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Burning Images: Performing Effigies as Political Protest
Supervisors: Frank van Vree and Mia Lerm-Hayes. Aula, UvA, Friday, 26 April 2019, 10:45 hrs.
The research investigates a specific theatrical form of political protest: the hanging and burning of effigies. It is a widely known form of protest, since the production of affective images for distribution in the news media is essential to the practice. Collecting these images and reports provided the material for the research. Beginning with a close reading, I ordered the images according to various criteria: geography, chronology, motifs, themes and associations and arranged them into assemblages that make the relations between images visible and legible. As tools for the research, these image assemblages direct the inquiry into different disciplines (history, art history, anthropology, performance studies, photography theory, iconology, image studies, and political philosophy), bridging documentary and discursive modes of artistic practice with academic research. The image assemblages—in this dissertation arranged parallel to the text—are also an integral part of my argumentation. This trans-disciplinary approach, I argue, makes it possible to comprehensibly assess the effigy protest practice in a single study. Effigy hanging and burning has become increasingly visible in the news media since 2001 particularly in protests against United States military operations in Afghanistan and Iraq, in US domestic politics and in the Arab Spring. Taking these recent events as points of departure, I investigate the conditions of this visual genre of protest, its roots and genealogies in a number of countries, its aesthetics and politics. Hanging and burning effigies is an archaic and ritualistic form of protest, yet is effectively communicated by global news media to access trans-national public spheres. As an indicator of injustice and violence is a symptom of fundamental conflicts at the internal and external limits of modern liberal democracy.

Realities and Fantasies
Relations, Transformations, Discontinuities
ASCA Workshop 2019, 10-12 April 2019, University of Amsterdam. Organized by Divya Nadkarni, Alex Thinius, and Nadia de Vries. realitiesfantasies.wordpress.com
Keynote lectures:
What are the contemporary ways in which reality and fantasy relate, how do they contrast, and how, under what conditions, can one transform into the other? In the workshop, artists and scholars from a range of approaches, cases, and places, discuss the kinship between realities and fantasies and its contemporary use. Papers focus on love and desire in the time of tinder, AI, authenticity, narrative selves, enactment, transliminality, futurism, utopism, nationalism, absurdity, oppressive regimes, trauma, ‘grotesque’ bodies, animal sanctuaries, magical realism, sound, intentionality, discovery between arts and science, and the normative use of art and literature. Next to paper presentations, there is an exhibition and a workshop performance.

Keynote lectures will take place in Doelenzaal, Singel 425, the concluding keynote panel will be in the VOC zaal, Bushuis. Everyone is welcome to the keynotes and panels. If you would like to receive the texts of the panels in advance, please write to realitiesfantasies2019@gmail.com. For more details on the program, venues, and the keynote lectures, please visit https://realitiesfantasies.wordpress.com/.

DO CLIMATE CHANGE POLICIES THREATEN OUR WELL-BEING, AND IF SO, IS THAT UNJUST?
The next session of the UvA Philosophy and Public Affairs colloquium will take place on Wednesday, 27 March, 16:00-18:00 hrs.
Ingrid Robeyns (UU) is our guest and Marc Davidson will give a response to her paper. Faculteitskamer/Faculty Room, Oude Turfmarkt 147 (entrance at 141).
To many people’s minds, there is an inevitable trade-off between living in a more ecologically sustainable way, and our lifestyles and well-being. If that trade-off is a real one, then those striving towards an ecologically sustainable future are facing an uphill task, since ecological sustainability will only be possible by lowering people’s well-being – something many people are unwilling to do. But is this trade-off or dilemma real or is it spurious? Is it possible to lead good lives, that is, lives with high levels of well-being, that are simultaneously consistent with norms of ecological justice? In this paper, I will argue that it is possible to live good lives that are also just and ecologically sustainable. The route I offer to escape the tension is by making the distinction between lifestyles and the notion of ‘the standard of living’ on the one hand and ‘the quality of life’ or ‘well-being’ on the other hand. However, meeting our ecological duties will nevertheless imply that some elements of our current lifestyles will no longer be available to us, but that it does not follow that our well-being will necessarily be lower. A lifestyle is available that allows us to meet our ecological duties and keep the same levels of well-being. I also respond to two objections, namely that this proposed solution is a violation of liberal principles, and, secondly, that poor and lower-middle class people will be unacceptably worse off.
IngridRobeyns (UU) will give a short introduction followed by comments from Marc Davidson.
Ingrid Robeyns is Chair Ethics of Institutions, Department of Philosophy and Religious Studies at Utrecht University. She works on issues in contemporary political philosophy and applied ethics, and she is especially interested in applied and non-ideal philosophy and in interdisciplinary research, as well as in the development of normative theories and methods that are needed to support this kind of research.
Marc Davidson holds an endowed professorship in Philosophy of Sustainable Development from a humanistic perspective at Maastricht University, and is a lecturer at the University of Amsterdam at the crossroads of environmental ethics and economics.

