

**Nieuwsbrief 234**

*October 2020*

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combined with the disintegration of traditional pictorial categories. As a result, the basic conceptions of the portrait, the portrayer, and the portrayed has drastically changed. Currently, rather than as a traditional follow-up, portraiture should be seen as an amalgam of social, cultural, and political factors. In this context, I research, analyse, and present the transformations that occurred in the genre of portraiture in the twentieth century and the manner by which Edvard Munch, Francis Bacon, and Marlene Dumas have dismantled, transgressed, and reinvented traditional conventions of representation. By closely analysing selected portraits by the chosen artists, I argue that these works challenge the notion of representation as something that reflects an external stable reality, and instead construct new types of portraits that transgress art historical canons of representation. In my dissertation, I emphasize how the selected artists expose, deconstruct, and replace socially constructed identities in order to re-evaluate the relationship between subject and subjectivity.

**PHD DEFENCE: NIELS TEN OEVER**

*Wired Norms: Inscription, resistance, and subversion in the governance of the Internet infrastructure*

*Supervisors: Stefania Milan and Marlies Glasius.  
28 October, 14:00 hrs. Online.*

On 28 October at 14:00 hrs., Niels ten Oever will defend his dissertation entitled 'Wired Norms: Inscription, resistance, and subversion in the governance of the Internet infrastructure'. In his dissertation, Niels analyzes the governance of the Internet infrastructure and the role norms play in it. While the governance of earlier information networks, such as the telephone and the telegraph, was done by nation states, the Internet is governed in so-called private multistakeholder bodies. This research analyses how social and legal norms evolve, are introduced, subverted, and resisted by participants in Internet governance processes in order to develop policies, technologies, and standards to produce an interconnected Internet. The research leverages notions and insights from science and technology studies and international relations and combines quantitative and qualitative methods to show that the private multistakeholder Internet governance regime is designed and optimized for the narrow and limited role of increasing interconnection. As a result, the governance regime resists aligning Internet infrastructure with social or legal norms that might limit or hamper increasing interconnection.

**ASCA ZOOM BORREL: 14 OCTOBER, 17:00 HRS.**

Dear ASCA Members and Friends, we miss you! We are still not able to organize a live borrel, but let's make the most of this Zoom borrel on 14 October at 17:00 hrs. We look forward to seeing you, especially now that we have so many new members!

**PHD DEFENCE: TIMEA ANDREA LELIK**

*From Concept to Image: The Painted Portrait in the 20th Century and After. The Portraits of Edvard Munch, Francis Bacon, and Marlene Dumas*

*Supervisors: Mia Lerm-Hayes and Ernst van Alphen.  
15 October, 13:00 hrs. Agnietenkapel.*

Portraiture is a topic of critical interest in the artistic context of the twentieth century. Traditionally a commended genre, the portrait has lost much of its value and status in the past century due to rapidly changing concepts of subject and subjectivity,

The defence will be streamed online on 28 October at 14:00 hrs. - you can find the URL by then on Niels' twitter account.

**“WE ARE ALL IN THIS TOGETHER” – CONNECTIVITY AND COMMUNITY IN ISOLATION**

*ASCA Workshop 2021, 23-25 June 2021, (Wed to Fri).*

*Organizers: Jori Snels and Lok Yee Wong*

Confirmed keynote speakers

- Prof. dr. Lance Bennett, University of Washington

- Dr. Alexandra Segerberg, Uppsala University

- Prof. dr. Iris van der Tuin, Utrecht University

As our global crisis continues, it seems that the social order and our sense of self is changing. We celebrate family birthdays via Skype, demonstrate for social justice on Instagram, and visit art exhibitions in Animal Crossing; meanwhile, we are condemned to living twenty-four hours a day with our partners, roommates or alone, in a home turned office, habituated to uncertainty and fear. Through this experience, we have become keenly aware of both digital technologies' previously untapped potentialities for connecting us and their seemingly unbridgeable boundaries; we are learning to live in and with entrapment, experiencing both unprecedented distance and closeness.

How can we mourn, how can we protest, how can we engage deeply, when we cannot show up with our bodies, when we cannot step out of our homes? As David Harvey stated in 'We need a collective response to the collective dilemma of coronavirus': "I am in a frustrating position of personal isolation, at a moment when the time calls for collective forms of action."

We want to use this moment to start thinking about how to overcome or reconfigure distancing and isolation from the perspective of embodied connectivity and the embodiment of connectivity. Bennett and Segerberg's (2012) studies on social connectivity shed insightful light on people's civic and political participation with digital media as organizing agents. In today's world, apart from mass protests, connectivity pervades our everyday practices. More than a logic to organize and coordinate online actions, it is increasingly intertwined with our offline world, including our affectivity and bodily experiences. As Van Dijck has stated (2013), the layer of platforms influences human interaction on an individual and a community level, as well as on a larger societal level, as online and offline worlds are increasingly interpenetrating (p. 4). How does embodiment, in its entanglement with connectivity, prompt us to rethink ourselves and our societies for the future 'new normal'?

In the 2021 ASCA workshop, we seek to interrogate the notions of connectivity and community in all facets of society – both empirically and theoretically – through four broad, interconnected themes: 1. technology, 2. mobility, 3. activism, 4. creativity. We zoom in on these four themes to reimagine power structures, technological infrastructures, and social systems, and to explore what we may learn from the creative forms of

embodied connectivity and embodiment of connectivity we encounter as we move into the future. We welcome papers from all fields within the humanities and social sciences, including artistic research.

Please submit your abstract (max. 300 words) and bio (max. 100 words) via the [submission form](#) by 30 November 2020. (If you have trouble accessing the submission form, you may instead e-mail your abstract, bio, and contact information to [ascaworkshop2021@gmail.com](mailto:ascaworkshop2021@gmail.com).)

We intend to hold the workshop in the physical space of Amsterdam, but if this is not possible due to COVID-19 related restrictions, the workshop will take place in online or hybrid form. In any case, we are going to try our best to find creative ways to connect, to communicate, and to be together.

Themes:

1. Technology

How is sociality affected by and how does it in turn affect rising technologies and platforms such as TikTok, Zoom, 5G, and virtual reality? How are technologies used or adapted to support the emergence of a stay-at-home economy? What roles do technologies play in supporting or thwarting connectivity in times of crisis? Who is included and who is excluded in mediated connectivity? In what ways are social identities and communities determined by the technological tools that sustain them, and how is the future of technological connectivity imagined?

2. Mobility

How are subjectivities re-determined by (im)mobility? Who is excluded when governments restrict mobility? How does a lack of mobility change the definition of what it means to connect? What forms of mobility between physical and virtual communities have been developed? What can we learn from the relation between (im)mobility and connectivity for the globalized world of the future?

3. Activism

In what ways is activism changing in these times of crisis, when the possibility to make embodied connections is limited? What ways have activism movements found to get around those limitations? What role do online platforms play in supporting activist communities in times of a pandemic? How do online protests and bodily protests in the street connect with each other? What forms of intersectional activism have been able to grow?

4. Creativity

How have cultural institutions, artists, performers and content creators been able to form, sustain, or improve connections with their communities when meeting in person was not possible? What roles can cultural institutions play in providing online places for respite or engagement? What new forms of being together are conceptualized through creative encounters?

The 2021 ASCA International Workshop is organized by Lok Yee Wong ([yveswly@gmail.com](mailto:yveswly@gmail.com)) and Jori Snels ([j.snels@uva.nl](mailto:j.snels@uva.nl)).

