are the main style characteristics of North Balinese art and culture, compared to the more traditional and standardized South Balinese culture. Besides that, the region North Bali is a highly culturally diverse area, which led to a high sense of artistic competition among artists. In this dynamic whole, around the year 1915 a new and vibrant – and now omnipresent gamelan style – arose, called gong kerbyar. Sadly enough, the particular North Balinese style went out of vogue and has almost disappeared, because of the economic and cultural dominance of southern Bali.

In her colloquium she will shine a new light on the style characteristics of North Balinese art and culture, and then explain how we aim to (re)discover, describe and revitalise this local culture, and bestow it its rightful place in the artistic world.

Henrice Vonck is a musician-researcher and ethnomusicologist, whose dissertation Manis and Keras (1997) about gender wayang in Tejakula (North Bali) remains one of the few musicological studies of North Balinese music. Since 1987 Henrice is artistic leader of Irama Foundation, which has a longstanding history of concerts, theatre productions and summer schools with renowned Balinese artists, like dalang Wayan Wija, dancers I Wayan Catra and I Wayan Dibia,
composer I Nyoman Sudarna. Vonck was also programme coordinator of the two editions of the International Gamelan Festival Amsterdam (IGFA), in the Tropentheater Amsterdam.

Out of enthusiasm for the enormous diversity of the no longer in vogue North Balinese art and culture, she initiated and organized the International Conference and Festival for North Balinese Arts & Culture in Singaraja (2010, 2013). Following up on the recommendations from the 2013 edition, she is now establishing a Research & Education Centre for North Balinese Arts, in cooperation with Undishka, Universitas Pendidikan Ganesha (Singaraja, North Bali) and the Musicology department of the University of Amsterdam. In her working life Henrice is affiliated as Artistic Research coordinator to the Master of Music of Codarts University for the Arts, Rotterdam. Last but not least she works as a mindfulness trainer at Codarts and the Centrum voor Mindfulness in Amsterdam.

**WEB ARCHIVES AND THE EPHEMERALITY OF DIGITAL MEDIA**

Seminar ASCA research group Moving Images: Preservation, Curation, Exhibition. Session led by Anne Helmond, UvA. Friday, 18 January, 14:30-17:00 hrs. BG1, room 1.14.

In this session, I would like to discuss the challenges and opportunities of web archiving and archived web materials. On the one hand, the web is characterised as a medium that never forgets, while, on the other hand, it is seen as extremely ephemeral. Websites, social media platforms, and mobile apps are contemporary digital media objects that are subject to continuous change and which overwrite their own histories with each update. This issue raises a number of important questions: How can we gain an understanding of the past of these internet-based digital media objects? What materials are available to us to write their histories? What kinds of historical studies do archived web materials enable? And how does web archiving differ from other kinds of archiving?

We will discuss some of these questions based on the new book *The Archived Web* by Niels Brügger (2018). Then, based on my own research and collaborative research conducted at the Digital Methods Initiative at the University of Amsterdam, I will introduce a number of approaches and tools that are available to us for writing web histories.

Preparatory reading:

Please contact E.L.Masson@uva.nl for registration and a link to the preparatory reading.

**SOUND IN ACTION**

Sound in Action is a student initiative organising interdisciplinary discussion and performance events in Amsterdam on the intersection of music and the everyday. It is supported by ASCA, the Musicology department of UvA and WO in Actie.

Sound in Action is an overt form of opposition to the education budget cuts in the Netherlands as well as similar issues in education worldwide. Cuts in education, in particular in the Humanities, disrupt the freedom for knowledge transmission by superimposing a service/consumer relationship mode within an educational institution. Because the Humanities do not create a product that can be fed into capitalist environ, this type of knowledge is undervalued and thus underfunded. By drawing attention to the knowledge of the Humanities in action we are showing how this type of education is discursive and does not need to be justified to exist.