THE AURAL TOOLS PROJECT
Second session of the Aurality seminar organized by Barbara Titus with Attila Faravelli. Thursday, 4 April 2019, 16:00-18:00 hrs, Belle van Zuylenzaal – Universiteitsbibliotheek Singel 425.
Attila Faravelli – Sound artist, The Aural Tools Project Aural Tools uses editions of simple objects to document the material and conceptual processes of specific musicians’ sound production practice. It is a series of acoustic devices for relating sound to space, the listener, and the body in ways unavailable through traditional recorded media such as CDs or LPs. Attila Faravelli lives and works in Milano (Italy). In his practice he explores the relationship between sound, space and body. His solo music is released by Die Schachtel and Senufo Editions. Together with Enrico Malatesta and Nicola Ratti he is founder of the sound performance trio ~Tilde. He presented his work in Europe, USA, China and South Korea. In 2010 he participated in the 12th International Biennial of Architecture in Venice. Since 2011 he curates The Lift, a series of experimental music concerts. He is founder and curator for the Aural Tools project.
MOVING THE COLOUR LINE
Session #5 of the Race in Philosophy and Media Seminar* introduced by Sudeep Dasgupta. BG1 0.16, 5 April, 15.00 - 18.00. Contact: tessa.devet@student.uva.nl.

What is "Blackness"? And who is asking? To answer the first question, one would also have to answer the second. Why? Because "Blackness" is and has been many things in different times and at different places: a target to be aimed at violently, for enslavement, exploitation and extermination; a weapon of political resistance crafted to combat those who target it; a moving resource of intellectual and political engagement exposing the lines of power that cleave social formations historically and geographically. Instead of an object of distanced academic contemplation, these three dimensions convert “Blackness” and the study of race into a disruptive force through which the prevalence of racist domination is considered intrinsic to both society and its study.

Keeping all three dimensions of "Blackness" in sight, this seminar session will argue that "movement" marks the political and intellectual force of the politics of race. The power of "Blackness" resides in how it has continually moved historically and geographically, and how every formulation exposed the politics of race, gender, sexuality, caste and nation. The three readings locate the politics of race at specific historical moments and in specific spaces to flesh out how "Blackness" was formulated, what it revealed about forms of power, and how it intervened in specific struggles.

W.E.B. Du Bois' first formulation of the "Colour Line" exposed the impossible fit captured in the syncretic term "American Negro" after Emancipation. The assumption of equality in citizenship was undermined by the inequality maintained by a racist nation-state. What were the consequences for the "Souls of Black Folk" post-Emancipation and in the midst of Jim Crow? How did these Souls experientially live the contradictions of this failed transition from enslavement to emancipation? What did it say about progressive notions of historical development and the racialized bases for thinking the Nation? And how might it expose the continuing deformations of subjectively-felt identities in contemporary politics which demands assimilation, integration and the dissolution of alterity?

Saidiya Hartman's poetic rendition of "Wayward Lives" defiantly articulates the lived realities of Black women in the U.S. to counter the ways they have been targeted in political, intellectual and media discourse. From being objects of sociological study, racist media discourse and political discourse of the U.S. state, Hartman makes them resistant subjects by voicing the affective, intellectual and political dimensions of gendered and raced subjects. Who decides what the "straight" line is from which these raced and gendered bodies drift? What queer trajectories of defiant speech and aesthetic invention do they draw, and how does this waywardness expose the racist assumptions dividing society and (en)gendering hate? Hazel Carby's article situates the continuing necessity for the work Hartman produces by providing a genealogy of black women's articulation of the intrinsic links between race, sexuality and imperialism within feminist thought.