#### CONSPIRACY THEORIES AND THE SOCIALIST PAST

*Boris Noordenbos receives ERC Starting Grant for research into conspiracy-based narratives*



Many classic conspiracy theories concern the withholding of information from the public. In Central and Eastern Europe, however, suspicion is more commonly aimed at outside influences. Thanks to an ERC Starting Grant – a personal grant comprising about €1.5 million – Boris Noordenbos (Slavic Studies, Literary and Cultural Analysis) will spend the next few years researching how conspiracy theories circulate through Eastern Europe and how they derive their rhetorical force from references to the socialist past.

Recent years have seen a booming academic interest in conspiracy theories, but most of this research focuses on Western Europe and the United States. ‘Academic literature still frequently discusses 9/11 and the assassination of Kennedy. Many insights into conspiracy theories are based on these kinds of Western examples, but in other parts of the world, the conspiracy culture is very different.’

Conspiracy-based narratives are not isolated or rooted in the present, but are connected with past experiences. This is why in post-socialist Eastern Europe, conspiracy theories take on a different shape than in places such as the liberal US, the researcher explains:

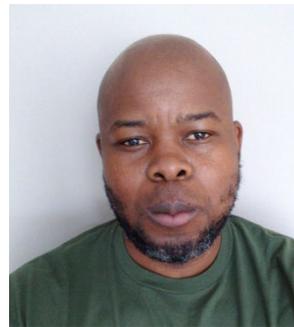
‘In Western countries, suspicion is often aimed at governments and elites. Many classic conspiracy theories concern the withholding of information from the public or the behind-the-scenes curtailing of our liberties. In Central and Eastern Europe, however, suspicion is more commonly aimed at outside influences. This becomes apparent in, for instance, Russian fiction and non-fiction literature about Ukrainian ‘fascists’ and American ‘imperialists’ who secretly work to undermine Russia’s influence in the region. It can also be seen in an enormous number of Polish films and documentaries about an alleged conspiracy of Russian secret services against president Lech Kaczynski. In order to understand the expressive power and political impact of such ideas, you must canvas how they build on cultural myths and experiences from the socialist past.’

In their project *Conspiratorial Memory: Cultures of Suspicion in Post-Socialist Europe*, Noordenbos and his team will investigate conspiracy theories from Poland, Belarus, Ukraine and Russia and examine how

conspiracy-based narratives are given shape in cultural expressions such as literature, film, television and online platforms. They will zoom in on recent theories about three events: the Chernobyl nuclear disaster, the current war in East-Ukraine, and the death of the Polish president Lech Kaczynski in a 2010 airplane crash.

With his project, Noordenbos aims to get a better idea of the role of popular culture in the spread of conspiracy theories in the region. He will also research how conspiracy-based narratives change over the course of time. ‘Conspiracy theories are always on the move: they circulate, are adopted, adapted and contradicted. How exactly this works is something we aim to gain a better understanding of through this project.’

#### NEW ASCA MEMBER: SHOLA ADENEKAN



I’m an Assistant Professor of Literary and Cultural Analysis. Born and raised in Ede, Nigeria, I have a PhD in African literature from the University of Birmingham, UK, and trained as a journalist at the University of Westminster in London, UK. I have worked as a scholar at universities in Germany and the UK. I have also worked previously as a journalist for several news organisations that included BBC News Online, *The Guardian* (UK), *The Times Educational Supplement* (UK), and *The Christian Science Monitor* (USA). I am the publishing editor of *Thenewblackmagazine.com*, and I’m on the editorial board of the peer-reviewed journal *Queer Studies in Media & Popular Culture*. My main area of scholarly research is at the intersections of digital literary studies and print culture. My forthcoming book is entitled *African Literature in the Digital Age: Class and Sexuality in New Writings from Nigeria and Kenya* (<https://boydellandbrewer.com/african-literature-in-the-digital-age.html>). I’m a recent recipient of a Starting Grant from the European Research Council, for a new project on *Yoruba Print Culture*.

#### NEW ASCA MEMBER: MARJOLEIN LANZING

Hi everyone, my name is Marjolein Lanzing and I am the new Assistant Professor Philosophy of Technology at the University of Amsterdam. Previously, I worked on the Googlization of Health as a post-doc on the ERC project ‘Digital Good’ at the Interdisciplinary Hub for Security, Privacy and Data Governance (Radboud University). I finished my PhD-research ‘The Transparent Self’ at the 4TU Center for Ethics and Technology (University of Technology Eindhoven)

which I am turning into a publicly accessible book at the Bezige Bij.



I am interested in the ethical and political concerns related to new technologies, in particular concerns regarding privacy and surveillance and what they mean for the way we understand ourselves and our social relationships. Currently, I am teaching the MA course 'Ethics and Politics of Surveillance and Privacy and Practical Philosophy'. I'm also involved in the minor Privacy Studies. Aside from teaching, I'm part of the soon to be launched Platform for Ethics and Politics of Technology, board member of Bits of Freedom, an NGO that protects online freedom and (digital) civil rights, and board member of the Amsterdam Platform for Privacy Research. I'm looking forward to meeting you all and to interdisciplinary collaboration within the university on these topics!

#### NEW ASCA MEMBER: MARRIGJE PAIJMANS



I am very happy to be back at my alma mater, the University of Amsterdam, and this time as an assistant professor in Dutch Literature. In this job, I will look for opportunities to bridge the disciplinary gap between historical and modern Dutch literature, mainly in the context of decolonialism. Both in my research and teaching I aim to bring marginalized voices to the fore, balancing our understanding of the past. Currently, I am working on the project 'Literary Unsettlements', which aims to recover voices of dissent in seventeenth-century colonial discourse. I have published on Spinozist views of slavery in *the Journal of Early Modern Cultural Studies*, on the ethics of affect in *Foucault Studies*, and I am working on a monograph about parrhesia in the work of Vondel for Amsterdam University Press.

#### NEW ASCA MEMBER: MONIQUE ROELOFS

Prof. Monique Roelofs has been appointed Professor of Philosophy of Art and Culture at the Faculty of Humanities of the University of Amsterdam (UvA). Roelofs specialises in teaching and research in the fields of aesthetics, art and politics, critical and political

theory, feminist philosophy, critical race theory, decolonial thought and contemporary continental philosophy. The interaction between aesthetics and politics – particularly in relation to dimensions of gender, race, class and other intersecting aspects – is at the heart of her research. In particular, she specialises in the complexities of aesthetic experience as it takes form in our daily encounters and is inspired by people, things and places both within and beyond the world of art.



The chair held by Roelofs is affiliated with the UvA's Amsterdam School for Cultural Analysis (ASCA) and is part of the Critical Cultural Theory capacity group. This group focuses on aesthetics or the philosophy of art as a philosophical discipline, as well as philosophy and cultural theory. In her teaching and research, Roelofs will transcend the borders between the various disciplines.

She will teach students in the Bachelor and Master programs in Philosophy as well as supervise PhD candidates. Teaching areas include aesthetics and race, art and political economy, critical cultural theory, and the politics of aesthetic concepts.

After graduating from Radboud University Nijmegen, Roelofs moved to the United States where, in 1997, she was awarded a PhD from the University of Maryland for her doctoral thesis on aesthetic experience. She has since worked at various US-universities, including Duquesne University and Brown University. Since 2002, Roelofs has been affiliated with Hampshire College, where she was appointed Professor of Philosophy in 2016. Furthermore, from 2019 to 2020, she was a Karl Loewenstein Fellow and Visiting Professor in the Political Science department of Amherst College. Roelofs is the author of *Arts of Address: Being Alive to Language and the World* (Columbia University Press, 2020) and *The Cultural Promise of the Aesthetic* (Bloomsbury, 2014). She recently completed the manuscript for a new book: *Aesthetics, Address and the Politics of Culture*. Together with Norman S. Holland, she is in the process of writing *The Superreader and the Supershopper: Aesthetics, Time, and the Marketplace in Latin(x) America*. With Michael Kelly, she is currently working on an anthology on black aesthetics. Roelofs has published articles in such journals as *Hypatia; differences, The Journal of Aesthetics and Art Criticism; M/m-Print-Plus-Platform; and Texte zur Kunst*.

