ASCA Borrel

All ASCA Members and Friends are cordially invited to the ASCA Borrel on 6 June from 18:00-20:00 hrs. at the usual place: space F101 in the Bushuis. During the borrel the 2019 ASCA Awards will be announced!

ASCA25: SAVE THE DATE!

This year, ASCA is celebrating its 25th birthday. To mark this momentous occasion, we are planning an ASCA summit on Friday 27 September (which is also the day of ASCA Director Esther Peeren’s inaugural lecture). The summit, which will last from 9:30 until 15:00, including lunch, will feature three panel discussions about developments that are key to ASCA’s future: 1) broad interdisciplinarity (the need for our research to cross disciplinary borders not just within the humanities, but more broadly); 2) social relevance (the need for ASCA to reach wider, more diverse audiences); 3) artistic research (ASCA’s role in expanding opportunities for artistic research). In the evening there will be a big party. Save the date!

DISSERTATION DEFENCE: THIJS WITTY

E_lazy and measure. Apprenticeships in Genre

Supervisors: Mireille Rosello; and Marie Aude Louis Baronian. Agnietenkapel, 28 June 2019, 12.00 hrs.

The essay is a ubiquitous genre with a long and varied history. It is also notoriously difficult to categorise: literary taxonomists often define the essay as indefinable, and many theoretical studies similarly emphasise its remarkable formal openness. In this dissertation, I argue that the essay can be more helpfully understood as a writerly practice that continuously revises the impressions and judgements of human experience, and that precisely because it complicates notions of genre, combines art and science, and mixes stylistic and rhetorical techniques, becomes the most precise form for situations in which one cannot really work precisely.

The formula leads to my project’s main hypothesis: the essay has a remarkable ability to create its own principles and conditions of measure. By bringing together various literary and audio-visual essayists, including writer Roland Barthes and filmmaker Hito Steyerl, I have investigated how ‘weighing in the absence of clear measure’ can be negotiated with and through the essay form.

DISSERTATION DEFENCE: SIMONE KALKMAN

Worlding Rio de Janeiro’s favelas: relations and representations of socio-spatial inequality in visual art

Supervisors: Christoph Lindner, Kees Koonings; and Carolyn Birdsall, Agnietenkapel, 4 July 2019, 12.00 hrs.

This thesis examines the representation of Rio de Janeiro’s favelas in modern and contemporary visual art, as well as the social contexts in which these art practices are produced, disseminated and received in Rio de Janeiro and abroad. This process is described as the “worlding” of Rio de Janeiro’s favelas, focusing on the frameworks of thought and the aesthetic repertoires through which favelas have been depicted by visual artists since the early twentieth century, and highlighting the national and international reception of these works. In addition, links with other representational contexts in which favela imaginaries reach global audiences (e.g. film, tourism, and academia) are explored. The thesis shows that artistic
representations often shift between resisting and reinforcing local and global inequalities when traveling across different spatial and temporal contexts. Building on this, I argue that ethical and epistemological questions should be fundamentally intertwined when considering the representation of favelas in artistic practices.

MIKKI STELDER AWARDED MARIE CURIE

Mikki Stelder has been awarded a Marie Curie Global Fellowship for the project Maritime Imagination: A Cultural Oceanography of The Netherlands. Mikki will develop a multi-era and interdisciplinary approach to the study of maritime worlds, imaginations and entanglements of Dutch empire and colonialism and their contemporary articulations and repercussions. Applying an oceanic perspective, her aim will be to show how a maritime frame – rather than a land-based frame – engenders new ways of theorizing the formation of Dutch empire and colonialism and their intersecting socio-political, legal, cultural, environmental and economic discourses in a global context. For the first two years of the project, Mikki will venture to the University of British Columbia (Vancouver) and work under the auspices of Professor Renisa Mawani at the Department of Sociology and the Social Justice Institute. For the last year, she will return to ASCA to complete the project and organize an exhibition and symposium called Thinking with Oceans Today.

NEW PHD CANDIDATES

Elena Sarno, Playful Filmmaking: Ludic Practices in Cinema | Supervisors: Patricia Pisters, Toni Pape

My research is an exploration of forms of free play in contemporary filmmaking. The first part focusses on what can be identified as play or playful in cinematic storytelling. The analysis of specific philosophical and anthropological thought about play, is utilised to delineate the ludic perspective to be used as a lens for film analysis. The forms of free play identified and analysed in works of cinema are narratively autotelic, wasteful or useless, and joyful. The hypotheses is formed that ludic films are rule bending in respect to the canons and conventions of cinematic narrative and that playfulness in cinema generates a specific form of poiesis which is deeply and joyfully interconnective. In other words the filmmakers that operate ludic disruptions within their stories, open up spaces of poetic connection, or playgrounds, and therefore extend an invitation to the viewers to participate as playmates.