Kamala Visweswaran emphatically reminds us that Un/common cultures were formed precisely through the transnational exchange of intellectual and political resistance to forms of racism. Tracing Du Bois' dependence on caste theory from India in his conceptualization of race in the U.S., she tracks its repercussions today as Western racism, Indian caste oppression and sexist domination everywhere intersect in the relay between the U.S., South Africa and India.

The readings move the colour line between different geographical spaces and historical periods to flesh out the often-emaciated notions of "Blackness" which circulate in the academy. By giving substance to this term, both the political importance and intellectual wealth of anti-racist engagements outside and in the academy emerge as "Blackness" is understood as target, weapon and moving resource.

Readings


*Change of Name of the Seminar to Race in Philosophy and Media.

The title of this year's seminar is now changed to Race in Philosophy and Media. This results from the strong, but fair and convincing criticism we received from several colleagues including members of the University of Colour whose work we very much appreciate. We must admit that we have not been careful enough considering the name and the organization of the first half of the seminar, that therefore contributed to further marginalization of people of colour. This was not our intention, and we want to apologize for that. With the new title and the topics of the next meeting, we want to continue to engage in a much-needed discussion in a hopefully productive and inclusive manner.
**SOMEBODY NICE: NEW CINEMA FROM EASTERN EUROPE & THE CAUCASUS**

In April and May 2019, the Russian and Slavic Studies department and student association Radost present three new films about Eastern Europe & the Caucasus, followed by a Q&A with the makers. The makers exchange the mainstream-media trend to stereotype the regions as exotic, sombre danger zones for an insistence on poetic and aesthetic power – although always with a keen eye for the darker sides of life. Together, the films not only highlight the drastic local variation within the region that we label ‘Eastern Europe’ – but in presenting this region, they also build on drastically diverse art forms. Metahaven’s Eurasia (2018), filmed in Macedonia & the Ural mountains, combines poetry and animation to explore European and Eurasian identity in post-truth times. In Daymohk (2019), Masha Novikova asks how traditional dance functions in a restless Chechnya. In Ena Sendijarevic’ roadmovie Take Me Somewhere Nice (2019), an alienated teenager returns from abroad to her family’s homeland – a starry-skied, pastel-coloured Bosnia.

‘the Dutch art crusaders have imagined Europe’s future – and it’s very medieval’ The Guardian on Eurasia & Metahaven’s solo show at London’s Institute of Contemporary Art

**Best Dutch Short Documentary; Best Dutch Feature Documentary; Grand Prize Ismailia International Festival Egypt; Best Investigation Documentary Doclisboa – selection of prizes won by Novikova for earlier films ‘extraordinary artistic achievement’ Jury report for Take Me Somewhere Nice, winner Jury Award at the International Film Festival Rotterdam**

Program
April 11, Doelenzaal – Eurasia, Questions on Happiness (2018) [trailer](#)
May 9, Doelenzaal – Daymohk (2019) [trailer](#)
May 13, location TBA – Take Me Somewhere Nice (2019) [trailer](#)

All films are followed by a Q&A with the makers by Ellen Rutten, professor of Russian and Slavic studies at the University of Amsterdam. The screenings are a part of Rutten’s BA course Rusland en Oost-Europa. The screenings are free of charge, but space is limited; register via radost-fgw@uva.nl (for Take Me Somewhere Nice, we also share the location via mail nearer the date).

This series is supported by the University of Amsterdam’s Department of Russian and Slavic Studies, Student Association Radost, and ASCA.

