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Dissertation Defence Paris Cameron-Gardos

Way Out: Re-Iterative Coming Out in Queer European Cinema. Supervisor: Mireille Rosello. Agnietenkapel, 22 February, 10:00 hrs.

Way Out: Re-Iterative Coming Out in Queer European Cinema is a rejection of coming out as a linear narrative. The dissertation offers a pluralistic alternative to the formulas of confession, disclosure, and identity adoption that often pervade the current representations of coming out in the West.

Paris Cameron-Gardos studies different iterations of coming out in three queer European films: Summer Storm (2004), Brotherhood (2009), and North Sea Texas (2011). In Summer Storm, coming out is linked to a world of competitive sports where the teenage athletes reveal the secret that everyone already knows. In Brotherhood, coming out is transformed when identities are instantaneously accepted and rejected within a homophobic Neo-Nazi subculture. And finally, in North Sea Texas, we encounter a re-imagined coming out script where the two teenage characters ambiguously decline any opportunity to define their identities.

Each film shows coming out as re-iterative: an action that is continually repeated and endlessly adapted. Paris’ analysis acknowledges his own lived experience of coming out: an experience that always contains elements of failure, success, and is never finished. He explores his own relationship to coming out by employing personal anecdotes that help us turn away from the presumption of coming out’s universality. In doing so, he weaves together an analysis of the film’s narratives and queer theory. He challenges the reader to see the act of coming out as ever present and always in a state of flux.

SENSORY MOVING IMAGE ARCHIVES

Visualization, Exploration and Reuse of Moving Image Data. 25-26 February 2019, Doelenzaal, University Library, Singel 425, Amsterdam. Entrance is free but seats are limited, so please register by emailing c.g.olesen@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 (SEMI, 2017-2019). For the program see: http://sensorymovingimagearchive.humanities.uva.nl

DOING MEMORY RESEARCH

New Methods and Approaches

Book Launch. Spui25, 27 February, 17:00-18:30 hrs.

From the ‘memory boom’ and ‘memory wars’ through to current debates about tradition, heritage and identity, the politics of memory is a timely and urgent matter. So far, however, the rich, interdisciplinary field of memory research has reflected too little on questions of method and approach. What are some of the latest directions in memory research? And how can researchers practice and adapt these new methods?

This afternoon, we will celebrate the book launch of Doing Memory Research (Palgrave, 2019) in SPUI25, which showcases scholarly contributions from diverse
disciplinary backgrounds across the humanities and social sciences, including literature studies, media studies, history, archaeology, and artistic research through to geography, sociology, digital ethnography and the digital humanities.

The editors of the book, Carolyn Birdsall and Danielle Drozdzewski will discuss some of the new directions in the field, and their own explorations with soundwalking and digital sound analysis when researching Dutch commemorative practices on 4 and 5 May, such as the Silent March (Stille Tocht) in Amsterdam. They will be joined by special guest, Tess Osborne (University of Birmingham / University of Groningen), whose work reflects on the possibilities for cross-disciplinary innovation in memory research with the aid of wearable video and bio-sensors.

Following a short presentation and roundtable, the discussion will be moderated by Carolyn Birdsall. Carolyn Birdsall (moderator) is Assistant Professor of Media Studies, where she also directs the ASCA Cities Project.

Danielle Drozdzewski is a Senior Lecturer of Human Geography, University of Stockholm, whose research focuses on memory, place and identity, with a particular interest in migration and mobility studies. Tess Osborne is currently completing her PhD dissertation “Embodying Heritage: A Biosocial investigation into emotion, memory and historical landscapes” at the University of Birmingham and will commence a new position at the University of Groningen in 2019.

Registration: www.spui25.nl/spui25-en/events/events/2019/02/doing-memory-research.html

**BRAIN-CULTURE INTERFACES**

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

SMART-Workshop is organized the members of the ASCA research group “Neuroaesthetics and Neurocultures”: Stephan Besser, Machiel Keestra, Julian Kiverstein, Flora Lysen. University Library, 28 February, 09:00-17:00 hrs.

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 calling 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.

**SOAPBOX ISSUE 1.1 LAUNCH: PRACTICES OF LISTENING**

SPUI25, 28 February, 20:00-21:30 hrs.

On 28 February, the student-run journal Soapbox will launch their first issue with a celebratory evening at SPUI25. The event will feature a discussion with the authors of Soapbox 1.1. Presenting a variety of perspectives on the concept and practices of listening, these graduate researchers will come together to discuss the common thread of their work: perhaps it is less what we say that affects our social and political condition, than the various ways in which diverse practices of listening take place. For these writers, acts of listening are not simply an individual choice, but rather subject to infrastructural distributions of listening channels – aesthetic, technological, and political – amplifying voices from some directions and muting those from others.

While we may have always been talking, the practice of listening is undergoing a transformation. For this event, Soapbox, a graduate journal for cultural analysis, invites the authors of this first issue to discuss their work on the conditions, practices, and policies of listening in political protest, speech to text software, and audio-visual ‘time crystals’.

New practices of listening come at us from all sides, complicating rules, relations, and expectations set in place by the old. Emerging forms of political activism and the cacophony of digitally distributed voices make the act of directing attention itself politically saturated, while speech recognition software and audio-visual distribution platforms tether the listener to the listened to in new and unexpected ways. Presenting a variety of perspectives on and examples of listening, these graduate researchers share one idea: perhaps it is less what we say that affects our social and political condition than the various ways in which what we call the practices of listening take place. For them, acts of listening are not simply an individual choice, but rather subject to infrastructural distributions of listening channels, both aesthetic, technological, and political – amplifying voices from some directions and muting those from others.