Team members: António Maria Cartaxo, Abigail Golec, Ed Holland, Ieva Gudaitytė and Edda Stark.
https://www.facebook.com/soundinaction/

The series of events aims at bringing the discussion of Humanities education out of the isolated realm of academia and re-locate it in the realm of the social. Each event will question a topic related to music’s importance in the social reality through investigating its relationship with protest, migration, space and compatibility, and censorship respectively. By doing so, we hope to show the utmost relevance of Humanities’ produced knowledge and the necessity to implement this knowledge in the everyday by bringing academics outside the comfort zone of the University space. The questions raised are of utmost relevance today with the global rise of populism and institutional discredit.

**Launch event of Sound in Action**

Panel discussion and drinks with Mavi Veloso and Mia Lerm-Hayes on 23 January, 19:30-00:00 hrs. OT301, Amsterdam, Entrance free.

In the launch event of Sound in Action, an initiative aiming to bring music studies into the everyday and thus challenge the commodification of higher education, we talk about protest! What does protest sound like, and how far can its sound travel? In this day and age, how can social media aid activists to communicate their messages, sonic and visual, internationally? Finally, how far can they go before they become appropriated? As Pussy Riot will be touring in the Netherlands at the time of the event, their reception in the West and in Russia is taken as a starting point. We explore these and other questions with those who do, study, and are interested in activism.

Mavi Veloso – a Brazilian transdisciplinary artist, currently based in Amsterdam. She works mainly as a visual artist, dancer, actress, performance artist, singer, and songwriter. She studied dance, theatre, music, and circus through various training processes, both formal
and informal, and graduated from the State University of Londrina, Parana. She has been a member of multiple performance groups and is currently pursuing a Master of Voice at the Sandberg Instituut in Amsterdam. Some of her recent works include films: *The Get Up and The Pink Color*, performance projects: PRIVATE ROOM, PRETA, and INDUMENTARIA POPULAR. She is currently developing a transdisciplinary project #iwannamakearevolution, which focuses on displacement, and mutant and in transit bodies.

Mia Lerm Hayes researches / writes / curates on word and image studies, social practices (Beuys etc), post-War histories, performance, historiography of art, curation (literary art exhibitions, experimental institutionalism) and artistic research. She is Professor of Modern and Contemporary Art History, University of Amsterdam. Her books include: *Brian O’Doherty/Patrick Ireland: Word, Image and Institutional Critique* (ed., Valiz 2017), *Post-War Germany and ‘Objective Chance’: W.G. Sebald, Joseph Beuys and Tacita Dean* (Steidl 2011), *Beuysian Legacies in Ireland and Beyond: Art, Culture and Politics* (co-ed., LIT 2011), *joyce in Art* (Lilliput 2004), and *James Joyce als Inspirationsquelle für Joseph Beuys* (Olms 2001). She has curated numerous exhibitions, including Strijd ∞, which arose from the 2014 student/staff protests against financialization and managerialization of universities. Students and I exhibited images of previous occupations of the Maagdenhuis. The exhibition has been shown at Van Abbemuseum, Eindhoven, FU Berlin, BAK Utrecht, EHESS Paris et al (see www.strijdinfinity.com).

More TBA.

Moderation by Matisse Huiskens, chief-editor of *Simulacrum* magazine.

**Narratives of Displacement**

**Discussion and performance evening, drinks on 7 February, 19:00 - 23:00 hrs. Studio Yalla, Amsterdam. Entrance free.**

The second event in our series, Narratives of Displacement, explore the relationship between sonic space and migration. What constitutes a displacement, and how does one situate themselves in its narrative, often superimposed or assumed? Can music provide not only a voice, but also a sort of residency? How can we share a musical “home”, instead of “owning” space? These and other questions will be a part of the intimate evening of storytelling, film screening, music and conversations.

**Speakers/Performers:**

- **Suzy Asa** – Cultural Analysis MA student at UvA, radio host, multimedia artist.
- **Betül Elliaiitoglu** – photographer, architect, graphic designer, communications specialist at Salwa Foundation.