**CALEB WILLIAMS: FROM TYRANNY TO TERROR**

*English Department Lecture by Tristan Burke*

**University of the West of England. P.C. Hooftwijk 1.05, Spuistraat 134, Thursday, 11 April at 17:00.**

At the end of the eighteenth-century, in the French Revolution, a new word for political violence emerged, ‘terror’. Initially associated with the Jacobin ‘Terror’ of 1793-4, a designation enthusiastically embraced by both its proponents and opponents, the word quickly came to designate other forms of political violence, and over the nineteenth century, mutate from forms of governmental political violence to clandestine, criminal political violence. This paper is part of a wider project on the poetics and aesthetics of terror and terrorism in the long nineteenth century and considers the emergence of terror as a category of political violence in William Godwin’s *Things as They Are or the Adventures of Caleb Williams* (1794).

Caleb Williams is the quintessential representative of what critics have called the ‘Jacobin novel’: the English Romantic novel responding positively to the inspiration of the French Revolution. In line with, and often read alongside, Godwin’s major work of political philosophy, *Enquiry Concerning Political Justice* (1793), Godwin tracks the emergence of political terror both as a category of oppression, partaking in new techniques and discourses of surveillance, and as a form of political resistance. Drawing from two lines of criticism associated with the novel, one associated with its political ideas and the other with its highly self-reflexive concern with literary language and form, I begin by tracing how Godwin differentiates repressive terror as a form of power associated with modernity in contrast to an older form of political violence associated with the word tyranny. I then go on to consider how terror is simultaneously offered as a form of political resistance. This political resistance is suggested not by a repetition of repressive violence, but the nascent articulation of terror as a literary strategy, which I discuss with reference to the work of Jean Paulhan and Maurice Blanchot.

Tristan Burke teaches eighteenth and nineteenth-century literature at the University of the West of England, Bristol. Building on a doctoral thesis at the University of Manchester exploring the concept of heroism in nineteenth-century literature, his current project considers terror and terrorism in the nineteenth century (an article on terror and Dickens’s *Bleak House* is forthcoming). His reviews and essays have been published in venues including *OpenDemocracy*, *minor literature*[s], *review 31*, and *The Manchester Review*.

**INFRASTRUCTURE OTHERWISE?**

*Cartographies of Settler Colonialism, Resistance and Repair. Masterclass and ASCA Cities Public Talk by Dr. Deborah Cowen (University of Toronto) organized by ASCA Cities Project in collaboration with NICA, 15 April 2019. Public Talk: 15 April, 15.00 – 18.00 hrs., Doelenzaal in de UB.*

Despite commitments to systemic and institutional change in the wake of the 2015 Truth and Reconciliation Commission, ‘Canada 150’ celebrations proceeded apace over the summer of 2017. Festivities were awash with the language of reconciliation but performed amnesia regarding both historic and ongoing state violence, including the very act of celebrating ‘replacement’. Indigenous people...
organized against the whitewashed birthday festivities, insisting that struggles over pipelines, dams, and drinking water offered a better diagnosis of ‘Nation to Nation’ relations. Drawing attention to the infrastructure that underpins contemporary settler colonialism, water and land protectors expose ties that are long and bind tight. In fact, ‘Canada 150’ also marks the completion of the national railroad on which settler state confederation relied. The CPR was famously referred to as ’the spine of the nation’, but it was built on Indigenous, Black, and Chinese backs. This talk explores the key role of infrastructure in the formation and contestation of settler colonial space. It traces a set of cartographies that cut across nationalist narratives to foreground the violent ways infrastructure holds us together across time and space. Tracking the making of this ’national spine’ through the transnational slave trade, indigenous dispossession, and violent racial capitalism, but also through work of resistance and repair, this talk asks what decolonial infrastructures might look like.

Readings public lecture


Murphy, Michelle (2013) ”Distributed Reproduction, Chemical Violence, and Latency.” S&F Online.


Registration: nica-fgw@uva.nl

Readings for masterclass


Readings available by emailing: j.diamanti@uva.nl, C.J.Birdsall@uva.nl, A.S.Kalkman@uva.nl or k.m.mika@uva.nl

THE POLITICAL-AESTHETIC ECONOMY OF NARCO-CAPITALISM

Lecture Andres Saenz de Sicilia, 25 April 16:00-18:00, location to be announced

In what sense can we understand capitalism as violent? There is much discussion of structural and ‘slow’ violence in the modern world, yet for many, Marx included, capitalism replaces the direct violence of previous epochs with an impersonal, abstract and mediated form of social power. On such a view, the persistence of violence in capitalist societies represents something aberrant, a residue of past incivility tied to a lack of political and economic progress. But are violence and capitalist development intrinsically opposed in this manner?