Soapbox is an open-access platform for cultural analysis, run by students from the University of Amsterdam. Its website and each biannual issue both give the floor to students, PhDs and young researchers, publishing forward-thinking and experimental work on a broad range of cultural artefacts, concepts and phenomena.

**SOUND IN ACTION: COMPATIBILITY AND SPACE**

28 February, 20:00 hrs., De School, Doctor Jan van Breemenstraat 1, Amsterdam, Free Entrance, please RSVP: soundinactioninfo@gmail.com.
In the second event of Sound in Action, Compatibility and Space, we will reflect on the intersection of urban-space crisis, sound and music. How political is the sound of a music scene? How does sound reflect and define a social environ, and how does it both promote and restrain the encounter of bodies? De School and its dark basement will be the starting point for reflection. Feminist studies and queer studies scholar Sarah Ahmed has said on gentrification that "there are technologies that stop us from being affected by certain bodies; those that might be in the way of how we occupy space”. De School is a site of encounters. In its dark, smoke-filled basement, bodies dance and sweat through (un)choreographed moves. Photos are not allowed. Identities are blurred and tolerance finds its way through the beats of the bass. On Sundays, it becomes the playground of a scene within a scene. However, De School, which operates within the local government’s anti-squat/urban regeneration policy, will close in less than two years as the contract with the city hall will end and the building will be torn down.

What impact do local policies have on people, bodies, behaviours and on music scenes? How can sub-cultures find their way within the current urban-space crisis? We will address these and other questions through an interdisciplinary panel. Audience participation is highly encouraged. A DJ set will follow.


**OPERA FORWARD FESTIVAL 2019**

**Seminar Series – 1-3 March, Dutch National Opera, Amsterdam.** [http://operaforwardfestival.nl](http://operaforwardfestival.nl)

The 2019 edition of the Opera Forward Festival (Dutch National Opera) in Amsterdam bears the theme "Identity and Confrontation". The festival organises a seminar series on 1, 2 and 3 March, wherein questions of decolonization in relation to the arts and culture will be at the forefront. Leading scholars and artists will discuss what the critique of Eurocentrism entails in their own artistic practice and what challenges the call for epistemic diversity poses in researching the arts.

**Friday, 1 March**

14-15h: Attendance of public rehearsal
17.30h: Keynote by Peter Sellars, opera director

**Saturday, 2 March**

16-17h: Seminar with Dr. Olivia Rutazibwa
17.30h: Keynote by Dr. Olivia Rutazibwa, Senior Lecturer Development Studies, University of Portsmouth: Decolonising Western European cultural traditions.


**Sunday, 3 March**

16-17h: Seminar with Neo Muyanga
17.30h: Keynote by Neo Muyanga, musician, composer, researcher at University of Cape Town: Decolonising Western European Music http://www.neosong.net

Preparatory reading: Songs in the Key of Revolution: Brad Evans interviews Neo Muyanga https://lareviewofbooks.org/article/histories-of-violence-songs-key-revolution/

Open to all. RMA Students can receive 3 EC for attending all the sessions and writing a review assignment of 1000 words. Register by sending an email to: e.hermus@operaballet.nl stating your university programme and student number. For further information contact Sruti Bala, s.bala@uva.nl.

**THIS IS FILM!**

Eye and ASCA will present This is Film! Film Heritage in Practice, a series of six public lectures devoted to remarkable projects in the fields of film restoration and film heritage, varying from silent cinema compilation programmes to the restoration and presentation of 70mm Hollywood classics. Each session will cover a different topic and feature an introductory lecture by Giovanna Fossati (Chief Curator at Eye and Professor of Film Heritage at the UvA), followed by an extended Q&A with an invited (inter)national expert on the theme and a film screening.

This is Film! offers insight into what happens behind the scenes in film archives, museums and cinemas, and is aimed at everyone who loves film. The lectures are in English and can be attended as a series or on a one-off basis.

**Program:**

**#1 Film Formats: Interstellar in 70mm**

- **Guest:** Mo Henry (Negative Cutter)
- **Screening:** Interstellar by Christopher Nolan (USA, 2014, 169', 70mm)
- **Wednesday, 6 March, 15:30 hrs.**

**#2 Film Heritage Distribution: Milestone Films**

- **Guest:** Amy Heller (Founder and President of Milestone Films)
- **Screening:** Portrait of Jason by Shirley Clarke (USA, 1967, 105', 2K DCP)
- **Wednesday, 20 March, 15:30 hrs.**

**#3 Colour in Film: Meet Me in St. Louis in vintage Technicolor**

- **Guest:** Céline Ruivo (Curator of Film Collections, Cinématéque Française)
- **Screening:** Meet Me in St. Louis by Vincente Minnelli (USA, 1944, 113', Technicolor 35mm)
- **Wednesday, 3 April, 15:30 hrs.**
These topics will be explored in a 2-hour masterclass.

ON CRIME, CROWDS, AND THE CITY

Poe, Dickens, Dostoevsky, and Nietzsche

ASCA/NICA Masterclass and Lecture by Jeremy Tambling, organized by Ben Moore, 7 March. Masterclass at 13.30-15.30 in PC Hoofthuis 6.25. Lecture at 17.00-18.00 in PC Hoofhuis 1.04.

This event explores the relationship between crime/the criminal and the city, in relation to a range of mainly nineteenth-century authors: Poe, Dickens, Collins, George Eliot, Dostoevsky, Stevenson, but also James Joyce. The main theoretical approach is drawn from Nietzsche, and Klossowski's readings of him, and from Freud. The masterclass and talk link crime as transgression with the idea of writing (especially writing the city) as transgressive, where writing is understood as an attempt to produce the 'new word' that Raskolnikov speaks of when justifying crime and transgression in Crime and Punishment. Baudelaire's prose poems and Joyce's writing are taken to be examples of this new word, or movements towards it, which exerts a price in the case of Joyce, as seen in the arguments raised about schizophrenia in his writing. Conceptualisations of criminality in the writers mentioned above are compared to Nietzsche on the pale criminal from Zarathustra, and what Freud discusses when he thinks of 'criminals from a sense of guilt'. In both cases, questions of identity are at the heart of the discussion: crime as fixing identity; crime as escape from rationalising forces which define what the subject is.