**NEW ASCA MEMBER: SOPHIE TOUPIN**

Sophie Toupin is a Fonds de recherche du Québec – Société et culture (FRQSC) postdoctoral fellow (2020-2022). She will be exploring the linkages between feminism, data, and infrastructure particularly in the Global South. During her time at the University of Amsterdam, she will be working with Professor Stefania Milan.



Sophie completed her Ph.D. in the Department of Art History and Communication Studies at McGill University in Montreal, Québec, Canada. Her doctoral research examined the relationship between communication technologies and anti-colonialism in the context of the national liberation struggle in South Africa. She is one of the three co-editors for the upcoming book *The Handbook of Peer Production* (Wiley, 2020) and has published in *New Media & Society*, *Intermediality: History and Theory of the Arts, Literature, and Technologies*, *Feminist Media Studies*, *Ada: A Journal of Gender, New Media, and Technology*, and *Journal of Peer Production*, among others. Some of her publications can be found at <https://mcgill.academia.edu/SophieToupin>.

**NEW ASCA MEMBER: LONNEKE VAN DER VELDEN**

Lonneke's work centres on issues of datafication, surveillance, and the responses to those issues by social movements and civil society. She is currently studying Online Open Source Investigations, in which she focuses on how citizen-led investigations into global conflicts can be understood as new forms of (digital) truth finding. At media studies, she teaches about digital activism, digital security, the politics of protocols and surveillance. Next to her work, she is part of the editorial board of *Krisis*, journal for contemporary philosophy in the Netherlands, and chair of the board

of directors of the digital rights organisation Bits of Freedom.

**NEW PHD CANDIDATES AT ASCA**

28 New PhD candidates joined ASCA since the beginning of 2020. Welcome!

**Carine Alders, *The forgotten legacy of Dutch composers suppressed by the Nazi's***

Supervisors: Julia Kursell, Rob van der Laarse and P. Lelieveldt

World War II has caused a disruption in Dutch music history. Lives of composers and musicians were brutally cut short or took a dramatic turn. This includes both composers of Dutch nationality, Jewish and those refusing to abide by the laws of the Nazis, as well as refugees from Germany and other anti-Semitic regimes. Careers have been broken or side-lined because composers had to go into hiding, were forced to leave their country, became traumatized or were murdered. Music was looted, got lost or was destroyed. Moreover, the way the Dutch have dealt with their musical heritage and the memory of lost composers after the war has influenced their take on Dutch music history. For many years, no one looked back and composers murdered by the Nazi's were forgotten. On top of this, the modernistic perspective dominating the view on the recent past left its mark on Dutch music historiography. Music written by pre-war composers has long been labelled as conservative and old fashioned. The list of composers who lived and worked in the Netherlands, were suppressed by the Nazi's and subsequently forgotten now includes sixty names. Their place in history has been erased retroactively; they are not mentioned in post-war publications.

This research project aims to fill the gap in history with biographical information on the interrupted lives and careers of composers who lived and worked in the Netherlands and with information on the networks and organizations they were part of. On the basis of recent theories on biography, heritage of conflict and war, exile, identity and social networks, I will develop a theoretical framework to interpret and analyse biographical and network data in order to reconstruct the missing part of Dutch music history.

**Pablo Alves Artinprogressx, *Performance art and ethics: on the mutually-empowering dialogue between one's experimental performance art practice and Levinas's "Totalité et Infini"***

Supervisors: Kati Rottger and Laura Cull Ó Maoilearca

This research project explores how ethics can empower aesthetics, rather than constraining it: instead of seeing a power relation between arts and ethics – one where aesthetics is either subordinated to ethics or rebels against it – we check the possibility of an empowerment relation between them. Concretely, our main reference for ethics is *Totalité et Infini* by Emmanuel Levinas, and as regards art and aesthetics, we choose our own artistic

practice, in installation art but above all in performance art.

Our expectation is to be able to demonstrate that performance art can contribute to list comprehensively the contributions a text on ethics can give to aesthetics, by fleshing out all possible interactions between a philosophical text on ethics and our own performance art; to demonstrate how the usual assumptions that “text = theory” and “art = praxis” are simplistic ones; to breakdown this binary association, by showing that there is practice and even creation in the manipulation of text (i.e., exploring the plasticity of a philosophical text, performing the text, making the text perform), just as there is theory or philosophy emerging within artistic experimentation; to show how developing a research project within one’s own artistic practice challenges the traditional subject-object relation, and requires particular methodologies for managing the distancing vis-à-vis that artistic practice.

This is therefore a research on performance philosophy, exploring how performance itself does philosophy, but beyond that, it might ultimately lead us to revise or update our notions of what performance art is or can be.

**Achia Anzi, *Image and Displacement: Migratory Aesthetics in Contemporary Indian and Israeli Art***

*Supervisors: Noa Roei, Esther Peeren and Ernst van Alphen*

My research project explores the relations between migration, aesthetics and politics. It examines artworks from India and Israel, roughly since 1990, and studies the effects of mobility and displacement on the artwork. The relation between migration and aesthetics is analysed in this project through the theory of “Migratory aesthetics”, which was conceptualized by cultural theorist, Mieke Bal. Migratory aesthetics does not (only) address the aesthetics of immigrant artists but foregrounds the mobility of contemporary culture and examines its relation to the sensible. Heretofore, migration and globalization were mainly explored thematically in Israeli and India art. Hence, this project has a dual object: (1) to provide a better understanding of the role of migratory aesthetics in Indian and Israeli art, (2) through a study of Indian and Israeli artefacts, to reflect back onto migratory aesthetics and reformulates its theoretical conceptualization.

In order to tease out the political implications of migratory aesthetics, this project looks at the relation between migratory aesthetics and the image. Heretofore, the image and migratory aesthetics were studied as two separate fields: migratory aesthetics explored the impact of displacement on contemporary modes of expression, whereas the image was studied by art theorists and philosophers as part of the problem of representation and its relation to the artwork. This project proposes to examine these questions in tandem. It maintains that the present conception of the image is central to migratory aesthetics and that migratory aesthetics is crucial to any theory that attempts an analysis the image and the artwork.

**Shekoufeh Behbehani, *(Un)screened Narratives: Non-Normative Gender and Sexuality in Contemporary Iran***

*Supervisors: Murat Aydemir and Gerard Wiegiers [selected in ASCA PhD procedure]*

The legalization of sex reassignment surgery (SRS) in the 1980s in Iran has created an ambivalent space within Iranian gender politics. Although politico-religious discourses on SRS recognize transsexuality without necessitating medical transitioning, they have created a system that perpetuates heteronormativity and gender binarism. Since the early 2000s, an increasing number of Iranian films and theatrical performances have engaged issues of gender and sexuality, highlighting the broader deployment of violence that organizes Iranian gender politics. In doing so, they have joined activists in Iran in producing a counter-discourse to the reigning politico-religious paradigm. Through an interdisciplinary lens, my project studies a recent corpus of films and performances that reveal the ambivalences within Iranian gender politics in relation to the regime of violence in the country. In light of these representations, I explore the extent to which Iran’s particular mapping of gender and sexuality both facilitates and constrains non-normativity and queerness.