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

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

Fan Yang, Chinese women’s cinema in mainland China in the 21st century | Supervisor: Misha Kavka

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

Avery Gosfield, Fare Musica Antica (Ebraica) reinventing a usable past | Supervisors: Julia Kursell, Irene Zwiep, Barbara Titus

Very little Jewish music in notation from before 1620 has come down to us. Next to this, however, a kind of “shadow repertoire” exists – the hundreds of poems by Jewish authors that we know were sung (at least upon occasion) that have survived in text-only form. My proposal is for a research project centred on Jewish poems from Italian sources, and their relation to extant repertoire: both notated music from Early Modern ‘Gentile’ sources and orally-transmitted song. The goal would be two-fold: an edition, and a series of performances based on the research. The whole would necessarily be complimented by a discussion of the close intertwining of research and creative expression, and its role in Early Music itself, especially when working with the data-poor repertoires typical of populations living outside of the mainstream, including the moral questions involved, especially considering the questions of authenticity or reception by the modern public.
Vincent Seminck, *Friendship and enmity in Nietzsche and Schmitt* | Supervisors: Josef Frücht, Marc de Wilde

Recently the political theorist, Chantal Mouffe, has reintroduced the question of friendship and enmity into the political-philosophical debate. As an alternative to the liberal models of the political, she defends an agonal model. While the liberal models try to resolve the struggle between radical enemies, the agonal model tries to transform it into a struggle between legitimate adversaries. Mouffe takes her inspiration from the controversial jurist and political thinker, Carl Schmitt, who claimed that the basis of ‘the political’ is formed by the distinction between friend and enemy. Other than Mouffe, however, Schmitt never asserted that the political opposition between enemies could be transformed into an agonal opposition between adversaries. On the contrary, in the 1933 edition of Der Begriff des Politischen he states that there exists a ‘great metaphysical opposition’ between political and agonal thought, the latter of which is associated with Friedrich Nietzsche’s concept of the agon. This raises doubts as to the tenability of Mouffe’s transformative interpretation of Schmitt. If we take Schmitt at his word, the transformation of political struggle into agonal struggle becomes, to say the least, problematic. On the basis of both a philosophical-historical reconstruction and a systematic analysis of Schmitt ideas of friendship and enmity, it can be shown that according to Schmitt the enemy cannot be transformed into an adversary. Although Mouffe makes it clear that her agonism is different from the sort of agonism that Nietzsche represents, her agonism is in fact much closer to Nietzsche’s than to Schmitt’s thought.

Carla Botha, *Pre-and post-apartheid creative writing: An exploration of selective Afrikaans poetry during a revolutionary period of turmoil* | Supervisor: Margriet van der Waal

For my research project, I intend to study and focus on Afrikaans poetry and translated works of poetry of both Afrikaans male and female poets between 1960 – 2010, pre- and post-apartheid, which will enable me to analyse how this period influences the creative framework and context of poetry within South Africa. Also, how these works actively engage with the milieu in which it finds itself and how they contribute in a meaningful way to our understanding of what the pre- and post-Apartheid era actually means. This study will allow me to focus on how the landscape of poetry as well as the evolution of poetry shifted within South Africa over a period of fifty years. It will also permit me to assess whether history influences art and whether there is any connection.

Koert Damveld, *Music, Musicians and the War of the Spanish Succession* | Supervisor: Julia Kursell

This research will study the effect of war on music in early eighteenth-century Europe. The War of the Spanish Succession involved the major part of the Continent and the British Isles, and this project aims to map the geographical movement of regimes in Europe in order to find out how this affected musical cultures that either moved with the rulers, or were suppressed by them. This project begins with the assumption that warfare created both threats and opportunities for musicians working in the retinue of battling emperors, kings, dukes and princes. Through an investigation into courts and music chapels of that time it is intended to establish to what extent the music of the eighteenth century was shaped by this war.

Suzanne Biewinga, *Values in Old Age, in Search of a New semantic Space* | Supervisor: Rene Boomkens

Large-scale longevity is a new phenomenon in human history. This demands renewed philosophical reflections on the values of old age. In these reflections many cultural, social-economic, technological and philosophical issues are intertwined. Dominant discourses and cultural narratives obscure the value of old age as it is or could be experienced by elderly people under 21st century conditions. My research combines relevant insights in different philosophical disciplines and the outcome of dialogue and reflection by elderly people on aging in ‘philosophical workshops’. Drawing from philosophical literature studies and reflection in the philosophical workshops my goal is to produce linguistic components of a new semantic space that articulates values of later life.


This research examines the exploration of virtual realities in the Virtual Reality Head-Mounted-Display (VR-HMD) as a way of studying the cognitive process of patients with schizophrenia. By taking a medical humanities approach, this research will, on the one hand, investigate the construction of reality and experience of subjectivity for schizophrenic patients in a virtual environment. On the other hand, this research shall examine how these experiences of such a reality and subjectivity by schizophrenic patients invite us to reassess the conception of the pathological in contemporary Western societies. By examining how the concept of the pathological is structured in Western urban screen cultures, this research will also investigate how the construction and experience of reality of schizophrenic patients can help to understand and re-evaluate what is considered as the normal nowadays.
The analytical exploration of this interplay, and for a
Politics of Contrarian Speech’ we open up a space for
contrarian speech and contrarian practices. With the
ethics, politics and poetics in concrete examples of
movements show themselves through the interplay of
alternatives. The aims and the character of contrarian
there is no longer space for the possibility of
hegemony consolidates itself to such an extent that
Contrarianism gains momentum whenever a
ASCA, ACGS, and NICA.