These topics will be explored in a 2-hour masterclass (aimed primarily at graduate students), followed later by a 1-hour lecture and discussion. If you wish to take part in the masterclass, please contact Ben Moore (B.P.Moore@uva.nl) to register and receive selected readings in advance.

1EC is available via NICA for Research Masters students who participate in both parts of the event.
Friday, 21 June, 14:30-17:00 hrs.
Combined lecture and screening featuring Jason Hansma (media artist, based in Rotterdam, NL). Jason will screen his recent work UMBRA (a short film engaging with “concepts of touch, interaction, co-dependence, entanglement and ‘new’ and ‘old’ technologies”, that consists among others of footage shot at Eye’s film restoration facilities). In his lecture, he will discuss both the film and his process as a maker.

Session abstracts and preparatory literature will be circulated in advance of each session. If you wish to be added to the mailing list for the research group or one of the above sessions, please contact Eef Masson (E.L.Masson@uva.nl).

AESTHETICS OF DEATH
ASCA/NICA Workshop organized by Esther Peeren, with Eugenie Brinkema, Cornelia Graebner, Itay Sapir, Nadia de Vries, Daniel de Zeeuw, 14 March, University Library, Belle van Zuylen room.

This workshop asks how death – and specifically the moment of dying – is portrayed in different media, from Renaissance painting to contemporary film, literature and the digital realm. In their 2018 book Corpse Encounters: An Aesthetics of Death, Jacqueline Elam and Chase Pielak argue, as Philippe Ariès did before them, that there is an “aesthetics of erasure at work on the dead body,” a taboo around the dead or dying body. However, in art and on the internet images of dead and dying bodies proliferate, often aestheticized (along gendered and racialized lines) but also as objects of desire, fascination and ridicule. In looking at different cultural objects, their aesthetics and politics, we ask: what forms does death, and the affects associated with it, take? What kinds of deaths are portrayed and what kinds of deaths remain invisible? On what aesthetic traditions do portrayals of (the moment of) death draw? And what kind of knowledge about death – its nature (when does death occur?), its meanings, how to face it – do aesthetic portrayals of death reflect and generate? The workshop features five speakers from different disciplines (art history, film studies, Latin American studies and new media) and a closing discussion around shared readings.

The number of participants is limited to 25. Please email Esther Peeren (e.peeren@uva.nl) to register and to request copies of the reading materials. Research-MA students can earn 1 EC by attending the workshop and preparing a discussion question about the readings.

THE CHALLENGE OF SCALING
How Infrastructure is Lived
Lecture by Asher Boersma (Locating Media, Siegen University) in the ASCA Cities seminar Repairing Infrastructures. 14 March, 15:00-17:00 hrs., PCH, room 105.

Asher Boersma specialises in the history and practice of mediated control. His work connects media studies with historical anthropology, science and technology studies, workplace studies and sociology at large. In this lecture, he explores how West-European inland navigation infrastructure can be grasped synchronically, as a whole. A multisided ethnography of those who do the infrastructuring (Star 1999) revealed the isolation of key actors, like control room operators and skippers, while mobility also demands integration into larger socio-material constellations. How do they manage this situation, how do they gain overview? According to Latour and Hermant isolation is a prerequisite, as overview is found when one refrains from looking outside and instead focusses on sheets and screens, on the “view from nowhere,” which is the view from an “oligopticon,” from a “small whole” (Latour/Hermant 2006: 32, 45). Given that the mediated vision of steering huts increasingly resembles that of control rooms (Boersma 2018), we would only have to go to these places, zoom in and study technology in action (Heath/Luff 2004). Yet the actors living these infrastructures are constantly scaling, they oscillate between the micro (body, waterscape, fog), the meso (journey, traffic, water level) and the macro (market, network, climate). They do this from particular, embodied positions, as their ships are on the move and their control rooms are located at critical intersections. They prefer being able to look outside.

No registration necessary for this event, but please feel free to contact one of the organisers to gain access to the preparatory reading (Kasia Mika: k.m.mika@uva.nl, Jeff Diamanti: j.diamanti@uva.nl, Carolyn Birdsall: c.j.birdsall@uva.nl, or Simone Kalkman: a.s.kalkman@uva.nl).

“WIET WIET, KIAAUW”: BIRDS AND MEN IN SURINAME AND THE NETHERLANDS
Presentation by Emily Hansell Clark (Columbia University) in the first session of the Aurality Seminar organized by Barbara Titus. 14 March, 16:00-18:00 hrs. Venue: thb.

In recent years, acquisitions and formations of knowledge and the dynamics of power that govern these formations are increasingly theorized through a renewed interest for the ear with physical, mechanical, organic, physiological, psychological and cognitive subject potential. This seminar/workshop intends to engage with a wide range of modes of knowledge inscription and transmission through the employment of a variety of musicking acts (Small 1998, 9): we aim to voice a song or a praise or a judgement, we perform an argument or debate or encounter, we conceptualize a discourse, a movement, a process or gesture, we constitute synchronizations, disjunctions or confrontations, etc.. In doing so, the workshop intends to raise questions about technologies of transmission, dissemination and inscription of knowledge (sounds, imagery, speech,
During our first session Emily Hansell Clark (Columbia University) will give a presentation entitled: “Wiet Wiet, Kiauw”: Birds and Men in Suriname and the Netherlands.