More TBA.

**Moderation by Ieva Gudaitytė, one of the Sound in Action members.**

**Migration, Translingualism, Translation**

**Lecture by Professor Karen Van Dyck, Columbia University. Respondent: Kate Briggs, writer and translator, Piet Zwart Institute, Rotterdam. 1 February, 15:30 hrs. UvA, University Library (UB), Belle van Zuylenzaal, Singel 425, Amsterdam.**

Historical and social developments over the past two centuries have more and more urgently posed the question of how to translate the foreign accents and multilingual idioms of the migrant. Two contemporary Greek novels – one about Greeks in the United States, the other about Greek Albanians in Greece – address this question by developing translational practices that are themselves translational. Using hybrid creoles that blend languages through transliteration and homophony, these novels imagine translation solutions that challenge the hegemony of standard dialects and monolingualism. The American case foregrounds the visual impenetrability of the new alphabet, while the Balkan case treats sound as a permeable means of encompassing ethnic differences.

Existing English translations of each novel reveal a questionable expectation of equivalence and a dehistorizing tendency; they are contrasted with translations that introduce translational patterning so as to share images and sounds intra- and interlingually. Attention to translational poetics in the source text enables translators to be more experimental by exposing the instability and ideological import of the translating language. Comparative studies of translingualism in literature and literary translation offer new categories for understanding migration.

The lecture is part of the lecture series in Modern Greek studies organized by the NNGNS (Nederlandse Genootschap voor Nieuwgriekse Studies).

Karen Van Dyck is the Kimon A. Doukas Professor of Modern Greek Language and Literature in the Classics Department at Columbia University. She is the Founding Director of Hellenic Studies and has also been an active member of the Institute for Research on Women, Sexuality and Gender, the Institute of Comparative Literature and Society, the European Institute and the Istanbul Global Center. Her books include *Kassandra and the Censors*, *The Rehearsal of Misunderstanding*, *The Scattered Papers of Penelope*, and most recently *Austerity Measures: The New Greek Poetry*, winner of the London Hellenic Prize (2016). Her essays and translations have appeared in *The Guardian*, LARB, and *World Literature Today*. This Spring she is a fellow at the Columbia Institute for Ideas and Imagination in Paris. She will be working on her book *A Different Alphabet* which explores the role of translingualism and translation in the production of literature by and about the Greek Diaspora since the 1880s.
Kate Briggs is a writer and translator based in Rotterdam. She is the translator of two volumes of lecture and seminar notes by Roland Barthes (Columbia University Press, 2011 and 2013). Further publications include: *Exercise in Pathetic Criticism* (Information as Material, 2011), *On Reading as an Alternation of Flights and Perchings* (NO Press, 2013) and *The Nabokov Paper* (Information as Material, 2013). *This Little Art*, a long essay on the practice of translation, was published by Fitzcarraldo Editions in September 2017.

**SCREENS AND SCREAMS, THE WILD AND THE WEIRD**

*Friday 8 February, 15.00 – 18.00, BG1 Turfdraagsterpad 9, room 0016*


Professors Nadine Boljkovac of Falmouth University and Julius Greve of University of Oldenburg will present paired lectures exploring questions of media ecology, ethics, affect, and temporality. Professor Boljkovac’s lecture, “Screens and Screams: Post-Cinematic (Im)Materialities and Perception,” asks: In our perilous time of ‘post-truth,’ how are we to perceive the cinema’s future? With respect to the cinema’s propensity to directly reveal time and its contact with the objects and subjects it exposes, via works including Michael Haneke’s *Amour* (2012), this talk contemplates how the medium might continue to expose ourselves to ourselves in ethical and affective modalities. Professor Greve’s lecture, “The Weird and the Wild: Media Ecologies of the Outré-Normative,” traces the conceptual affinities that the genre conception of “the weird” entertains in regard to earlier traditions, genres, and discourses in American literature and culture—chief of all, “the wild.” Examining the works of a diverse group of writers, theorists, and filmmakers, including Henry David Thoreau and Thomas Ligotti, H. P. Lovecraft and Wu Tsang, Greve will delineate the media-ecological and ethico-aesthetic potential of the meeting between the weird and the wild in American artistic practices. These lectures are relevant for scholars working in film and media studies, cultural analysis, American studies, literary studies, gender studies, philosophy, and critical theory.