‘Contemporary Poetry and Politics’ (FFI2016-77584-P),
June and end by early afternoon of 7 June. A collaboration of
workshop we prefer to critically assess the concept of
affect in its many uses and give it back its critical edge.
To do that, we must return to the originators and
disseminators of the concept and see what motivated
them to propose it. We will also propose a model that
en/events/events/2019/05/how-to-do-things-with-affect.html
In the last ten years affect has become an indispensable
concept for cultural analysis. But this has also had its
repercussions. Taking part in a roundtable discussion
on the interaction between art and architecture in
October 2012, American art historian Hal Foster made
the following devastating remark: “When I hear the
word affect I reach for my Taser. An unfair reflex, I
know, but affect seems to me a prime medium of
ideology today—an implanted emotionality that is
worse—because more effective—than false
consciousness” (Rose 208). His assessment draws
attention not only to the so-called ‘affective turn’ that
has taken place, but also more importantly to the
overuse and exhaustion of the term that has emerged in
its wake. For when concepts become fashionable,
they usually lose their meaning, impact and
operationality. And although they may be used as
buzzwords to promote the right discourse, from a
conceptual point of view they lose their power. Instead
of accepting this depletion of the term, in this
workshop we prefer to critically assess the concept of
affect in its many uses and give it back its critical edge.

Architecture at Times of War
The Politics and Ethics of Destruction, Witnessing and Rebuilding
ASCA/NICA workshop to accompany Marwa Al-Sabouni’s
lecture “From a Model of Peace to a Model of Conflict: The
Effect of Architectural Modernization on the Syrian Urban and Social Make-up.” 11 June, 13:00-15:00, OMHP C2.17
(Oudemanhuispoort 4-6, Amsterdam), 1 ECTS
To accompany Marwa Al-Sabouni’s lecture “From a
Model of Peace to a Model of Conflict: The Effect of Architectural Modernization on the Syrian Urban and Social Make-up” (11 June, 16:00-18:00, University
Theater, Nieuwe Doelenstraat 16), ASCA and NICA
are organizing a seminar focusing on Architecture at
Times of War, in which we will read parts of
Al-Sabouni’s book The Battle of Home: Memoir of a Syrian
Architect and contextualize it by connecting it to other
work focused on the role of architecture before, during
and after conflict situations by Judith Naef and Eyal
Weizman. We will discuss the politics, aesthetics and
effects of construction, destruction and rebuilding (how
does architecture forge community but also
antagonism between communities? what buildings
tend to be targeted for destruction and/or conservation
at times of war? and what considerations and interests
govern the rebuilding process?), as well as the role of
(destroyed) buildings and infrastructure as witnesses
to atrocities, as teased out by the practice of forensic
architecture.

Against the Grain
Symposium organized by Cornelia Gräbner and Joost de
Bloois, at the University of Amsterdam, 5-7 June 2019.
Keynote speakers: Sarah Clancy, Jim Hicks, Frank Keizer.
Dates: The event will commence in the late afternoon of 5
June and end by early afternoon of 7 June. A collaboration of
‘Contemporary Poetry and Politics’ (FFI2016-77584-P),
ASCA, ACGS, and NICA.
Contrarianism gains momentum whenever a
hegemony consolidates itself to such an extent that
there is no longer space for the possibility 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 mode of getting to know the
opponent from a committed position or perspective
and, through this analytical practice, can produce
dissident knowledges. 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.


FROM A MODEL OF PEACE TO A MODEL OF CONFLICT

The Effect of Architectural Modernization on the Syrian Urban and Social Make-up

Public Lecture by Marwa Al-Sabouni, architect, author and 2018 Prince Claus Laureate | 11 June 2019, University Theater, Nieuwe Doelenstraat 16, 16:00-17:30, followed by drinks

From a land called the “Cradle of Civilizations” to one that is now described as “apocalyptic” and “one of the most dangerous places on Earth”, Syria may have no more critical moment than the current crisis to reflect on what is taking it down this terrifyingly dark path. We resort to history in order to decipher the mysteries of the present, and there is no more honest and direct object that tells the narratives not only of the winners, the wealthy and the powerful, but also of those who were brushed aside, cut apart and walked over. In her book *The Battle for Home*, Marwa Al-Sabouni argues that reversing the process which led to the loss of home and the loss of urban fabric is the foundation of reclaiming these as essential elements of recovery after war and destruction. In this talk she examines four areas of transformation where modern urban planning and architecture have left their marks on the Levantine city, to give a clearer understanding of the role of architecture in conflict and peace and how this could be used in the act of rebuilding.