Contemporary Mexico suggests otherwise. Since 2006, collusion and conflicts between rival cartels, government forces and corporate interests have given rise to an entrenched dynamic of violence and impunity which has done little to harm the success of its national economy. Far from being an exotic and irrational deviation from the normal functioning of market societies, Mexican ‘narco-capitalism’ presents us with a perfectly viable configuration of capitalist accumulation - perhaps even a paradigmatic instance of accumulation in its neo-liberal form. This situation has much to tell us about capital per se, its possible modalities and its geopolitical conditions. In this paper I outline the concept of narco-capitalism by tracing the central articulations between organised crime, state and capital in Mexico today. I then go on to explore the integration of violence into the accumulation process, not only as practice and commodity, but also as image. The aesthetic dimension of its violence is crucial to the reproduction of the narco-capitalist order, and points to its irreducibility to a mere political or economic logic. Instead, I suggest that it must be considered as a cultural form.

Andrés Saenz De Sicilia is a teaching fellow in Philosophical Studies at Newcastle University and a visiting researcher at the University of Amsterdam’s School for Cultural Analysis (ASCA). He obtained his PhD from the Centre for Research in Modern European Philosophy (CRMEP) at Kingston University in 2016 and has previously been a research fellow at the National Autonomous University of Mexico (UNAM) in Mexico City, as well as teaching at the University of Roehampton, Central Saint Martins and University College London (UCL). He has published in journals such as Language Sciences and Radical Philosophy as well as the Sage Handbook of Critical Theory, and is currently completing a book on the concept of ‘subsumption’ in Kant, Hegel and Marx.

ASCA PhD SUPERVISION WORKSHOP

Organized by Esther Peeren and Jaap Kooijman, BG2, room 0.02, 24 April, 12:00-14:00 hrs.

ASCA invites all current and prospective PhD supervisors to a workshop on PhD supervision, organized by Esther Peeren and Jaap Kooijman. We will address how to become involved in PhD supervision, discuss common problems and share best practices. Specific issues that will be addressed include how to respond to requests for PhD supervision; how to effectively organize co-supervision; the different challenges of supervising funded versus non-funded PhD candidates and individual PhD candidates versus...
PhD candidates in a large research project; how to prepare PhD candidates for the (academic) job market; and how to support PhD candidates struggling with illness or mental health problems. If you would like to attend the workshop, please send an email toasca-fgw@uva.nl.

ASCA PHD SKILLS SEMINAR
The Academic Job Market and Publishing
Organized by Esther Peeren and Jaap Kooijman, Universiteitstheater, room 1.01A, 2 May, 16:00-18:00 hrs.
Where should (and shouldn’t) I publish my research?
How long does it take for a publication to come out?
Where should (and shouldn’t) I publish my research?
How do I write a book proposal? How do I get an academic job or postdoc position in the Netherlands or abroad? What other careers are open to me with a PhD? The annual ASCA PhD skills seminar, organized by Esther Peeren and Jaap Kooijman, and featuring two ASCA alumni who will share their experiences on the job market, is designed to supplement the training offered by the Graduate School of Humanities by providing answers to these questions and more, specifically tailored to ASCA PhD candidates. To register, send an email to asca-fgw@uva.nl.