**CHINATOWN INVISIBLE: HYBRID-MAPPING AND MAKING-DO**

*Lecture by Liska Chan (University of Oregon)*

*ASC A Cities seminar Repairing Infrastructures, Friday, 8 February, 15:00-17:00 hrs. University Theatre (Nieuwe Doelenstraat 16-18), Room 1.01A.*

As a part of a larger conversation about landscape representation, this talk introduces and analyses the hybrid-mapping I conducted in a creative research project about Manhattan’s Chinatown, entitled *Chinatown Invisible*. Hybrid-mapping is a type of image-making I have developed to interrogate the combined socio-cultural and biophysical legacies of a constantly changing landscape and expressly to facilitate a focused interpretation of the everyday lives of urban dwellers. In *Chinatown Invisible* I begin to interrogate a quotidian practice I call ‘making-do’, which I define as the act of using ordinary, readily available, and inexpensive materials to repair or adapt existing physical structures to suit the needs of immigrant occupants of urban neighbourhoods. Capturing and understanding ‘making-do’, as I have defined it, is important because it is a practice that sheds light on the ways first-generation immigrant cultures informally claim space in new urban territories, and how those cultures shape the ongoing physical evolution of neighbourhoods like Chinatown. At this time, when more people than ever are migrating, it is important to understand how immigrants shape their new landscapes, as well as how those landscapes shape immigrant cultures over time.

Liska Chan is Associate Professor of Landscape Architecture and Associate Dean for Academic Affairs in the College of Design at the University of Oregon. Her creative work, scholarship, and teaching pursue three intertwined lines of practice and thinking. The first is landscape palimpsests and involves research
into historical patterns of human settlement and infrastructure that have left both social and physical legacies in contemporary landscapes. The second is landscape perception and the deep influences common perceptions and ideals have on how we build places. The third is a pursuit of new mapping methods combining both measurable and indeterminate aspects of landscape. Her creative practice and teaching reference phenomenology, visual studies, and perception theory while being grounded in techniques of drawing, art, and spatial design.

**COMEDY, HUMOURLESSNESS AND THE GIMMICK**

*Reading Session Berlant & Ngai on Comedy, Humourlessness and the Gimmick, 8 February, 10:00-13:00 hrs. P.C. Hoofthuis, room 4.22.*

“Comedy has issues” is the opening argument of a special issue edited by two leading authors in affect theory. Join us for a reading session devoted to the new issue of *Critical Inquiry*, edited by Lauren Berlant (author of *Cruel Optimism*) and Sianne Ngai (*Ugly Feelings, Our Aesthetic Categories*). In this session, we will concentrate on discussing the texts listed below, which we kindly ask you to read beforehand.


The text on humourlessness builds on the work Lauren Berlant presented here at ASCA during her workshop in 2015.

Organizers: Eva Sancho Rodriguez & Esther Peeren. Please email Eva (e.sanchorodriguez@uva.nl) to receive a link to the readings.

**SENSORY MOVING IMAGE ARCHIVES**

*Visualization, Exploration and Reuse of Moving Image*

25-26 February. University of Amsterdam, University Library, Singel 425, Amsterdam, Doelenzaal. Entrance is free but seats are limited, so please register by emailing c.g.olesen@uva.nl.

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.