Organizers: ASCA, NICA & Prince Claus Fund – registration (free):
Eventbrite: [https://www.eventbrite.co.uk/e/marwa-al-sabouni-public-lecture-tickets-61984023884](https://www.eventbrite.co.uk/e/marwa-al-sabouni-public-lecture-tickets-61984023884)

SAD BY DESIGN

On Platform Nihilism — Book Presentation by Geert Lovink (Institute of Network Cultures)

Organized by the Digital Emotions research group (ASCA) | University Library, Potgieterzaal, Amsterdam | Contact: j.kemper@uva.nl (no registration required), 17 June 2019, 15:00

On Monday the 17th of June (15:00), ASCA’s Digital Emotions research group organizes a book presentation by renowned media theorist Geert Lovink. Please find a description of the book he will be presenting, ‘Sad By Design: On Platform Nihilism,’ below:

Melancholy has always been with us. Nowadays, though, it’s a design problem—its highs and lows coded into the social media platforms on which we spend so much of our lives. We click, we scroll; we swipe, we like. And after it all, we wonder where the time went, and what, other than a flat and empty feeling, we got for it.

Sad by Design offers a critical analysis of our social media environment and what it’s doing to us. Geert Lovink analyses the problems of toxic viral memes, online addiction, and the lure of fake news. He shows how attempts to design sites to solve these problems have, in their studied efforts to be apolitical, been unable to generate either a serious critique or legitimate alternatives. But there is an answer: Lovink calls for us to acknowledge the engineered intimacy of these sites—because boredom, he argues, is the first stage of overcoming “platform nihilism,” which can free us to organize to stop the data harvesting industries that run them.

Geert Lovink is the director of the Institute of Network Cultures and a professor of Media Theory at the European Graduate School. His publications include *Networks Without a Cause: A Critique of Social Media* (2012), *Zero Comments: Blogging and Critical Internet Culture* (2007), and *Social Media Abyss: Critical Internet Cultures and the Force of Negation* (2016).

THE NON-CHOICE OF VULNERABILITY: APHASIA AND THE STUDIO

Screening and artist talk by Jason Hendrik Hansma ASCA research group Moving Images: Preservation, Curation, Exhibition. Friday, 21 June 2019, 14:30-17:00 hrs.

EYE Collection Centre (Asterweg 26, Amsterdam-Noord), Cinema 5

In the last meeting of the Moving Images: Preservation, Curation, Exhibition research group for 2018-19, artist Jason Hendrik Hansma will do an artist talk and screening, featuring among others fragments from his recent short film Umbra (2018), shot at the EYE Collection Centre (where the session will take
and Paris.

Rotterdam. He lives and works between Rotterdam and London as an experimental exhibition platform in the port of Rotterdam. He is the co-director of Shimmer Rotterdam, an international research platform located at the Koninklijke Academie van Beeldende Kunsten Den Haag. He teaches at the Gerrit Rietveld Academie and the Royal College of Art, London.

His work is included in Videotage and Artbasel Hong Kong, among others. Hansma occasionally teaches at the Gerrit Rietveld Academie and the Koninklijke Academie van Beeldende Kunsten Den Haag. He is the co-director of Shimmer Rotterdam, an experimental exhibition platform in the port of Rotterdam. He lives and works between Rotterdam and Paris.

ARTISTIC RESEARCH AT SOUTH DAKOTA

RMA Artistic Research (Arts and Culture):

Graduation Show and Research Presentations
June 21 (opening): 17:00 – 21:00 | June 22 and 23 (public programme): 12:00 – 18:00 | Nieuw Dakota, Ms. van Riemsdijkweg 41b. Supported by Gerrit Rietveld Academie and Stichting Toekenning.

In addition to the written report of the research activities independently conducted by the students of the RMA Artistic Research, a Final Show and Public Programme will be organised to present research methods and artistic practices at the Nieuw Dakota from the 21st until the 23rd of June. The works that will be shown have been created on the basis of different research projects and aim to reflect on the relationship between the theory and practice associated with it. How to conduct a research project and present results within the confines of an art institution?

The exhibition and public programme will not only play an important role in the graduation period of the students as means of assessment, but will provide a unique opportunity to share individual research practices with a larger audience. This way, different ways of knowledge production based on the combination of transdisciplinary scholarly thinking and material practices can be shared and discussed with other students, professors, PhD candidates, artists, family, friends and daily visitors of New Dakota. Exciting is the fact that this year’s students have different backgrounds, ranging from established artists to recent Bachelor graduates, from Dutch to international students, from musical researchers to visual artists.

The Research Master’s programme Artistic Research occupies a unique position in the Netherlands, providing an alternative to the at times artificial opposition between professional arts training and academic programmes for the study of the arts in the Netherlands. It seeks to form a bridge between the arts and standard scholarly research by offering insight into and training in new forms of research. These new forms provide an alternative to existing approaches, stressing applied, practical research as opposed to fundamental, theoretical research.