AGAINST THE GRAIN: THE ETHICS, POETICS AND POLITICS OF CONTRARIAN SPEECH
Dates: The event will commence in the late afternoon of 5 June and end by early afternoon on 7 June. A collaboration of ‘Contemporary Poetry and Politics’ (FFI2016-77584-P), The Amsterdam School for Cultural Analysis, The Amsterdam Center for Globalization Studies, and the Netherlands Institute for Cultural Analysis. Organizers: Cornelia Gräbner (Lancaster University), Joost de Bloois (University of Amsterdam).
Contrarianism gains momentum whenever a hegemony consolidates itself to such an extent that there is no longer space for other interpretations of alternatives. The aims and the character of contrarian movements show themselves through the interplay of ethics, politics and poetics in concrete examples of contrarian speech and contrarian practices. With the symposium ‘Against the Grain: The Ethics, Poetics and Politics of Contrarian Speech’ we open up a space for the analytical exploration of this interplay, and for a sharing of practices that oppose both the status quo of corporatism and neo-liberalization, and the contrarian movements appropriating ‘free speech’ from the populist right, the alt-right, and neo-fascism.
Contrarianism can be a form of expression; in the face of a stifling hegemony, its poetics can nurture desires and open up new horizons. Contrarian practice can take many forms, among them opposition, resistance, dissent, non-cooperation, contestation, subversion, or sabotage. It can be practiced from within a system, from its margins, or from an outsider position. Today, contrarianism is also weaponized as a rhetorical strategy by political movements that seek to consolidate or radicalize existing power structures (be it regarding class, gender or race), or obfuscate their ruthless pursuit of their economic interests. The contrarian defiance of supposed ‘political correctness’ and the left-liberal ‘elite’ in no small measure has contributed to the success of such movements. This symposium, a collaboration between the research project ‘Contemporary Poetry and Politics’ (FFI2016-77584-P) and the University of Amsterdam, approaches contrarian speech by bringing together the poetic and the analytical, ethics and politics. We specifically (but not exclusively) invite attention to the interplay of poetic and political sensibilities with discourses and practices of contrarian speech in the discussion of five thematic areas:
- Dissent, Disobedience and Free Speech: We invite contributions that explore the notion of ‘free speech’ in contexts where free speech is turned into a means of pacification, or where it is weaponized against minorities or by economic elites against imagined cultural elites. What does ‘contrarian speech’ mean in such contexts, how might its boundaries be defined and set?
- Austerity and Precarity: In the wake of the 2008 economic crisis and the subsequent ‘austerity’ measures that have been rolled out all over Europe, class differences and socio-economic precarity have increased substantially. Tremendous social suffering has been inflicted, and structural violence against vulnerable populations has been escalated, and the TINA (There Is No Alternative) ideology has strangled the political imagination. The emergence of movements such as Occupy, the Indignados or Nuit Debout indicates increasing resistance to neoliberal TINA (There Is No Alternative) ideology. We invite explorations of social justice and opposition to class privilege, contrarianism and right-wing populism, and even the alt-right and extreme right.
- Crisis: Hand-in-hand with the creation and perpetuation of social and political crisis comes the resurgence of discourses of security which appropriate and manipulate fear. We invite critical analyses of such discourses, and the role of contrarian speech in opposing these, whereby the analyses account for the consequences of social injustice, legal and political surveillance, and precarization.
- Ecocriticism and Infrastructure: We invite engagements with the ideologies of progress and modernity, with the practice of corporate power and the ideology of corporatism, with the ways in which infrastructures embed habituation and complacency into everyday life and perception, and with the
expressions, practices and ecocritical approaches that go contrarian to it.

- Creative Criticism: This practice of knowledge and of writing goes contrarian to the ever more stringent, restrictive, constraining, disciplinarian and secretly ideological practices of academic writing that are being imposed on academics. Creative criticism gets to know its opponent progressively and, while opposing and subverting them, creates ‘Other’ writing practices that subvert the binary of creativity and criticism and create space for dissident knowledges.

- Anti-Fascism, the Alt-Right, and Right-Wing Populism: Anti-fascist movements and anti-fascist artists and cultural organizers have always had to go against two opponents at the same time: the right-wing, populist and/or fascist movements and individuals that go contrarian to the status quo, and to a status quo that is often marked by social injustice, that is usually hostile to anti-fascists and often, tolerant of fascist and right-wing populist movements. We invite explorations of such doubly contrarian practices and explorations, as well as of the ways in which fascist movements, the Alt-Right and right-wing populism pose as contrarian to the status quo.

More details: www.asca.uva.nl

To submit a proposal please send a title, an abstract of 250 words and a short biography of 100 words by 15 April to dinolipoe@gmail.com.