**Tamara Browne, *Ghost Materialities in Cinema***

*Supervisors: Esther Peeren and Niall Martin*

For my project I am analysing representations of materiality in ghost cinema, focusing on ghost films made in the second half of the Twentieth Century. My analysis will be based on developing a concept of a material and embodied ghost in cinema that differs fundamentally from a disembodied and immaterial ghost, usually seen in psychologically oriented ghost narratives. The presence of materiality in ghost cinema signifies a type of tactility which suggests that material ghosts interact more subversively than immaterial ghosts in ghost narratives, recalling a more ancient tradition of ghost story related to magical and ritualistic ideas and practices. Cinematic theories of embodiment which focus on tactility, theories of abjection, as well as some theories of environment can be melded together to develop a theory of a ghostly materiality and a material ghost cinema with which to carry out analyses of specific ghost films. Furthermore, the psychological elements of ghost films featuring immaterial ghosts can be deconstructed through a concept of a material ghost, potentially revealing remnants of magic and ritual easily overlooked by other theoretical approaches, such as psychoanalysis, or theories that treat ghosts as metaphorical entities.

**Nadica Denic, *Cinematic Ethics of Migration: Auto-Ethnographic Migrant Perspectives in Contemporary Documentary***

*Supervisors: Patricia Pisters and Carolyn Birdsall [NWO PhD in the Humanities]*

While mainstream news media commonly portray migrants as either victims or perpetrators, migrants themselves use a variety of media to express their own experience of migration and life in Europe. By using different formal and narrative tactics to present their perspective and position in the European migration debate, they offer a multifaceted representation of diverse migration experiences. How does auto-ethnographic documentary offer ethical perspectives on migration in Europe today?

**Martina Flores Mendeville, *Reception of the theatre of Heiner Müller in Latin America since 1989: artistic reinterpretations and political resonances***

*Supervisor: Kati Rottger*

This thesis project aims to study the reception of the theatre of German dramatist Heiner Müller (1929-1995) in contemporary Latin America, from 1989 to today. The place of the author's context in the works themselves has led to associate Müller's life and work to the history of the GDR. However, we remark an increasing interest in Heiner Müller's theatre in the American continent ever since the 1990s. Our objective is to study the reinvestments of Müller's oeuvre by contemporary Latin American artists from an aesthetic point of view as well as a political one, since Müller's theatre is characterized by its criticism of political systems. The dramaturgical functioning of the plays allows Müller's work to be read in the light of this protest aspect and, by the same token, transferred to other contexts. Hence, despite Müller's theatre being politically and historically anchored, it resonates with the context of the artists that reinterpret the works. In this way, we will demonstrate that the content of this theatre is still topical today: through a language that transcends the dramatist's context, Müller's theatrical corpus seems to address a subject (and societies) in a state of crisis, which resonates with our contemporary world. Moreover, we would like to study the impact of Müller's fragmentary -if not post-dramatic- writing as a catalyser for new representation codes in contemporary theatre.

**Erwin van 't Hof, *Future news work: mapping and understanding atypical journalism***

*Supervisors: Mark Deuze and Mirjam Prenger*

Until the end of the twentieth century the organization of work in Dutch journalism could be characterised by relative stable careers, enjoyed by professionals inside (and, to a limited extent, outside) of well-established news organizations. Within a few decades, the landscape has changed dramatically. About half of Dutch journalists are self-employed, an additional quarter of journalists work in part-time, temporary and otherwise contingent circumstances. The once relatively clear field of journalism is changing into a complex and dynamic field with a wide variety of human actors (people, companies, associations and institutions) and non-human actors (including hardware and software,

funding and policy mechanisms, algorithms) who operate in tandem with each other. Navigating this 'atypical' field of media work is a challenge for even the best-prepared professional. The work of journalism is often conducted in precarious circumstances, with limited possibilities to conduct in-depth research, while navigating a profoundly complex media environment. Since the 'atypical' news worker of today – that is, professionals in all types of employment that are not permanent and fulltime – is the 'typical' news worker of the future, such a state of affairs prompts concerns about the (future) quality of journalism as well as the quality of work for journalists. Using a combination of field and systems theory, this project maps and analyses the arrangement and organization of atypical work in journalism, with a specific emphasis on power, autonomy, agency and (the possibility of) journalists doing 'good work.' Through mapping and network analysis, expert and reconstructive interviews, and comparative case studies, the experience and context of atypical newswork will be comprehensively documented. Labour is a relatively understudied phenomenon in journalism studies, and studies of journalists that specifically focus on atypical work are rare. Therefore, this research project focuses on outcomes that may benefit the discipline of journalism studies, working journalists and journalism education.

**Pengnan Hu, *China's global cinema: state-driven film-related co-operations with BRI countries.***

*Supervisors: Jeroen de Kloet and Patricia Pisters [CSC PhD Scholarship]*

China now constitutes the second-largest film market in the world. One significant change accompanying this unprecedented expansion has been the Chinese government's active encouragement of film exports as part of its drive to augment soft power. This is closely allied to China's most important foreign policy, known as Belt and Road Initiative (BRI), which aims to intensify China's influence in Eurasia. Therefore, this proposed Ph.D. study responds to three relevant central inquiries: 1. Who are the actors of China's soft-power, how they contribute to or reverse the Chinese state's governance of cultural soft power? 2. What are the negotiations of governmentality on cultural soft-power? 3. What are the South-south film co-operations and how such co-operation would resist the otherness in the North dominate culture sphere? To answer those central questions, this study adds to the often-neglected cultural perspectives in BRI studies, emphasizes the unprecedented importance of the State's role in bringing Chinese films abroad. By studying multiple actors of China's soft power, negotiation and governmentality in the State-led internationalization of Chinese films, there is an aim to re-conceptualize Nye's vaguely defined concept of soft power in the Chinese context. The project also seeks to contribute to the common good. With the scope of South-South connectivity and the resistance of majoritarian culture

at the core of this project, the central inquiry of the dissertation is also how film co-operation with BRI countries will benefit the majority of developing countries in the BRI plan.

**Vagia Kalfa, *The 'lesbian continuum' in Greek literature of the 20th and 21st centuries***

*Supervisors: Maria Boletsi and Elizabeth Arseniou*

In this thesis, I set out to explore the “lesbian continuum” in Greek literature of the 20<sup>th</sup> and 21<sup>st</sup> centuries. I will study lesbian literary works as well as perform a queer reading of selected traditional works of the Greek literary Canon. My aim is thus twofold: on one hand, the charting and reconstruction of a Greek lesbian literary tradition and, on the other hand, the queering of the Greek literary Canon. To this end, I will use lesbian, queer and feminist theories in close readings of prose and poetry and will follow a comparative approach by bringing works of Greek literature in dialogue with American, English and French lesbian works. In doing so, I aim to situate Greek lesbian writing within a wider context and explore its relation with broader trends and literary traditions. Lesbian sexuality has been socially and culturally acknowledged as such since the 20<sup>th</sup> century. Until then, lesbian relationships were framed as simply homo-social bonds. In Greece, in particular, the Canon comprises works that have been considered as “political” or “national” following a very strictly androcentric understanding of these terms. Those works, depending on the historical circumstances they reflect, either support a political party or ideology or promote the idea of the nation. Works that do not fall into these categories have either been considered as minor or they have been included in the Canon in as much as they address supposedly universal questions. The problematic of sexuality (let alone lesbian sexuality), gender and the body remained largely unaddressed in Greek literary criticism. By drawing attention to such themes, among others, I will explore how lesbian writers redefine the political and make literature more accessible to non-normative audiences.