On Sunday mornings in Paramaribo, Suriname, dozens of men gather in the central Independence Square to “race” twatwas, small songbirds native to the region. The birds are caged and trained to sing competitively in elaborate months-long tournaments that are considered a Surinamese national sport. The same birdsong competitions can also be witnessed in cities in the Netherlands, Suriname’s former colonizer, where the birds are both smuggled and bred.

My paper dialogues with ethnomusicology/sound studies/anthropology scholarship (Mundy 2018, Kohn 2013, Seeger 1987, Feld 1982) that considers birds and birdsong not as an aural realm of nature separate from the human, but rather as the grounds for taxonomies and discourses that organize human concerns and experiences of self in a world where nature and culture cannot be fully disentangled, whether in the densely green tropical climate of the Caribbean coast of South America or the cosmopolitan urban environment of the Dutch metropolis. I situate this examination in the context of historical representations of culture and nature, the civilized and the wild, as well as present-day concerns including freedom, migration, masculinility, and ecotourism.

Emily Hansell Clark is a PhD student in Ethnomusicology. She holds a BA in Ethnomusicology and Composition from Oberlin College and an MSIS (Information Studies) from the University of Texas at Austin with a focus in sound archives. Emily has long been interested in the archive as an area of phenomenological investigation, as well as in conceptualizations of preservation, tradition, and memory that lie outside of the modern Western archival institution. She is currently involved in a number of community-based repatriation projects with Columbia’s ethnomusicology archive. Drawing from over a decade of experience studying Javanese music and culture, Emily’s currently-developing dissertation project concerns ethnicity, migration, memory, governance, difference, and selfhood explored through fieldwork with ethnically Javanese musicians in Suriname and the Netherlands.

Morality and Horizontality

Spinossa Lecture by Catherine Malabou. 14 March, 20:15-22:00 hrs., Uva Aula.

What has become of mutual aid, a key concept in traditional anarchism, and profoundly analysed by Kropotkin? Being currently left aside by both post-anarchist thinkers and post-structuralist philosophers because of its supposed naturalist and rationalist grounding, it seems to live a new life under the name of ‘effective altruism’ (Singer, Parfitt). Effective altruism opens the prospect of a decentralized morals, in which the issues of justice and the good are not referred to overarching values, but determined horizontally, out of a form of calculation. Is effective altruism a political promise or a social scandal?

Between Institution and Intoxication

14-17 March, Amsterdam. https://performancephilosophy-amsterdam.nl/

Researchers and practitioners are invited to explore intoxicating ways of intervening in institutions. We have accepted contributions on interventions into, within or beyond artistic, educational and academic institutions.

Taking place in Amsterdam in the year of the 50th anniversary of the so-called “tomato incident”, in which a 1969 Amsterdam audience of theatre-goers performed a historic intervention into the antiquated institution of Dutch theatre by pelting the stage with tomatoes, the conference takes as its themes intervention, institution and intoxication. Instead of celebrating this occasion we propose it as an opportunity to inquire into the contemporary utility of these concepts —i.e. beyond their counter-cultural legacy.

In this conference we explore how the themes of Intoxication, Institutions and Intervention, the roots of which tend to be associated with the 1960s, manifest themselves in contemporary philosophical discourses and performative practices as well as in a broader historical and geographical context. “Altered states” or “altering states” might be central metaphors for an intoxicating turn of interventions into, within or beyond institutions. The program will be available from the website shortly.

Production Studies in the Humanities

Challenges and Opportunities for Understanding Media. 18 March, 14:30-16:30 hrs. OMHP room C 1.05
An afternoon workshop with the editors and some of the (53) authors of the new handbook Making Media (Amsterdam University Press, January 2019), including:
- Tamara Witschge, University of Groningen
- Aphra Kerr, National University of Ireland Maynooth
- Arne Krumsvik, Kristiania University College
- as well as co-editors Mark Deuze and Mirjam Prenger (University of Amsterdam)

We will discuss the rapid rise of production studies as a humanities discipline within (and alongside of) Media Studies over the last decade. What are the various ways in which we can study the production of media, what kind of insights does these approaches give us, how does this help us understand media better, and how can all of this move the field forward? Witschge runs research projects with media startups and artists, Kerr is a worldwide renowned expert on the digital games industry, Krumsvik has contributed
benchmark studies to the field of media innovation, and Prenger and Deuze are the editors of the new Making Media handbook, bringing together 53 authors coming from 14 countries across 6 continents.

CALLS FOR PAPERS

LERU DOCTORAL SUMMER SCHOOL 2019

Call for papers for the 2019 LERU Doctoral Summer School, to be held from 15 to 19 July at the University of Edinburgh. The theme of this year’s edition of the Summer School is: ‘Building Research Capacity and a Collaborative Global Community’.

The Summer School accepts a maximum total of 46 PhD students from the LERU universities. All 23 LERU universities have been invited to submit a prioritized list of nominees for participation in the Summer School to the LERU office. Interested candidates are requested to apply by sending the following documents by at the latest 9 March to Gamze Ulker (g.ulker@uva.nl):

- CV in English;
- Brief summary of the candidate’s PhD project, including title/description of the theme (half-A4 max.), in English;
- A motivation letter in which candidates explain why they’re interested in the theme of the 2019 Summer School (100 words max.), in English;
- Contact details of the candidate.

PERFORMING ROBOTS CONFERENCE

Dialogues Between Theatre and Robotics

23-25 May, Utrecht (the Netherlands) Organized by Transmission in Motion (Utrecht University) and SPRING Performing Arts Festival. Call for Proposals. Deadline for Proposals: 7 March.