RACIAL ORDERS, RACIST BORDERS

Call for Papers: Sixth Annual ACGS Conference, 17-18 October 2019, University of Amsterdam.

Around the world, racist discourses, attitudes, and practices have moved from the fringes into the mainstream, putting core democratic values under pressure. Familiar racial orders have resurfaced and reinforced racist borders, both metaphorical and material. The sixth annual conference of the Amsterdam Centre for Globalisation Studies (ACGS) invites papers that examine how forms, discourses and practices of racism have materialized in various institutional contexts.

Keynote speakers:

Gargi Bhattacharyya (University of East London, UK) is a Professor of Sociology at the UEL’s Centre for Migration, Refugees and Belonging and the author, most recently, of Rethinking Racial Capitalism: Questions of Reproduction and Survival (2018).

Barnor Hesse (Northwestern University, Evanston, USA) is an Associate Professor of African American Studies, Political Science and Sociology and the co-editor, most recently, of After #Ferguson, After #Baltimore: The Challenge of Black Death and Black Life for Black Political Thought (2017, with Juliet Hooker).

David Lloyd (University of California, Riverside, USA) is Distinguished Professor of English and the author, most recently, of Under Representation: The Racial Regime of Aesthetics (2018).

Organized in cooperation with the collaborative research centre Dynamics of Security at the Universities of Giessen and Marburg, Germany, the conference’s main conceptual focus is on the institutional dimensions of racism. How and by whom has racism been ‘mainstreamed’ in different countries and regions around the globe? What kinds of discourses, techniques, strategies and tactics have been mobilized to mainstream racism? And how does this take shape in diverse institutional settings, including politics, education, international institutions, the media, cultural foundations, the police, and the legal system? In the wake of unrestrained, state-led xenophobia and populist nationalism, the function of race as a building block of culture, education, finance, nationalism and democracy can no longer be dissolved into ethnicity, nationalism and religion. Thus, the function of race cannot be hidden behind modernity, the Enlightenment, multiculturalism or civilization, deferred to the histories of ‘other’ places and ‘other’ peoples, or relegated to a past that was ostensibly erased with the end of the Holocaust and the birth of modern institutions such as the European Union and the United Nations. We need to employ the full range of research tools and approaches to take stock of how race and racism have continued to underscore state histories and institutions, as well as everyday practices, habits, gestures, affects, languages, aesthetics and representations alike.

Avenues of inquiry may include, but are not limited to:

- Histories of institutional racism
- Racism and populist governance
- Intersectional perspectives on race and racism
- Intersections between different practices of racism
- Whiteness
- Racism and #metoo
- Racism and social media
- Race, immigration and refugee flows
- Race (and) wars
- Borders and bodies
- Race, racism and the digital
- Race and technology
- Legalizing race and racism
- Teaching race and racism
- Race, policing and profiling
- Globalization and neoliberalism
- Nationalism and the nation-state
- Race and popular media
- Fake news and the crisis of journalism
- Multiculturalism and cosmopolitanism
- Colonial legacies, decolonization and neo-imperialism
- Aesthetics of race and racism
- Race and cultural institutions
- The politics of colour-blindness

Contributions from across the social and political sciences and the humanities are welcome. Please submit an abstract (max. 250-300 words) and a short
bio (max. 100 words) by 15 May 2019 to acgs-fgw@uva.nl. Submissions for pre-constituted panels with a maximum of four papers are also welcome. Organisers: Jeroen de Kloet, Amade M’charek, Thomas Poell (University of Amsterdam), Regina Kreide, Huub van Baar (Justus-Liebig University Giessen, Germany), Anikó Imre (University of Southern California, USA), Dušan Bjelić (University of Southern Maine, USA).