**Ian Kenny, *Anthropomythos: the quest for meaning in times of ecological crisis***

*Supervisors: Niall Martin, Boris Noordenbos and Esther Peeren*

This thesis asks how far “mythological thinking” can assist in the peculiar challenges presented in the Anthropocene. Can myths provide a conceptual and imaginative resource in understanding phenomena to which factual discourse appears inadequate? How might we comprehend the scales and timelines involved in Anthropogenic climate change, and how might mythological thinking help translate those problematics to a recognizable scale? Mythological thinking provides the framework necessary to make the mediation of the Anthropocene understandable. I will develop mythological thinking in regards to various

timely objects that bid us to engage with the Anthropocene to a variety of ends, reflecting not only on this ‘Age of Man’, but also, on the schools of thought and knowledge production that got us this far. These objects bid us to de-link ourselves from the discourses and ideologies that produced the Anthropocene as such, and help us make sense of its various mediations.

**Yazan Khalili, *The Institution as Ideology: Re-imagining cultural practices in Palestine***

*Supervisors: Chiara de Cesari and Jeroen de Kloet [Vidi IMAGINART PhD]*

The thesis will investigate the ways cultural initiatives work as means to create new political subjectivities and seeds of new structures in the shade of the failed state in Palestine and Lebanon. How in failed states (or non-states) and politically withdrawn societies, culture becomes the space where new and progressive politics can be practiced and investigated, not only as themes, but mainly as structures. I will build on several years of experience in directing Khalil Sakakini Cultural Centre a key Palestinian cultural institution in the west bank. To expand my analyses to explore the broader institutional landscape in the region. I’ll be looking into how cultural practices become in recent years the fertile terrene for political groups to investigate and practice alternative and more imaginative ways and structures of working together and forming collective action and knowledge. I will be researching the transformation to the cultural scene that happened beginning of the 90s at the end of the Lebanese civil war and the signing of the Oslo accord until the present. The thesis will also include a historical analysis to the prehistory of these developments to be found in the cultural and political mobilization in the region in the 70s and 80s. By looking at this history, I will be thinking of how governance, power structures, economy, and social networks have been and still can be challenged and reimagined.

**Roya Khoshnevis Ansari, *Crude Oil, Political Identities: The Oil-Encounter in Modern Iranian Fiction***

*Supervisors: Esther Peeren and Ernst van Alphen*

This PhD studies the imagery and symbolism of oil, as well as the cultural, social, and political representation of the oil-encounter in modern Iranian novels. It analyses the historical context in which, since the early 20th century, the production and consumption of oil created a particular form of modernity in Iran, a so-called oil-modernity, which is marked by rapid social, political, cultural and economic transformations, and evaluates the literary engagement with these transformations in petrofiction. The central question of this thesis is: how did the Iranian novels in which the oil-encounter plays a central role interpret and represent it through the creation of imageries, symbols, nostalgies, aesthetics, and narratives?

Theoretically, this thesis borrows insights from a number of approaches, most importantly new

historicism, cultural studies, post-colonialism and gender studies in order to critically analyse the following ten novels: *The Case of the Anti-Christ Donkey* (1944); *The Tales of The Beehives* (1954); *Little Native Boy* (1971); *Our Small Town* (1971); *Neighbors* (1974); *The Summer of That Year* (1969); *Siasanbu and Akusia* (1979); *The Ghost Vvalley's Treasure Mysteries* (1974); *Drowned* (1989) and *Things we left Unsaid* (2001).

Methodologically, the thesis combines historical analysis of the social and political context of the novels and their authors with textual analysis to understand the meanings produced through their form, narrative structure, symbolism and imagery. Thematically, the analysis focuses on issues related to tradition and modernity, semi-coloniality and post-coloniality, center and periphery, subalternity, gender relations and nostalgia.

**Suzanne Kooloos, "Actie, Bubbel en Windnegotie" (Action, Bubble and Wind Trade) – a World of Folly, Paper and Performance. Economies of Theatre in the Dutch Republic.**

*Supervisors: Kati Rottger and Jan Lazardzig*

This research project sets out to analyse how theatre is inherently part of speculation based economics in the Early Modern Period. Speculation based trade, then called "wind trade", challenged concepts of trade and the market, and fundamentally transformed the ways in which it was experienced and handled. This research project claims that theatricality played a crucial role in this process, and aims to explore how this transformation was shaped within an international context. Although theatre and the market place have been linked before, the relation between speculation based economics and theatre has remained fairly unnoticed, perhaps due to the segregation of cultural and economic research. However, theatrical metaphor, theatrical language and visuals are already present in (satirical) critiques at least since the "tulip mania" (1637), and this economy of theatre is at its absolute peak in 1720, during the first international financial stock market boom and bust mostly known through the South Sea and Mississippi bubbles. This research project analyses of a large corpus of objects, such as plays, poems, engravings and porcelain, mainly from the wind trade of 1720. These materials share a strong theatrical perspective, which can be explored by studying the triangle of theatricality existing of perception, movement and semiotics, focusing on role play, performance, commedia dell'arte, transformations, concepts of foolishness and theatrical metaphor. Theoretically, this research is based on the strong conceptualisations of theatricality within in theatre studies, and will integrate concepts of literary studies, art history and the field of history of knowledge.

**Jasmijn Leeuwenkamp, Do Earthly Beings Have Dignity? Human Rights Beyond the Nature/Culture Divide**

*Supervisors: Yolande Jansen and Huub Dijkstra*

This project aims to investigate the possibility to reimagine human rights from a non-anthropocentric perspective, by analysing the implications of recent attempts to understand human-nonhuman relations as 'earthbounded' for the ethical and political foundation of the human rights framework. As such, the project aims to connect insights from the more recent debate on the critique of modernity to the longer standing human rights debate, as the implications of the former debate's conclusions for the central (modernist) notions of the latter have been relatively ignored.

Critics of modernity have argued that the central modernist and humanist distinction between inert and objective 'Nature' and rational and normative 'Culture', has to be overcome by reimagining man's relation to 'nature' as one of mutual dependency and interconnectedness, locating man 'on earth' together with all kinds of being rather than 'in nature'. However, this 'earthbounded' perspective also has implications for human-human relations when we focus on the foundation of universal ethical principles.

The central issue that is at stake here is that if we need to 'dethrone' human beings and reimagine the human species as 'planetary' or 'earthbounded' beings, then we might risk undermining universal rights theory by rejecting its central normative claim: the idea that human beings, as rational beings, are the only ones capable of freedom, action and morality. The project therefore aims to help rethink human-nonhuman relations in a way that moves beyond the modernist Nature/Culture divide, without undermining the important normative power of universal rights in practice.

**Yonathan Listik, Political Stupidity: Why are we still not thinking politics?**

*Supervisors: Daniel Loick, and Yolande Jansen*

My project aims at providing a conceptual framework for understanding the relation between intelligence, stupidity and power. The project argues that the notion of politics is tainted by the undemocratic possibility it tries to disengage itself from due to the constitutive assumption that government is the government of the intelligent over the stupid. More specifically, considering intelligence is equivalent to economic thought, economic expertise guarantees legitimate power against democratic will. The demos is challenged as the principle of the democratic ethos itself. It becomes contingent or even an impeding factor for the proper implementation of societal rationality, i.e., to the proper management of society.

**Alvaro Lopez, *Sexuality and violence across the Global North/Global South divide***

*Supervisor: Ben Moore and Patricia Pisters*

What I propose is to research contemporary horror narrative media, such as films, television series, and web series, dealing with sexuality and violence across the Global North/Global South divide. I will address horror media narratives in which the connections between sexuality and different kinship structures, sex work, race, migration, and/or socioeconomic imbalances are portrayed in terms of fear, violence, and monstrosity, such as *American Horror Story* (Falchuk and Murphy, 2011-present), *Two Sentence Horror Stories* (Miao 2017-present), *Grave* (Ducournau 2016), or *La Región Salvaje* (Escalante 2016). As these examples show, I will focus on narrative media from the US, Europe, and Latin America due to their complex historical ties.