Participating students:
Ester Eva Damen (filmmaker and visual artist)
Jesse Brinkerhof (visual artist)
Anouk Hoogendoorn (writer and visual artist)
Sabrina Huth (dancer)
Andrea Knezović (visual artist)
António Mesquita Cartaxo (musical researcher)
Christine van Royen (visual artist)
Hanna Steenbergen-Cockerton (visual artist)
Sara-Lot van Uum (visual artist)
Curator: Suzanne Sanders
Project coordinators: Jeroen Boomgaard and Paula Albuquerque

FRICCTIONS AND FRIENDSHIPS

Cultural encounters in the nineteenth-century


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

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

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


**EMBODIED LISTENING CAPOEIRA WORKSHOP**

*With Juan Diego Díaz (University of California, Davis)*

Thursday, 27 June 2019, 16:00-18:00 hrs. Venue: University Theatre (Nieuwe Doelenstraat 16) – Theaterzaal

Capoeira is a Brazilian art combining, among others, instrumental music, song, dance, martial arts, ritual, and theatre, developed by enslaved Africans in the sixteenth century.

The workshop is accessible to all – no prior experience with music, dance or martial arts is required. The workshop will include physical movement (learning ginga, the basic step of capoeira, plus one attack and one defense), rhythm (clapping the basic pattern and singing some of the berimbau variations), and song (learning the refrain of a couple of songs). Participants will learn how to correlate these three aspects of capoeira through exercises as a group and by couples. These moves and movements will be emphatically connected with “intellectual” exchanges with the participants, raising questions about the aural knowing, learning and experiencing of this practice.

Juan Diego Díaz is an ethnomusicologist with a geographic research interest in Africa and its diaspora, particularly Brazil and West Africa. He is interested in how African diasporic musics circulate and transform across the Atlantic and how they serve individuals and communities in identity formation. This research has produced a book called *Tabom Voices: A History of the Ghanaian Afro-Brazilian Community in Their Own Words* (2016) and the documentary film Tabom in Bahia (2017), documenting the visit of a Ghanaian master drummer to Bahia, Brazil. He uses a variety of approaches including close musical analysis, timeline theory, groove analysis, phenomenology of the body, and discourse analysis. He is also a long-term Capoeira Angola practitioner and has led capoeira and samba ensembles.

(UN)TIMELY CRISSES IN EUROPE AND BEYOND

**Chronotopes and Critique**

ASCA/OSL International workshop Amsterdam, 17 & 18 October 2019, Organizers: Maria Boelewi (Leiden University and University of Amsterdam), Jeff Diamanti (University of Amsterdam), Natasha Lemos-Dekker (University of Amsterdam), Kasia Mika (University of Amsterdam), Ksenia Robbe (currently: Leiden University; from August 2019: University of Groningen)

This 2-day workshop will probe contemporary crisis-scapes in order to explore the ways ‘crisis narratives’ structure experiences and representations of time and space, i.e., the ways ‘crisis’ as a framework, concept, rhetoric, affective or discursive structure forms or taps into specific chronotopes.

Historically, the term ‘crisis’ has denoted choice, decision, judgment or critique; it can signal a turning point but also a perpetual state without prospect of resolution. Discursive uses and experiences of ‘crisis’ may involve a sense of disconnection and disorientation, collapsing linear temporality. Crisis can also function as an immobilizing framework for regions deemed to be in chronic crisis. ‘Crisis’ in Europe and elsewhere today often becomes an instrument of rule in neoliberal governmentality, legitimizing ‘states of emergency’ that limit people’s rights and access to public space. Crisis-scapes, however, can also trigger a heightened awareness of the present and foster critical or creative practices that question received notions of the past, initiate different conceptions of history and futurity or form alternative communities and infrastructures.

By approaching crises as chronotopes—what Mikhail Bakhtin termed the enmeshing of temporal and spatial experience into a common condition of a given era—we seek to explore questions of crisis, time and space, as experienced, imagined and represented across a range of contexts, and particularly in Europe and its margins. Chronotopes of crisis partake in complex constellations of meanings, discourses, and affective structures that call for interdisciplinary engagement. The workshop will thus combine perspectives from...
literary and cultural studies with sociology, cultural anthropology, memory studies, migration studies, post- and de-colonial studies, and the energy and environmental humanities, to consider how recent and contemporary crises—economic, environmental, social, political, humanitarian—trigger memories of earlier historical narratives, traumas or practices of resistance, and how they foster or foreclose specific visions of the future.

We are also interested in the ways alternative narratives—what Janet Roitman has called “noncrisis” narratives (2013)—that sidestep ‘crisis rhetoric’ may form alternative chronotopes in the present. Through exploring crises as chronotopes, the workshop also aims to revisit the relation of “crisis” with its cognate, critique, in order to ask which narratives or practices could effectively address problematic mobilizations of ‘crisis’ today and shape other, more inclusive, chronotopic structures. To that end, emphasis will be laid on literary narrativizations of ‘crisis’ as a means of disrupting or reconfiguring the chronotopic structures involved in contemporary crisis-scapes.