Robots are increasingly present, both in our daily life and on stage. Theatre makers explore the possibilities of these new technological performers and investigate the opportunities and implications of a future of living with them. Also in daily life, the presence and behaviour of robots raises questions that concern their dramaturgy and design: how do social robots address their human co-performers and afford interaction with them? What scripts do they follow? How to design and choreograph their appearance and movements? How do their actions invite responses and exclude others? How do they draw and sustain attention? How do they invite us to attribute character and meaning? What role do affect and persuasiveness play for a successful interaction?

Guy Hoffman observes that theatre acting, and other performing arts could serve Human Robot Interaction (HRI) as useful testbeds. Heather Knight identifies eight lessons about designing nonverbal interaction that can be learned from the theatre and demonstrates the potential of comedy for experimenting with and testing out robot behaviour and HRI. Elizabeth Jochum points to puppet theatre as source of knowledge and expertise about animating mechanical agents and shows how theatre can be used to study interaction with care robots. Projects like Towards Corporeally Literate Social Robots (Petra Gemeinboeck) and the Pinoke Project (Deakin University) use expertise from the field of dance and interaction with dancers for new approaches to developing movement for robots.

This conference takes stock of interactions between theatre and robotics so far and looks at possibilities for future collaboration. What do the performing arts have to offer as inspiration, model, and testbeds for robots and for HRI? What does robotics have to offer to the theatre? How might collaboration between the performing arts and robotics contribute to further development of social robots, as well as to critical understanding of what it will mean to be living with them?

The conference will include performances by and/or dialogues with theatre makers Kris Verdonck, Rimini Protokoll, Dries Verhoeven, Angela Goh and others. We are welcoming proposals for papers, demonstrations and other kinds of presentations by scholars and artists about interactions between theatre and robotics. Subjects may include, but are not limited to:

- The use of knowledge and expertise (theories, analytical tools, practical expertise) from the theatre for understanding and designing robot behaviour and HRI.
- Practices of making theatre as inspiration for creative approaches to the process of developing robot behaviour and HRI.
- The use of the theatre, and by extension theatrical contexts like festivals, as a site for experimentation with the behaviour of robots, for trying out and testing ways of communicating with them, as well as for exploring scenarios for interacting and living with robots.
- Creative explorations of robotics by theatre and dance makers.

Proposals for papers should be 250 words in length, in addition to the following information: name of presenter(s), email address, short bio (maximum 50 words). Send proposals to TIM@uu.nl, indicating “paper proposal” in the subject line.

For other formats, please contact the organizers (TIM@uu.nl) with a short description of what this presentation would entail and what would be required, as well as a short (50 words) bio.

See: https://transmissioninmotion.sites.uu.nl/ and https://springutrecht.nl.

NEUROHUMANITIES: PROMISES & THREATS


When the US government declared the 1990s “The decade of the brain”, it aimed at raising public awareness toward the use of neuroscience for the enhancement of life quality and as a way to better
address the challenges of growing life expectancy. The initiative was further supported by substantial research funding, which not only impressed public opinion but appealed to many research fields. Finding a link to brain research and the processes of the human mind, many disciplines were repositioned and adopted the “neuro” prefix, promising new insights into age-old problems by reframing them from the angle of the brain-mind continuum.

Neuroscience seeks to explain how the brain works and which neurophysiological processes are involved in complex cognitive abilities like sensation and perception attention and reasoning, memory and thought. One of the most striking and unique features of the human mind is its capacity to represent realities that transcend its immediate time and space, by engaging complex symbolic systems, most notably language, music, arts and mathematics. Such sophisticated means for representation is arguably the result of an environmental pressure and must be accounted for in a complex network of shared behaviours, mimetic actions and collaborative practices: in other words, through human culture. The cultural products that are enabled by these systems are also stored by means of representation in ever-new technological devices, which allow for the accumulation and sharing of knowledge beyond space and across time. The artefacts and practices that arise from the symbolic use, exchange and accumulation are the core of the research and academic field known as the Humanities. The field has been increasingly interested in the latest developments deriving from neuroscience and the affordances they allow about the conditions and processes of the single brain, embedded in an environment, in permanent exchange with other brains in an ecology that is culturally coded. This turn of the humanities to neuroscience is embraced by many and fiercely criticized by others. The promise of the Neuro-humanities, the neuro-scientifically informed study of cultural artefacts, discourses and practices, lies in unveiling the link between embodied processes and the sophistication of culture. And it has the somewhat hidden agenda of legitimizing the field, by giving it a science-close status of relevance and social acknowledgement it has long lacked. Here, though, lies also its weakness: should the Humanities become scientific? Can they afford to do so? Should they be reduced to experimental methodologies, collaborative research practices, sloppy concept travelling, transvestite interdisciplinarity? Is the promise of the Neuro-humanities, seen by some as the ultimate overcoming of the science-humanities or the two cultures divide, in fact not only ontologically and methodologically impossible and more than that undesirable? And how will fields like Neuroaesthetics, Cognitive Literary Theory, Cognitive Linguistics, Affect Theory, Second-person Neuroscience, Cognitive Culture Studies or Critical Neuroscience relate to the emerging omnipresence and challenges of Artificial Intelligence?

The IX Summer School for the Study of Culture invites participants to submit paper and poster proposals that critically consider the developments of the Neuro-humanities in the past decades and question its immediate and future challenges and opportunities. Paper proposals are encouraged in but not limited to the following topics:

- 4E Cognition: embodied, embedded, enacted and extended
- performance and the embodied mind
- spectatorship and simulation
- from individual to social cognition
- mental imagery
- empathy
- memory, culture and cultural memory
- cognition and translatability
- mind-body problem
- life enhancement
- neuro-power
- (neuro)humanities and social change
- AI, cognition and culture

The Summer School will take place at several cultural institutions in Lisbon and will gather outstanding doctoral students and post-doctoral researchers from around the world. In the morning there will be lectures and master classes by invited keynote speakers. In the afternoon there will be paper presentations by doctoral students.