**Samantha McCulloch, *Modes of Possession: The Production of Subjectivity and Property in the Cape Colony and its Eastern Frontier, 1856-1913***

*Supervisors: Carrol Clarkson and Margriet van der Waal*

My dissertation will examine the cultural dimensions of relations between subjectivity, property and land between 1856 and 1913 in South Africa. During this period, the expansion of capitalism and colonial occupation led to conflicts over the nature and limits of possession. This period and place thus permit examination of different modes of possession, whether of objects, individuals or the self. Organised thematically and attending closely to race, gender and class, my dissertation analyses three overlapping historical moments marked by important cultural figures and phenomena. The first section (1856-1879) considers the prophet Nongqawuse and the cattle-killing movement. I examine the nexus between individual possession and social dispossession resulting from British expansion into eastern South Africa.

The second section (1870-1884) addresses the linguistic dimensions of indigenous subjectivity in the Bleek and Lloyd Archive. This section will re-examine the archival construction of San identity, focusing on possession of subjects and land. The third section (1880-1913) examines Olive Schreiner's political writings, fiction and letters. Focusing on the tensions between individualism and socialism in her work, I examine how settler colonial attitudes towards the possession of land, women and racialized labour were haunted by the spectre of indigenous land claims. Necessarily interdisciplinary, my dissertation will draw on thought across political theory, literary theory, feminist theory, critical legal studies and anthropology. In the context of pressing debates over land and ownership in South Africa, this project aims to propose nuanced cultural understandings of individual and collective relations to property that both inform the present and offer alternative forms of possession and property.

**Suzanne Oskam, *Future Literature: Reading Skills in the Age of Digital Media***

*Supervisors: Thomas Vaessens and Ernst van Alphen*

A theoretical debate between three thinkers on the future of literature in the age of new media shows dissent regarding whether literature's narrative and new media's database forms can productively coexist. Lev Manovich argues that while old media privileged narrative structures over database structures, the reverse is the case for new media. He predicts that database will replace narrative as dominant cultural logic, although narrative remains present in some way. Katherine Hayles, in contrast, seems suspicious of this rigid distinction and instead, speaks of narrative and database as "natural symbionts." Each has its own role to play, so both will stay equally present. Vilém Flusser, rather, examines a crisis in writing culture produced by a change of codes, wherein he recognizes a gradual movement from linearity or temporality to nonlinearity or spatiality. Flusser predicts that database and technical images will completely supplant narrative and writing, and that we will have to re-learn how to read.

To make sense of these different views, this research project considers the question of how reading skills change on the basis of interrelations between literature and new media in order to answer a more general question about the future of literature. This research indicates that literature does not disappear but takes on a different form which interacts with new media principles through the repurposing of old forms, trans-medial cross-fertilization, and experimentation with new forms. This means that readers need to re-learn how to read by challenging the boundaries of what literature is and can be.

**Ian Pocervina *Exploring the Rhythms of Techno: A Discussion of Music, Culture, and Everyday Life***

*Outline*

*Supervisors: Oliver Seibt and Julia Kursell*

The following research proposal envisions an extended discussion of techno music and its progression from local to "translocal" (Bennett and Peterson 6) phenomenon. Although many of the genre's musical and cultural traits have already been studied, there appears to be a lack of an overarching conceptualisation of the individual experience, urban structures, and global developments. With the aid of Henri Lefebvre's Rhythmanalysis, the dissertation seeks to render the production, consumption, and circulation of techno legible and thereby establish a discussion of the subjects and objects involved in these processes. The proposal conceives a structure of four parts that move from the particular towards the global, starting with techno's core scene to ultimately arrive at the globalised industry and the music's future prospects.

**Matthew Rana, *From Social Memory to Social Reproduction: The Expanded Cinema of Bernadette Mayer***

*Supervisors: Mia Lerm-Hayes and Paula Albuquerque*

This study is an interdisciplinary inquiry into American poet Bernadette Mayer's major time-structured works from the 1970s: *Memory* (1971–1972); *Studying Hunger Journals* (1972–1975); *Midwinter Day* (1978); *The Desire of Mothers to Please Others in Letters* (1979–80). To varying degrees, these three works impose durational constraints to frame a radically inclusive experimental poetics which attempts to record and reproduce everything from the author's shifting states of consciousness to her daily childcare routines. In this monographic dissertation, I use a comparative analysis grounded in close-readings to trace the inscriptions within Mayer's poetics of various media-technologies designed for recording, storing, processing, and transmitting information. While most scholarship has neglected the relationships between Mayer's writing from the 1970s and contemporaneous changes to media-technical conditions such as the popularization of analogue video and the emergence of micro-processing technologies, I argue that these shifts are in fact fundamental to the development of her poetics. I contend, moreover, that Mayer's work from the period assumes a broader critical engagement with problems surrounding memory and reproduction occasioned by the spread of cybernetic theories of autopoiesis, feedback, and information exchange. It is in this latter sense that Mayer's work from the period can be viewed as a response to the (gendered) restructuring of labour in the United States as the country transitioned towards an information-based economy centred on digital computing.

**Rebecca Robinson, *A Stakeholder Analysis of the Audio-Visual Sector in Trinidad & Tobago: Implications for Policy-making***

*Supervisors: Emiel Martens and Patricia Pisters*

How has government policy regarding building the audio-visual industries in Trinidad & Tobago been shaped, developed and perceived throughout the 2010s (2013-2017), and what kind of recommendations could be made based on the findings to better leverage the catalytic power of audio-visual production on the Caribbean islands?

**Bianka-Isabell Scharmman, *Fashion as Moving Image: Dancing Figures, Swirling Fabrics***

*Supervisor: Marie-Aude Baronian*

Until recently, there only have been few scholarly inquiries into the relationship between body, motion and dress. By drawing on the rich history of fashion media from the 20th and 21st century – ranging from fashion magazines, fashion illustrations, filmed fashion shows for newsreels from early and silent cinema to feature films and contemporary productions such as fashion films – the project attempts to theorize and

historicize the relationship between fashion and moving image media aided by a wide range of theories from film, media, fashion and dance studies. I propose a trans-medial perspective on fashion media taking the phenomenological notion of 'fashion-as-moving-image' as my central object of study. Put methodological, the project will build on scholarship in the area of media-archaeology, on film and media phenomenology, and employ close, interpretive readings of the objects at hand. Thorough archival research is also important for conducting the research project.

Overall, the aim of my research is to develop a framework which weaves together fashion, dance and moving image media through their commonalities to present clothing in (e)-motion: their shared affinity for movement, their relationship to time, spatiality, and corporeality produce images in which an accumulation of movement appears. More specifically, I want to explore which forms of sensorial and corporeal knowledge have been produced by the configuration of fashion-as-moving-image and how, in consequence, it has changed our understanding and aesthetic experience of fashion, the moving image and dance – joined through the body in motion.