**ADONORO AND THE MEDIA**

*International Conference, University of Arts and Design, Karlsruhe (HfG), 13-14 December 2019. In collaboration with the Centre for Arts and Media (ZKM) and the Institute for the Humanities, Simon Fraser University, Vancouver.*

In media theoretical terms, Theodor W. Adorno is one of the most ambivalent figures in the 20th century. In famous interviews and lectures, broadcasted to a wider public, Adorno discussed the fate of the public sphere and the autonomous individual under conditions of industrialized media production and what he and Horkheimer called the ‘Culture Industry’. Since the 1940s, the ‘Culture industry’ was the key term to characterize the ways in which the logics of the market inscribed itself into the structure of mediated cultural consumption, indeed, into the very production and formation of subjectivity itself. Around this this term crystalized one of the most unsparring interpretations of modern media so far. At the same time, Adorno, who consistently emphasized the concept of mediation, was also appropriately one of the most mediatized intellectuals of his time. However relentlessly “negative” his analysis, Adorno made critical use of the world of media, of radio and television too. With contemporaries like Walter Benjamin and Bertolt Brecht, Adorno also belonged to a wider tradition of modernist writers and theorists who grew up with highly politicized and often optimistic prognoses of modern media (radio, television and especially film), which he knew to utilize and theorize for emancipatory project of Critical Theory or what he called in a radio interview “Education for Autonomy,” by which he meant a pedagogy devoted to both “contradiction and resistance.”. Some of the most influential writing on public media that were to follow in the following decades (from Hans Magnus Enzensberger to Alexander Kluge) were deeply inspired by Adorno’s double approach. In our contemporary debates, the at times apocalyptic tone of Adorno’s critical theory has again become influential. Today with the proliferation of “fake news,” big data, social media and digital populism, Adorno’s critical theory might again serve as a critical reference for a philosophically-informed sociologically-grounded critique of media.

On the occasion of the 50th anniversary of Adorno’s death, the conference will focus on these three issues: on Adorno’s own ambivalence concerning the dangers and potentials of modern media, on the aftermath of his theory in media theoretical approaches of the following decades, and on the relevance of Adorno’s critical theory in the contemporary critique of digital culture.

Abstracts (max. 400 words) and a short CV can be sent to medienadorno@gmail.com before 31 May. Confirmed speakers:

- Josef Früchtl (Universiteit van Amsterdam)
- Christian Fuchs (University of Westminster)
- Samir Gandesha (Simon Fraser University Vancouver)
- Angela Kepler (Universität Mannheim)
- Christiane Voss (Bauhaus Universität Weimar)

**JHI DIGITAL HUMANITIES POSTDOCTORAL FELLOWSHIP**

*Applications will be accepted starting on 15 March 2019. Deadline for applications: 15 April 2019. https://humanities.utoronto.ca/funding/23029*

The Jackman Humanities Institute (JHI) at the University of Toronto, with support from the Council of Library and Information Resources (CLIR) offers a twelve-month Postdoctoral Fellowship in Digital Humanities with a focus on digital cultures and computational approaches to humanities research. The JHI DH Postdoctoral Fellow will have an established track record in their own discipline and/or the digital humanities. They will pursue their own research while at UofT, while working to foster the JHI’s DH Network at UofT. They will receive training, research, and networking opportunities through CLIR.

Annual Theme, 2019-2020: Strange Weather How might the humanities contribute to the critical discourse on energy and climate? The energy crisis is no longer simply about limited supplies but now concerns the very nature and place of energy in human life and society. Strange weather as symptom of changing climate destabilizes our trust in and certainty of our home (i.e. our planet) and provokes fantasies of control and of chaos. How can we help frame questions of environmental degradation, scientific knowledge and its popularization, especially in their relation to social equity, and societal futures?

Applicants must have completed their doctorate within five years of the beginning of the fellowship on 1 July 2019. Applicants who will defend their thesis before the end of May 2019 are eligible, but a letter from their supervisor or Chair may be requested. Any award will be conditional on a successful defence.

Applicants who received their Ph.D. prior to 1 July 2014 are ineligible. Applicants who are graduates of doctoral programs at the University of Toronto are eligible. All applications must be made online at www.humanities.utoronto.ca by 15 April 2019 at 11:59 p.m. (EDT). Faxed, emailed, and paper applications will not be considered. About the fellowship: contact Professor Elspeth Brown at elspeth.brown@utoronto.ca or Professor Alexandra Gillespie at alexandra.gillespie@utoronto.ca.