Proposals should be sent to lxsomerschool@gmail.com no later than 28 February and include paper title, abstract in English (max. 200 words), name, e-mail address, institutional affiliation and a brief bio (max. 100 words) mentioning ongoing research.

The organizing committee shall place presenters in small groups according to the research focus of their papers. They are advised to stay in these groups for the duration of the Summer School, so a structured exchange of ideas may be developed to its full potential. The papers will then be circulated amongst the members of each research group and in the slot allotted to each participant (30’), only 10’ may be used for a brief summary of the research piece. The Summer School is a place of networked exchange of ideas and organizers wish to have as much time as possible for a structured discussion between participants. Ideally, in each slot, 10’ will be used for presentation, and 20’ for discussion. Registration fees: for ASCA members the registration fee is €60.

**Workshop Performance Historiography**

**Examining Past Performances from a Present-day Perspective. Call for participation. 12 & 13 September, Ghent University.**

The interdisciplinary research groups THALIA and GEMS organise a workshop for early career researchers on the theme of performance
historiography, considering theatre, music, rituals, religious processions, political demonstrations and other forms of performances in the past. Whereas the existing body of literature on such historical performances is rather anecdotal and tends to approach them through/as merely written sources, this workshop intends to consider them as experiences that are bodily and emotional events. We aim to explore how contemporary theory can help us understand their function in historical time and space. During this two-day workshop, participants will have the unique opportunity to discuss questions on methodology or specific case studies with specialists in the field. Jane Davidson (University of Melbourne), Morag Josephine Grant (University of Edinburgh) and Henry Turner (Rutgers University) will each give a lecture and provide feedback on the work of the participating young researchers.

We encourage PhD candidates, post-doctoral researchers and advanced master students from various disciplines such as theatre and literary studies, musicology, media studies, cultural history, (early) modern history, political science, and anthropology to subscribe to the workshop by sending us a short note on how the theme of this workshop relates to their own research interests by 15 March. Please find more information about the speakers and the preliminary set-up and program on the website: https://gemsuugent.wordpress.com/2019/01/23/performancehistoriography/

MEMORY AND ACTIVISM


The annual Mnemonics Summer School serves as an interactive forum in which junior and senior memory scholars meet in an informal and convivial setting to discuss each other’s work and to reflect on new developments in the field of memory studies. The aim is to help PhD students refine their research questions, strengthen the methodological and theoretical underpinnings of their projects, and gain further insight into current trends in memory scholarship.

The 2019 topic will be Memory and Activism. In recent years scholars have increasingly recognised that some practices of cultural memory look as much to the future as to the past; and that the commemoration of past events can be intimately linked to attempts to change the present and create a different future (e.g. Tetrault 2014; Reading and Katriel 2015; Katriel 2016; Eyerman 2016; Gutman 2017; Rigney 2018; Chidgley 2018; Zamponi 2018; Della Porta et al 2018; Altinay et al 2019). The 2019 PhD summer school will explore further, both theoretically and through the study of particular cases, the interplay between memory and activism. It aims to expand and refine our conceptual and methodological tools for capturing this nexus by approaching our topic along three axes of inquiry:

- memory activism: how people work together to shape memory culture as a contribution to present-day politics;
- the memory of activism: how acts of civil resistance are culturally remembered;
- memory in activism: how memory informs civil resistance in the present.

We invite paper proposals from PhD students which contribute to any of these lines of inquiry or explore their points of intersection. We welcome contributions from across disciplines reflecting on the cultural, social, methodological, or ethical issues in this emerging field of research. Possible topics include, but are certainly not restricted to, the following:

- What political or aesthetic strategies do activists employ to intervene in collective memory?
- How do memory activists navigate different scales of remembrance (national, local, transnational, etc.)?
- How do activist movements shape and control how they themselves will be remembered?
- Have specific cultural forms and genres been used to capture the memory of civil resistance?
- What emotional or affective registers are activated by the memory of activism compared to the remembering of trauma and violent conflict?
- What “shapes of the past” do social movements themselves call into being: in what ways do they invoke the past and to what effect?
- How have activists deployed new memory strategies and technologies and how have these travelled?
- How have activists made common cause across national and other boundaries and worked to create new mnemonic communities?
- How do we need to update our theoretical and methodological toolbox to deal with activist memory?

Confirmed keynote speakers:

- Marianne Hirsch (Columbia University)
- Ayşe Gül Altinay (Sabanci University)
- Wulf Kansteiner (Aarhus University)

If you wish to be considered for a position, you should send: A 300-words abstract for a 15-minute paper (including title, your name, and institutional affiliation), a description of your doctoral research project (one paragraph), and a short CV (max. 1 page) as a single Word or PDF document to utrechtmemorystudies@uu.nl.

Applications should be submitted by 1 March, 23.00 hrs. (CET). Notification of acceptance: 1 April.

BETWEEN MYTH AND MEMORY

Contemporary Politics and the Performance of History. An interdisciplinary one-day symposium, 25 April, Centre for Performance and Urban Living, University of Surrey. Keynote: Dr. Sophie Nield (Royal Holloway, University of London).

The practices that make up the performances of contemporary politics stand in complex tension with the past. Efforts to locate the roots of present-day
democracy in the Athenian city-state might negate historicity in favour of myth (Ridout 2008). On the other hand, shared myths of democratic community might serve concrete purposes, upholding norms of behaviour and modes of thought not encoded in the law. The rise of radical right-wing populism, for instance, has raised alarm over the erosion of traditions of political behaviour (Levitsky and Ziblatt 2018). This has put the political left in an intriguing quandary: caught between the desire to challenge myths of Western democracy and the championing of a small-c conservatism that staves off the ongoing wreckage of a flawed but still valued political culture. Conversely, an ahistorical perspective might assume not only that present political practice is unproblematically linked to the ancient polis, but also that the present marks a radical break with the past. One might think here of Fredrick Jameson’s (1996) position that, in postmodernity, ‘time consists in an eternal present’ and deferred catastrophe. Or one might think of social science scholars, who tend to assume that mediatisation has made the performative features of politics worthy of study in the contemporary moment, as local communities of active citizens have been turned into global audiences that are performed to (Manin 1997; Moffitt 2016). Performance, then, is seen as a new problem, as particularly, perhaps even exclusively, relevant to the now.