**Eszter Szakacs, *Socially Engaged Art and State Transformation in Hungary***

*Supervisors: Chiara de Cesari and Mia Lerm-Hayes [Vidi IMAGINART PhD]*

My PhD thesis will examine experimental art institutionalisms in post-socialist Hungary with empirical and theoretical methods. It will study art initiatives that exerted criticism of the state-managed art system's conditions by creating novel structures for art production. It will provide a historical survey of initiatives with varying degrees of involvement with state infrastructure, and particularly, the Studio of Young Artists Association (1958 – ), Artpool Art Research Center (1979 – ), and OFF-Biennale Budapest (2014 – ). These projects will also be analyzed in the context of regional (Eastern European) artistic developments as well as within an international outlook (OFF-Biennale's participation at Documenta in 2022). It will adopt a broad theoretical perspective, including a comparative analysis between theories rooted in Eastern Europe and in the Global South. The PhD Thesis will contribute to the anthropological analysis of practice-oriented art initiatives, their relations to state transformation, and novel forms of institution-building in culture and beyond.

**Karen Sztajnberg, *Palpitating Subjects: South America, Desire, and Spectatorship***

*Supervisors: Abe Geil and Patricia Pisters*

My research questions whether certain exponents of South American cinema can remain true to their deeply ingrained penchant for subversion at a moment when the transnational festival and art-house circuit demands vast communicability. *Gloria* (2013), by Sebastian Lelio,

*Neon Bull* (2015), by Gabriel Máscaro, *Zama* (2017), by Lucrecia Martel, and *End of the Century* (2019), by Lúcio Castro, rephrase our expectations of dramatic storytelling spectatorship in distinct ways.

I will focus on each film as a microcosm of its filmmaker's aesthetic to evaluate how formal, narrative, and receptive devices dislodge the filmmaker from the epicentre of knowledge, hence power. Departing from post-auteurist scholarship, I will consider how South American filmmakers are moving away from the subject who is supposed to know toward the shared production of the desire to know. Latin America's insubordinate imagination and rising presence in the international art house circuit make it fertile territory for rethinking film reception today. This research probes to what extent these filmmakers can withstand causing bearable frustrations when their sustainability relies on contending with certain foreign expectations of what comprises a South American film of interest.

My theoretical framework lies in psychoanalyst Adam Phillips' key concepts of the regression of understanding and the pleasures of unbearable. Phillips' work provides a valuable framework for theorizing an aesthetic of engagement within the triangle of desire-frustration-enjoyment.

**Bo Wang, *Men who play with men: A Study on Contemporary Chinese Masculinity in the Age of Rising Cyber Nationalism***

*Supervisors: Jeroen de Kloet and Rachel Spronk*

This project aims to develop new perspectives on the status of masculinity in China in the age of cyber nationalism. It will analyse the construction of masculinity in China today, both in the media and in everyday life, assess the actors in the contestations of fabricating meanings for masculinity, and examine the notion of masculinity in relation to the transformation of the Chinese State. As a practice-based project, it will also produce visual and film works that reflect on the relationship between gender, body, technology and state.

**Karla Zavala Barreda, *Apps for Learning: A software study analysis of mobile applications for language development in children***

*Supervisor: Stefania Milan [e-LADDA Marie Curie INT Grant]*

Apps for learning is a mixed-methods analysis of the ecology of educational mobile applications from the perspective of software designers and developers, combining i) software ethnography of a dozen selected apps, in order to track how ideas about language development are translated into running code; ii) quantitative analysis and modelling of open-source code evolution and project trajectories in the code repository GitHub, by means of BigBang, a tool for software development analysis; iii) in-depth interviews with 40 app designers and software developers to

identify the underlining notions and theories about language development informing app creation.

**Chen Zhou, *Imagining the Rural in Contemporary China from a Perspective of Cultural Biographies of Everyday Objects***

*Supervisors: Esther Peeren and Jeroen de Kloet*

Chinese society has been witnessing a 'rural lifestyle' in the urban, during the past decade, which incorporates rural elements in the production, consumption and possession of everyday objects. Revealing a more intertwined and mutually interactive relationship between the rural and urban in contemporary China, the specific rural imaginations constructed by the circulation of rural embedded objects merit a closer examination. This project plans to choose two categories of rural embedded objects as the research cases that are daily items of Bishan department store and culinary products from Beijing farmer's market, which both incorporate rural elements in the everyday object production and popularize the selected rural culture in the urban through promotional media representations. By tracing the biographies of those rural embedded objects, from production, consumption to possession and combining the research methods of visual/narrative analysis as well as ethnography on material culture, this project aims to explore how 'rural imaginations' are constructed, examining the way the rural becomes mobilized to influence urban experience and the way urban mobilizations of the rural reflect back on the rural and perpetuate certain imaginations of the rural, while obfuscating aspects of the rural that do not fit into these imaginations. With existing researches mainly focusing on the imagination shared in a single context, exploring the construction of 'rural imaginations' through rural and urban contexts in the circulation of rural embedded objects will contribute to the understanding of the multi layered rural image both empirically and theoretically, and the push and pull factors involved in contemporary rural urban tension.

**SHUT UP & WRITE THAT PHD!**

Esther Hammelburg and Aris Emmanouloudis started weekly Shut Up & Write sessions, and invite other PhD students to join. Every Tuesday morning from 9-12, we shut up and write together in a (UvA-secured) Zoom session: <https://uva-live.zoom.us/j/91047924891>.

This means 3 hours of putting away all distractions and focusing on PhD work. We do advice to take small breaks in between - you could use a pomodoro timer - but stay away from distractions such as news websites, email and social media during the allotted time. It truly helps focus and progress. The sessions also provide a chance for meeting other PhD students in ASCA, especially now we are working from home.

**What a session looks like:**

9:00: camera and mic on for check-in: share what you are working on and goals

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Write! Mic muted, camera on/off following own preference

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12:00: camera and mic on for catch up: share about writing experience and review goals. You can join us via <https://uva-live.zoom.us/j/91047924891>

### **BERNARD STIEGLER STUDY GROUP**

In August 2020 French philosopher of technology and the Anthropocene Bernard Stiegler passed away. After a bifurcating personal and intellectual trajectory, Stiegler's has been recognised as a major voice in contemporary critical theory over the past three decades. In his work, Stiegler offers a radical and novel reconsideration of concepts such as technology, the 'pharmakon' (Derrida) and individuation (Simondon) and introduces profoundly original thoughts on the 'Entropocene' and the 'Negentropocene,' 'pharmakology,' the rise of automation, economic and psycho-social disruption and care. In the work that was interrupted by this passing, Stiegler has demonstrated to be a pivotal thinker of the environmental crisis, its affective consequences, of a politics up to the task of facing catastrophe and of the effects for the (im)possibility of critical thinking in such a context (his latest book in French concerns 'the lesson of Greta Thurnberg'). In his re-readings of Heidegger, Derrida, Deleuze and Ahrendt among others, Stiegler proposes new ways of thinking as a form of care.

The study group will offer participants the opportunity to familiarise themselves with Stiegler's thought through close readings of a selection of his texts. We will ask ourselves how to 'care' for Stiegler's ideas and legacy, and to put these to use in contemporary critical theory and cultural analysis.

The study group is open to academics, researchers, PhD students, rMa students and all those interested in exploring Stiegler's work. rMa students may participate for credits. We will meet starting from late September/October (no fixed dates; depending on the number of participants we'll meet on/offline).

For more information and registration, please contact Joost de Bloois: [j.g.c.debloois@uva.nl](mailto:j.g.c.debloois@uva.nl).

### **ASCA THEORY SEMINAR: URGENT MATTERS**

First session on 1 October, 16:00-18:00 hrs. Organized by Esther Peeren and Jaap Kooijman. Contact: Eloe Kingma [asca-fgw@uva.nl](mailto:asca-fgw@uva.nl)

What are the urgent matters of our time and how can we address them as cultural analysts? This is the question that will be central to this year's ASCA Theory Seminar.