The workshop will thus ‘think through’ how the study of crises as chronotopes can take shape across diverse disciplinary contexts and critical debates (e.g., in the context of debt and economic crises; in rethinking infrastructures and repair; in (re)tracing and conceptualizing memory-scapes emerging in crisis-situations); and how crisis figures or disfigures the ongoing question mark about the fate of critique in a post-critical world.

Confirmed Plenary Speakers:
- Rebecca Bryant (Utrecht University)
- Nick Nesbitt (Princeton University)
- Dimitris Papanikolaou (University of Oxford)
- Oxana Timofeeva (EU University in St. Petersburg)

Details: https://asca.uva.nl/shared/subsites/amsterdam-institute-for-humanities-research/en/events/events/2019/10/untimely-crises.html?origin=puxViXMRx4gLmJgCvCICkA

Please register by 20 September by sending your name and affiliation to OSL@rug.nl with the subject “Workshop (Un)Timely Crises”

OTHER EVENTS

THINKING LIKE A DATABASE

Digitizing and analysing data in the Humanities

Workshop jointly organised by LAB 1100 and Joep Leeressen and Christian Noack from the Amsterdam School for Regional, Transnational and European Studies (ARTES) on Thursday 4 July (morning and afternoon sessions) and Friday 5 July (morning session) in the Bushuis, Kloverniersburgwal 48, Amsterdam. Contact: c.t.noack@uva.nl

Scholars in the humanities work with many different kinds of materials and sources. We risk being overwhelmed with the available amount of information, and our organizational computer skills rarely go beyond organizing files in a hierarchy of folders and sub-folders. Working within large amounts of data (in digital form) requires a more systematic management and way of approach: that of a database.

The workshop “Thinking like a database” offers insights into the opportunities and challenges of digitally gathering and storing of information, and on modelling and structuring our materials and at a conceptual level. Using an online multimedia database (LAB 1100’s nodegoat technology, https://nodegoat.net/about), we discuss and try out the complexities of organizing and mangying your materials in structured datasets. This also allows you to create relational modes of analysis, mapping the geographic, social and temporal connections between your materials and data.

CIVIL RIGHTS ADVOCATE KIMBERLÉ CRENSHAW AT UVA

Dr. Kimberlé Crenshaw, Professor of Law at UCLA and Columbia Law School and Centennial Professor at the London School of Economics 2016-2018, will be speaking at a special event at the University of Amsterdam on Tuesday, 11 June from 15:00-17:00 at the Roetersseiland campus, building C, room C.103

Crenshaw is a leading authority in the area of Civil Rights, Black feminist legal theory, and race, racism and the law. The UvA Law School, together with the Chief Diversity Officer (CDO) Team are sponsoring the event.

Crenshaw will speak on her groundbreaking and globally influential work on intersectionality – a term she coined in the 1980s. It captures the ways in which multiple forms of discrimination compound in the lives of women at the intersections of systems of subordination. Following her address, Crenshaw will be interviewed by Dr. Lyn K.L. Tjon Soei Len, Chair of the Board of Bureau Clara Wichmann, Assistant Professor and Diversity Scholar at Ohio State University, and an affiliated legal scholar at the Amsterdam Law School. The interview will focus on the significance of intersectionality for feminist activism, legal thought, and efforts towards diversity, inclusion and equity. Questions from the audience will be welcome during the last half hour of the event.

Crenshaw’s TED talk can be found here: https://www.ted.com/speakers/kimberle_crenshaw

Her articles have appeared in the Harvard Law Review, National Black Law Journal, Stanford Law Review, and Southern California Law Review. She is the founding coordinator of the Critical Race Theory Workshop, and co-editor of the volume, Critical Race Theory: Key Documents That Shaped the Movement. Crenshaw has lectured widely on race matters, addressing audiences across the country as well as in Europe, India, Africa and South America.
Crenshaw has worked extensively on a variety of issues pertaining to gender and race in the domestic arena, including violence against women, structural racial inequality, and affirmative action. A specialist on race and gender equality, she has facilitated workshops for human rights activists in Brazil and in India, and for constitutional court judges in South Africa. Her groundbreaking work on “Intersectionality” has travelled globally and was influential in the drafting of the equality clause in the South African Constitution.

In 1996, Crenshaw co-founded the African American Policy Forum, a gender and racial justice legal think tank, which houses a variety of projects designed to deliver research-based strategies to better advance social inclusion. In 2011, Crenshaw founded the Center for Intersectionality & Social Policy Studies at Columbia Law School, which aims to foster critical examination of how social structures and related identity categories such as gender, race, and class interact on multiple levels, resulting in social inequality. She is a leading voice in calling for a gender-inclusive approach to racial justice interventions, having spearheaded the Why We Can’t Wait Campaign and co-authored Black Girls Matter: Pushed Out, Overpoliced and Underprotected, and Say Her Name: Resisting Police Brutality Against Black Women.