**BRAIN-CULTURE INTERFACES**

*Interdisciplinary Perspectives on the Entanglement of the Human Mind and its Cultural Environment*

28 February, 9:00-17:00 hrs. SMART-Workshop, University Library, Singel 425, Doelenzaal.

The aim of this workshop is to bring together researchers who work at the intersection of the humanities, social sciences and cognitive neurosciences in order to systematically reflect on the ways in which we can investigate the shared boundaries – or interfaces, as we suggest to call them – between brain, body and culture. As a result of a paradigm shift in the sciences of brain and cognition in the last twenty years, human minds/brains are now seen by many as porous and intrinsically entangled with their social and cultural surroundings. This raises the conceptual and practical question how the interaction and entanglement of brain and culture can be investigated. We will explore in four panel sessions how researchers from different fields model and approach the entanglements of mind, body and culture and what the concept of brain-culture interfaces can contribute to the interdisciplinary discussion of these interactions.

9:15-9:30 Welcome & general introduction
9:30-10:30 Michael Wheeler (University of Stirling) and Jörg Fingerhut (Berlin School of Mind and Brain). Moderator: Julian Kiverstein (AMC)

11:10-12:10 Shannon McBriar (AUC) and Roel Willems (RUN /Donders Institute for Brain, Cognition and Behaviour). Moderator: Stephan Besser (ASCA)

13:45-14:45 Des Fitzgerald (Cardiff University) and Patricia Pisters (ASCA). Moderator: Machiel Keesstra (UvA)

15:20-16:20 Alexander Sack (Maastricht Un.) and Antye Guenther (Rotterdam/Brussels). Moderator: Flora Lysen (UvA)

16:40-17:00 Closing statements

Organization: This workshop is organized by the members of the ASCA research group
In contemporary Western philosophy, destruction or deconstruction of metaphysics has been presented by prominent thinkers like Levinas, Derrida or Schürrmann as the liberation of an an-archic way of thinking. The possibility of questioning and acting beyond the «arkhè», beyond the principle (commandment and beginning at the same time), has opened new perspectives in ontology and ethics. Levinas, for example, characterizes the relation to the Other in terms of «an-archic responsibility». Interestingly, such an ontological and ethical anarchy has always been strictly distinguished from political anarchism. Can we envisage a confrontation between the two traditions? Is "post anarchism" a satisfactory way of setting it up?

On Thursday, 14 March, Malabou will be holding a second Spinoza Lecture entitled 'Morality and Horizontality'. Catherine Malabou is professor of philosophy at the Centre for research In Modern European Philosophy at Kingston University and distinguished professor of Comparative Literature and European Languages and Studies at the University of California at Irvine. She studied philosophy at the Ecole Normale Supérieure de Fontenay-St Cloud (France) and the University of Paris-Sorbonne. She has held numerous visiting chairs in the US (Berkeley, Buffalo, Madison, The New School). In 2015, she gave the Wellek Lectures at UC Irvine, and in 2017 the Gauss Seminars in Criticism at Princeton.

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 Zuylenzaal, 16-17 May 2019. Deadline for proposals: 1 March 2019. Info: www.nica-institute.com

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 centering on two distinct but interrelated thematic lines: Ruins (day one)

Recent crisis-frameworks have produced new material ruins and transformed the functions of past ruins. The workshop will explore the new meanings and the sociopolitical 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 may thus be involved in subaltern narratives, present of crisis and of envisioning the future. Ruins to articulate alternative modes of being in a

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 and historical ruins – such as Athens or Istanbul – new ruins interact with ruins of the past, reconfiguring the traditional functions of the latter. New artistic and cinematic languages seek innovative ways to explore the relation of material ruins and precarious subjects afflicted by crisis. What new meanings and operations do ancient and modern ruins assume against the backdrop of pervasive crises? Can ruins and their cinematic, literary or artistic figurations contribute to alternative narratives of modernity, the nation, crisis and futurity?

Walks (day two)

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-mediated 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?