As part of the University of Surrey’s new Centre for Performance and Urban Living (dir. Patrick Duggan), this symposium aims to challenge views that posit the performances of contemporary politics as apparently ahistorical practices. To what extend does our ability to imagine alternative futures depend on our memory of partial, resistant, but also temporally and spatially specific upheavals of the structures of social and political life (Nield 2006, 2015)? What might be gained if we consider the process and potential value of how shared myths become embedded in political communities? And how can we interrogate the ways in which the theatre of politics perpetuates, modifies, and obfuscates its own connections to and our memories of the historically or mythologically conceived past?

Contributors may wish to take any of the following themes as points of departure (though the symposium is NOT limited to these):

- Public speech acts and the performativity of institutions;
- Collective and public memory of the nation/the state/politicians/political communities;
- Performance histories of populism;
- Evolutions of concepts of democracy, liberalism, political representation, the body politic, etc.;
- Mythical forms of political identification;
- Myth and the harnessing and sustaining of power;
- Performances of national, regional, and urban identity, ideas of inclusiveness/exclusion, and their evolution;
- Historicized and localized performances of political identity;
- The mass media as driver of performance practices vs. performance practices that drive the media;
- The performance and evolution of legitimacy;
- Tropes and metaphors in the performance of politics;
- Representations of the political past and present in politics, popular culture, and the theatre;
- Theatricality as a feature of political life;
- The misrecognition and false identification of breaks and continuities;
- Ritual, ceremony, veneration, and myth in politics, parliament, and urban political contexts;
- Traditions, inventions, and roots of practices of protest, opposition, resistance;
- Effects of mediatisation and liveness on the theatre of politics;
- Historical representations of gender, race, class in politics.

Submission format: An abstract of 250-300 words, plus a bio (max. 100 words) for each contributor. Presentations in a range of formats are welcome; however, if you wish to present in a non-conventional format, or require specialist equipment, please include an additional paragraph (no more than 150 words) outlining what you need.

Deadline: 8 March. All proposals should be submitted to Dr Julia Peetz (j.peetz@gsa.surrey.ac.uk).

A link for registration will be available nearer the time. Registration will be charged at £20 (with institutional affiliation) and £5. (unaffiliated / student).
the consumption of commodities, the agency of populations in the Global South, the transfer of food technologies, and the ecological impact of restructuring and repurposing vast areas of land. Studying material culture and (post)colonial food customs, furthermore, advances an in-depth understanding of the historical negotiation of identities and ideologies. The hybridization of national and migrant cuisines, culinary (neo)colonialism, and shifting perceptions of gastronomic ‘authenticity’ all underwrite the continuing influence of the colonial era on how we speak about food and, subsequently, about ourselves.

This year’s Symposium encourages scholars from all relevant fields of research to explore the continuing relevance of the links between (post)colonial studies and food history. We invite abstracts for papers covering any topic related to the study of this theme. Applications should be sent by the deadline of 5 March to: Foodhistory-ub@uva.nl.

More information and updates about the symposium can be found at http://bijzonderecollectiesuva.nl/foodhistory/amsterdam-symposium-on-the-history-of-food/

**CALL FOR PAPERS: “THE TABOO”**

For its next issue, *Digressions* invites paper proposals and reviews that offer critical and theoretical interventions on the subject of “the taboo” in its many social, cultural, and discursive manifestations. We also welcome creative submissions that engage with the taboo, such as short stories, poetry, and visual art.

Psychoanalytical theory considers the taboo a foundational element in society (e.g. Freud’s Totem and Taboo). Moreover, through works like Foucault’s *The History of Sexuality,* “the forbidden” itself has been understood through the lens of discourse. Social discourse is simultaneously comprised of what it encompasses as well as what it excludes. The presence of a taboo is precisely a presence and suggests that it will remain in the ether and take on a discursive incarnation of its own. The taboo, then, can be at once a blind spot and an instrument of elevated perception. We encourage entries that consider the taboo as a contradictory site for in/sight.

The Body: The taboo can have a discursive relationship with the body; it can be thought of as embodied or mirroring/mimicking the body: think of the notion of proximity in relation to the taboo: skin-like connotations of “touchy” and “sensitive,” subjects that can be “too close for comfort.” The taboo can thus be theorized through affect, embodiment, and experience. Consider, for instance, Kristeva’s discussions on abjection in *Powers of Horror,* especially in relation to the body, or Tim Dean’s treatments of unconventional sexual subcultures in *Unlimited Intimacy.*

Art: Taboos can haunt social imaginaries and artistic practices. The “unspeakable” can also be the main subject matter of an artist’s expression (Maggie Nelson’s discussion of such works in *The Art of Cruelty* comes to mind). In addition, censorship can curtail a discussion or strengthen an artist’s momentum. Critique of the artist’s work, even by the artist themselves, can become the subject of the artwork, for example in the works of Robert Mapplethorpe and Jean Genet.