Registration: https://student.uva.nl/en/content/events/events/2019/06/civil-rights-advocate-kimberle-crenshaw-to-speak-at-the-uva.html

**MULTILINGUAL LOCALS AND SIGNIFICANT GEOGRAPHIES**

**New Approaches to World Literature**

21st Meeting of the Platform for Postcolonial Readings  
**Thursday, 27 June 2019, 10:30-17:00 hrs. | E0.09, Roeterslandcampus UvA, Roetersstraat 11, Amsterdam**

The interest scholars such as Pascale Casanova and David Damrosch took in world literature fifteen to twenty years ago has recently been criticized by, for instance, Michael Allan and Aamir Mufti as (too) generalizing and universalizing. These and other critics have started to think about location and multilingualism in order to bypass the globalizing tendencies of earlier scholarship. Already as a field world-literature tends to exclude non-Western traditions, canons and languages. Francesca Orsini proposes to speak of “multilingual locals” and “significant geographies” with the aim of pluralising our understanding of world literature and foregrounding the subjectivity and positionality of its actors. After all, many of the literary works that travel beyond their original contexts of production never become visible in a truly global way, but circulate in particular geographies and across specific languages.

In this meeting of the Platform for Postcolonial Readings, we take a cue from Orsini to consider the production of world literature from the perspective of multilingual locals and significant geographies. We interrogate how these new approaches problematize and reinvigorate the concept of world literature, and examine its applicability to postcolonial studies, globalisation studies, migration and minority studies, and other fields.

Our meeting starts with a keynote lecture by Prof. Francesca Orsini, whose expertise spans the literary history of South Asia, world literature and multilingualism with a focus on the Global South. Her lecture will be followed by a discussion of her ideas and by a joint close reading of essays by Orsini and other scholars. In the afternoon, we continue our exploration of world literature, multilingualism and spatiality by means of contributions on the meeting’s topic by (junior) researchers working in this field. We conclude our meeting with a joint on-the-spot analysis of a striking case study.

(Junior) Scholars interested in presenting their research on (aspects) of world literature and multilingualism (also beyond the field of literary studies) in the light of the concerns raised above are invited to contact Jesse van Amelsvoort (j.d.van.amelsvoort@rug.nl) or Liesbeth Minnaard (e.minnaard@hum.leidenuniv.nl) before 1 June 2019. A reader will be distributed in preparation of the seminar and on the day itself, foods and drinks will be provided.

The meeting is open to all researchers but is specifically aimed at Research Master and PhD students working in the fields of postcolonial and globalization studies. Participation is free of charge, but please register with Eloe Kingma of NICA (nica-fgw@uva.nl). Active participation by Research Master students may be credited with 1 or 3 EC (without/with presentation). For more information, contact Eloe Kingma (nica-fgw@uva.nl) or Jesse van Amelsvoort (j.d.van.amelsvoort@rug.nl).

The Platform for Postcolonial Readings organizes seminars for all (junior) researchers in the Netherlands and Belgium who are committed to issues of postcoloniality and globalization.

Organizers of this meeting: Elisabeth Bekers (VUB), Liesbeth Minnaard (UL) and Jesse van Amelsvoort (RUG).

**ALICE IN WONDERLAND**

**Afternoon Event, 27 June, 16.00 - 18.00, Collectie De Groen Arnhem, Weterstraat 40**

(bar en de kluis) In this event, organized by ArtEZ in collaboration with Valiz Publishers and Collection De Groen, we want to draw attention to the enormous importance of creative thinking in today’s society. Science often thinks in ’existing worlds’. Art teaches us to think in "possible worlds".

In this meeting, attention is first given to the work of Japanese artist Yayoi Kusama, who turned 90 this year and currently has an exhibition at the Voorlinden museum in Wassenaar. Kusama calls itself a modern
Alice in Wonderland and shows us what it means to think in infinite “possible worlds.”

Subsequently, a short debate takes place under the leadership of Liz Chermin, member of the HAS Executive Board, about the unfair battle between science and art, the world of facts and the world of fiction, with the end of the line - in politics, economics, education, ‘the language of the left hemisphere’ it still seems to beat ‘the language of the right hemisphere’.

Finally, on this occasion, the two new book editions of Dr. Jeroen Lutters, Professor of Art Education as Critical Tactics (AeCT) at ArtEZ University of the Arts will be presented.

- The Shadow of the Object (Valiz 2019)
- Studies in Art-Based Learning (ArtEZ Press 2019)

Art Based Learning is aimed at stimulating creative thinking, such as thinking in “possible worlds”, and is used in education, care and coaching at home and abroad.

The private collection of 120 Alice in Wonderland book versions by Marleen Pelle will be exhibited for this special occasion.

Admission is free.
Language is Dutch.