To Apply:

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

**软实力，空间-（再）塑造与文雅**


Asia is a region of diverse cultures and peoples. Through processes of colonization and imperialism, many Asian places have reddened their national boundaries and cultural make-up. The reshues of power regimes and the transformation of social and economic structures since the second half of the last century have brought about new cultural faces in Asia and uneven development. While colonialism is a common experience amongst Asian countries, decolonization brings extremely dierent social, economic and political processes and meanings to the Asians. Since the late 20th century, culture has intrinsically intertwined with economic development as many countries used culture as development strategies. At the same time, culture, traditions, heritage are often part of the ingredients for the cooking of place identity, and the upholding of national pride. The maintenance, management, and creation of cultural resources requires creative and responsive policies.

Cultural governance has been a catchphrase since the 2000s. It entails myriad strategies for the (re)making of cultures as well as national and sub-regional identity, which often faces challenges from within and beyond national boundaries. Policies related to creating cultural patchwork and the infrastructure for cultural management can be both cohesive and divisive forces. Post-Cold War Asia has witnessed the reopening of borders and the escalation of cross-border connections and exchanges. Instead of using the encompassing concept of globalization, we situate the cultural development in Asia in the contexts of the transformation of the regional political economy and cross-border relations. With the rise of China as a regional and global power, such changes have been particularly salient in terms of China’s growing soft power, often backed by economic power and forceful diplomacy.

This conference aims to examine the dierent aspects of cultural changes and cultural governance since the late 20th century. It will begin with such simple questions as what are those cultures that are fading and arising and who are responsible for the changes. It will continue with discussions of more complex connectivity and divides. It seeks to interrogate the colonial legacies, momentum and powers that have been shaping Asia’s cultural tapestry. We believe cities, nations and people alike aspire to build their unique identity and dene their own civility (the spirit and ethos of a place in relation to others). But such processes inevitably encounter challenges both from within and without.
CULTURAL POLICY, CREATIVE INDUSTRIES AND REGENERATION IN THE POST-INDUSTRIAL CITY

Call for Papers for our panel at the VII Congress of the Portuguese Anthropology Association (Lisbon, 4-7 June 2019). http://apa2019.apantropologia.org/p012/

The last decade has consolidated the hegemonic narrative of the cultural and creative industries as the driver of regeneration of urban centres. The ‘festivalization of the city’, flagship cultural projects, artistic districts and creative hubs, and the role of the creative class itself have become crucial in the political agenda for the local development and international competition of post-industrial cities. This process has, however, raised some important questions. How does one assess the impact of cultural and creative clusters on a given territory? Which are the expectations of local residents, economic agents and the creative class regarding change? How are these off-the-shelf models adapted to the particularities of each neighbourhood? How can a balance between international promotion, development of local economies and citizen participation be achieved? How can the complexities of the strategic use of local culture and tangible and intangible heritage for the regeneration of a given territory be brought to the fore? What new urban geographies – public and private – are being created? From the evaluation of concrete contexts while keeping a multidisciplinary stance, this panel intends to critically analyse the processes, actors, discourses and local dynamics of cultural policy and creative economy involved in these recent transformations.

TRANSATLANTIC STUDIES ASSOCIATION CONFERENCE

18th Annual Conference University of Lancaster, 8-10 July.

Call for Papers

Submissions are invited for the 2019 Transatlantic Studies Association Annual Conference.

Plenary guests confirmed include:


Special subject theme: Transatlantic Romanticisms

Proposals are welcome for 20-minute papers on any aspect of Romanticism in a transatlantic context. Possible topics might include (but are not limited to) comparative romanticisms, ecological romanticisms, romantic natural histories, romantic travel and exploration, romanticism and colonialism, romanticism and critical theory. Please send a 300-word abstract, 100-word author biography, and 2-page CV to Kevin Hutchings, University Research Chair, Department of English, University of Northern British Columbia (kevin.hutchings@unbc.ca).