The Sacred: The unorthodox always exists with respect to what is “sacred” or “untouchable” (think of Mary Douglas’s anthropological intervention into the notion of “dirt” and its many manifestations and equivalences in different societies). Often, these disruptions or transgressions can be associated with a form of insight or knowledge; the forbidden fruit in Biblical texts equals a form of consciousness; and blasphemous texts in literature regularly move on to acquire “subversive” or “trailblazing” status, for example *The Satanic Verses* by Salman Rushdie, *120 Days of Sodom* by Marquis De Sade, and D.H. Lawrence’s *Lady Chatterley’s Lover.*

Academia and Discourse: What is the role of the taboo within the act of “being offended” or “causing offense”? How can the taboo be theorized as a (discursive) border “crossing the line” or acting/speaking “out of line” that sets temporal and spatial delineations? We also welcome explorations of the taboo as a border within academic institutions and “liberal” Western societies (consider, for instance, the repercussions against Rebecca Tuvel’s writing on “transracialism,” or the controversies surrounding Jordan Peterson’s talks in universities around the world, including Amsterdam’s UvA). How can we think about the relationship, then, between queer or liberal academia and the different types of taboos, old and new? Who polices language, and how? And what does this mean in juxtaposition to the concept of “political correctness”?

We welcome submissions exploring the notion of the taboo related to:

- the arts and the artist;
- power, regulation, control;
- (self-)censorship;
- language and semiotics;
- popular culture;
- affect;
- horror and abjection;
- disease, sickness, suffering, loss of control over the body/mind; what makes “skin crawl,” elicits bodily reaction, and how;
- mental health;
- un(der)represented bodies: elderly bodies, disabled bodies;
- death studies;
- religion(s), sects, cults, spirituality, the occult;
- notions of (un)representability, (un)thinkability, (un)speakability;
- taboo and/in institutions such as war (soldiers’ experiences and traumas, war crimes), prison (captority, kidnapping, torture, isolation), genocides;
- the temporality of the taboo regarding values, morals, ethical paradigms, traditions;
• sex, sexual identities, gender, and/or sexual practices;
• spectrality;
• taboo as border;
• academia and pedagogy.
We invite papers, reviews, and creative writing on these and all other taboo-related matters. Abstracts are due on 31 March. Please submit by using the e-form: www.digressions.nl/authors/submit/. First full draft is due on 1 July.

REPLACEMENT AND REPLACEABILITY
Call for Abstracts for an edited volume titled: Replacement and replaceability: theoretical traditions and contemporary practices

Departing from the idea that replacement and replaceability can be productive concepts for the study of cultural objects, we are looking for contributions from interdisciplinary scholars working on the interstices between different fields of knowledge such as comparative literature, philosophy, visual studies, gender and queer studies, feminist theory, post- and decolonial theory, psychoanalysis, and contemporary art.

Our aim is to produce an edited and peer reviewed volume that contributes to an understanding of replacement and replaceability in relation to a broad range of notions such as conflict, visuality, photography, representation, witnessing, sacrifice, memory, the digital, performativity, and the environment. We are looking for proposals that stage a dialogue between the notion of replacement on the one hand and an object of study on the other. The aim is to theorize what replacement might signify for us today, and how it can help us figure out how it can be a significant tool for the study of cultural phenomena. We would like to trace replacement back to some of its more traditional theoretical roots, drawing on traditions ranging from Marxism to Psychoanalysis and from Nietzsche to more recent French theory, all the while remaining attentive to the possible contemporary usefulness of the concept of replacement for the study of culture.

Hearing the words replacement and replaceability, we wonder: Who or what is being replaced? Who is doing the replacing? What counts as replaceable? Is there a logic of replacement? What happens when bodies are deemed replaceable for other bodies? Or for machines? Is replaceability a notion that can be productive for the study of violence inflicted upon the environment? How does replacement communicate with other concepts such as translation, repetition, reiteration, quotation, citation, metaphor, metonymy, synecdoche, and displacement? And how does it acquire meaning in relation to concepts taken from different traditions, like precariousness, simulacrum, spectacle, ideology, object-subject relationships, trauma, and violence? Are fantasies of replaceability exclusively violent, or sometimes necessary, as in the case of renewable energy sources coming to replace oil and coal? How does the concept of replacement travel between different discourses? How can replacement or replaceability be made useful for the study of cultural objects? And which objects warrant their use? It is on these and related questions that we invite abstracts for papers.

We invite proposals for contributions in the form of an abstract in which replacement or replaceability are used either as concepts of analysis, put into dialogue with a cultural object, or in which the concepts themselves come under theoretical scrutiny. Proposals should be no longer than 250 words and must be sent to replacementvolume@gmail.com before 1 March for peer review.

The proposed volume will include contributions from participants to a two-day conference that took place in Lisbon in December of 2018, and contributions from people outside of that conference who are interested in these themes alike. The editors will announce the publishing house as soon as possible.

Sara Magno, Jad Khairallah & Ilios Willemars.

MARILENA LASKARIDIS VISITING RESEARCH FELLOWSHIPS IN MODERN GREEK STUDIES

The Faculty of Humanities at the University of Amsterdam invites applications for three visiting research fellowships in the field of Modern Greek Studies for early- and midcareer scholars who wish to pursue (part of) their research at the University of Amsterdam. For the academic year 2019-2020, 1 fellowship will be offered for a period of 8 months and 2 fellowships for a period of 4 months each. The fellowships are sponsored by the Aikaterini Laskaridis Foundation, which is also the main sponsor of the Marilena Laskaridis Chair of Modern Greek Studies at the University of Amsterdam, held by Prof. Dr. Maria Boletsi.

NIAS INDIVIDUAL FELLOWSHIP

Individual fellowships for scholars with a Dutch affiliation, who wish to work on an individual project for 5 or 10 months. These fellowships are by application. Please note that anyone who wants to apply for a NIAS fellowship needs to contact the faculty subsidy team and requires permission from their department head and research director. The call for individual fellowships for the academic year 2020/21 is NOW OPEN.

https://nias.knaw.nl/fellowships/individual-fellowship-dutch/