CALLS FOR PAPERS

GENDER AND OPEN SCIENCE

Call for papers Special Issue Dutch Journal of Gender Studies (Tijdschrift voor Genderstudies) Editors: Margriet Fokken (UUI), Looi van Kessel (LUCAS), and Fleur Praal (LUCAS) Deadline for abstracts is 1 July 2019

‘Open Science’ is a movement that strives for open sharing of research data, publications, code, and other research related products with society. This is intended to enhance the transparency of knowledge production and stimulate the circulation of knowledge within and outside academia (Bosman & Kramer, 2017; European Commission, 2018; Vicente-Saez & Martinez-Fuentes, 2018). Open access publishing, where the published article is freely available for everyone, is a well-known offshoot of the open science movement. But, its branches extend much further: to the publication and/or sharing of data, and alternative forms of peer review that are more transparent (i.e. ‘open’), among other things. It has been argued that that open science practices could make scholarship more democratic, encourage civil engagement, and increase participation of marginalised groups (Bosman & Kramer, 2017; GenderACTION, 2018, 2019).

In this special issue, we ask the question: how are current practices and policies aimed at openness related to the position of marginalised individuals and groups in academia? How are gender, age, class, citizenship, culture, ethnicity/race, language, religion, and sexuality playing their part?
For full details, see the Online Call for Papers

SUMMER SCHOOL: COMMUNICATING DIFFICULT
PASTS

Kuldīga, Latvia, 2-7 August 2019 Call for Participants. Deadline for applications: 3 June.

MA and PhD humanities students, as well as early-career artists, art historians, curators and cultural studies researchers are welcome to apply.

We live in a time of increasing violence, which is gender, community and class based. These aspects need to be considered in order to understand its operation, while finding ways to communicate both past and present violence has become pertinent for understanding contemporary societies. This year’s Summer School programme will explore the complexities of communicating the 20th-century past, and analyse how art and culture can advance debates and thus influence current realities.

For the sixth year, the Summer School of the Latvian Centre for Contemporary Art (LCCA) is held in cooperation with Kuldīga Artist Residency, the Art Academy of Latvia and the Estonian Academy of Arts. The Summer School continues to draw on developments in critical thinking, artistic research and creative practices related to actual debates in contemporary culture. This year its central theme will be how violent pasts remain with us and how contemporary artistic research and curatorial projects have found ways to mediate their different dimensions. Our programme will bring together interdisciplinary scholars, artists and curators who have analysed the contemporary legacies of the Second World War and related them to Cold War and postcolonial frameworks.

Difficult knowledge (Roger Simon, Erica Lehrer) and difficult heritage (Sharon MacDonald) offer important perspectives to traumatic and long-silenced histories and modes of their remembering. These discourses bring themes which are often invisible or marginalised in public knowledge. Artists and scholars engaging with these subjects confront the increasingly prevailing representations of selective memory, which by rejecting particular experiences, ignore difficult history. The mediations of difficult pasts we will touch upon concern violent conflicts and traumatic losses, their afterlives in personal experiences, the lives of communities owing to forced migration and deportation, subjugation of indigenous people, practices of exclusion and othering of communities. In the workshops we will consider how could more complex and layered histories be told that complement disrupted pasts with new perspectives, in ways that combine critical consciousness with empathic understanding and how could violent histories be narrated in ethical and audience-conscious ways.

The Summer School Communicating Difficult Pasts will focus on the uneasy relations between pasts and presents, their entangled nature in the 20th century and the impact that these difficult histories have left to contemporary realities in the Baltic Sea region. Topics
such as the legacy of right- and left-wing ideologies and their impact on rising populism, intolerance towards cultural difference and marginalisation of ethnic minorities or queer communities are entangled in the region with histories of the Holocaust, Soviet repressions and colonialisms. These experiences are often addressed, researched and discussed locally or nationally; this Summer School aims at understanding the relationships between these difficult and traumatic pasts and articulating their influences and presence today through the perspective of shared histories. We will consider how to apply intersectionality to thinking about the past and present in the Baltic Sea region.

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Speakers organising workshops and lectures are distinguished thinkers and experts in the fields of visual art, cultural history and theory, as well as memory, feminist and LGBTQ+ studies. They will introduce research and curatorial projects and discuss intersections between minority studies, post-communist and postcolonial discourses. The speakers include Violeta Davoliūtė, Professor at the Institute of International Relations and Political Science, Vilnius University, Ilya Lensky, Director of the Museum ‘Jews in Latvia’ (tbc), artist Harri Pälviranta from Finland, Adi Kuntsman, Senior Lecturer from the Manchester Metropolitan University and Norwegian-Sami artist Máret Ánne Sara.

The curators of the Summer School programme are Ieva Astahovska and Margaret Tali.

Participation in the Summer School is free of charge; however, participants must cover partial accommodation and catering costs of 80 EUR.

To apply to participate, please fill out the application form: tiny.cc/lccsummerschool and submit it by email with a CV and a letter of motivation in English. Additionally, you can add a creative portfolio including projects or one to two publications related to the theme.

The deadline for applications is 3 June 2019. Please email to: lccsummerschool@gmail.com. We will respond to applicants by 14 June.

For any questions regarding application, please contact Ieva Astahovska at ieva.ast@gmail.com.