Starting with the Covid-19 pandemic, which is not only a pressing social, political and cultural matter on a global scale, but has also caused drastic changes in how we do research, we will come together (online and hopefully at some point in person again) to think through the different issues that are converging with particular urgency in the present, as well as activist and

artistic responses to these issues, through the lens of a series of theoretical paradigms, from decoloniality and critical race theory to intersectionality, the Chthulucene and new materialism. These paradigms are not necessarily new, but seem promising in setting out to address urgent matters not with haste, cynicism or nostalgia, but with a patient diligence or what Donna Haraway calls a willingness to "stay with the trouble." As she puts it, "staying with the trouble requires learning to be truly present, not as a vanishing pivot between awful or edenic pasts and apocalyptic or salvific futures, but as mortal critters entwined in a myriad unfinished configurations of places, times, matters, meanings" (*Staying with the Trouble*, p. 1). In addition, in their shared commitment to interdisciplinarity, these paradigms challenge the way in which, according to Daniel Fischlin, Ajay Heble and George Lipsitz in their 2013 book *The Fierce Urgency of Now*, "the scholarly categories favored by disciplinary knowledge teach us that there is a time and a place for everything – that people [and other lifeforms and materialities] need to be on time and stay in their place."

### **THE LAST KAMAU BRATHWAITE**

English Department Lecture by Dr. William Ghosh (University of Oxford). 8 October, 17:00 hrs. Online. For registration and information, contact Emelia Quinn at [e.j.quinn@woa.nl](mailto:e.j.quinn@woa.nl)

Before he died, the great Barbadian poet Kamau Brathwaite came to believe that his papers, books, and photographs - those objects which held his memories - were being stolen. His last poems, comprising *Strange Fruit* (2016), *Liviticus* (2017) and *The Lazarus Poems* (2017), were an attempt to salvage, in poetic form, what was left to him. This talk looks at what he did, the poems he made, and what these poems tell us about poetic making and poetic thinking. Dr William Ghosh is a Fellow in Victorian and Modern Literature at Jesus College, University of Oxford. V.S. Naipaul, Caribbean Writing, and Caribbean Thought is published by Oxford University Press in October 2020.

### **"BLOODY POWER OVER BARE LIFE" – CRITIQUE OF BORDERS**

First session of the series of online-events *Critique(s) of Violence with Natasha King, Dijon*. 8 October, 18:00 hrs. Contact: Daniel Loick, [d.loick@uva.nl](mailto:d.loick@uva.nl).

In the winter of 1920/21, Walter Benjamin penned his "Critique of Violence," a short essay which, despite (or perhaps because of) its apodictic style, its opaque use of metaphor, and its erratic argumentation has lost none of its fascination today. During the last 30 years, it has become a common point of reference for an array of academic disciplines that are concerned with scope, shape, and function of the different forms of violence associated with the modern nation state. The years 2020/21 mark the 100<sup>th</sup> anniversary of the writing and publication of this radical and timely essay. This event

series takes up this occasion to explore its philosophical validity and political relevance for today.

Although Benjamin's essay is thematically extremely rich and linguistically ambitious, the focus of these events is on the concrete political, legal, and social issues it addresses. His opening question: "whether violence, as a principle, could be a moral means even to just ends" poses an obvious challenge to the state's claim to a monopoly on the use of force. Following Kant's deontological moral philosophy, Benjamin unsparingly scrutinizes all forms of violence and in particular its use for legal purposes. Against the ideological, or as Benjamin says, "mythical" perpetuation of violence through law, he follows a Jewish-messianic tradition by aiming at a non-statist form of commandment that can be seen as opposing or distancing itself from the state. The "Critique of Violence" thus not only formulates a fundamental critique of state-sanctioned violence in all its different forms, it nothing less but re-conceptualizes the foundational categories of the occidental legal and political tradition. Finally, Benjamin demands from us to think a fundamental social transformation that does not merely replace the holder of state violence but rigorously overcomes state power and the violence it depends on; hence to invent a new form of non-coercive community.

Many of the topics raised by Benjamin in his essay a century ago are of pressing urgency today. States have aggregated unprecedented amounts of violence and seem to be less and less capable to contain or mitigate it by means of democratic control or judicial oversight. Mass incarceration, police brutality, internment and deportation, and military interventions are but the most visible instances of state-inflicted violence; which in addition often works hand in hand with extra-legal forms of violence against marginalized and vulnerabilized groups. Benjamin's text provides useful tools to describe, evaluate, and overcome unnecessary or illegitimate forms of violence.

At the same time, a multitude of political movements has formed to protest these forms of violence. Among them are prison abolitionist groups, the Black Lives Matter movement or refugee and no border activism. These groups often do not simply reject contemporary instances of violence, but at the same time try to come up with alternative models of political autonomy, conflict resolution and criminal justice beyond the state and legal coercion. Many of the motifs present in Benjamin's text resonate in the demands of these movements.

This series is not "about" Benjamin's essay in the narrow philological sense. Rather, it attempts to bring together scholars from different regional and theoretical backgrounds and invites them to address the topics present in it from their own political and philosophical perspectives, utilizing conceptual tools developed in their respective theoretical traditions and fields of activity. Benjamin's essay thus does not serve as the

basis for philological exegesis, but as an inspiration and starting point to explore the question of violence from several locally-bound taxonomies.

#### **Technics**

All events will be hosted online via zoom. The link for the zoom events will be made available shortly before the events. No registration is necessary. Insofar as the situation permits, some events will also take place on location in Amsterdam. Watch out for information on short notice.

#### **SOUND IN ACTION: HIP HOP AND DUTCH IDENTITY**

*Hip-hop and Dutch identity will take place on 12 October at 19:30 hrs. Doors open at 19:15 hrs. Bitterzoet, Spuistraat 2 HS, 1012 TS Amsterdam.*

Our first event of the new study year, Hip-hop and Dutch identity is coming up at Bitterzoet on the 12th of October. Be aware, that this is our first event held in Dutch!

During this evening, we will look at how hip-hop plays a role in the forming and performing of identity among Dutch youth. Dutch hip-hop has grown exponentially in the past few years, reaching a predominantly young following, partly through the proliferation of social media and streaming services. Using music as a tool of engagement with the society, such an expression of a non-white experience in the Netherlands is beginning to shape ties between "the multicultural" and the 'everyday', 'messy' and 'emotional', and, in turn, form a new imagination of the Dutch identity that is not based on a white, hegemonic centre, but rather is culturally diverse.

We start from the understanding that processes of identification have become more complicated than ever, with identities being influenced by both the local and the global. With hip-hop having developed from a small movement in the South Bronx in the 1970's till perhaps the most popular music genre worldwide, it has become an essential part of youth cultures everywhere. Here, we ask: how does this work in the Netherlands?

#### **Our Guests:**

**Myrto Semmoh** is the co-founder of SMIB, an independent creative organisation started in the Amsterdam Bijlmer. It is mostly seen as a hip-hop-collective, but consists of, besides rappers and DJs; of designers, writers, filmmakers and many more. The music, mostly known from frontmen Ray Fuego and Yung NNelg, can be described as raw, urban rap, with many punk influences. Myrto himself is a DJ, writer and all-round representative of SMIB. Under the name SoortKill, he collected hundreds of loanwords from Papiamento and Moroccan and Smib self-invented words and put them together in a SMIB dictionary.

**Aafje de Roest** is currently doing PhD research at the University of Leiden into cultural identity formation in online Dutch youth culture with a focus on Dutch hip-hop. Her project investigates how Dutch young people, especially with different backgrounds, use online hip

hop culture to shape their cultural identity in a globalized context. Before this, she wrote her master thesis on the performance of 'represent' in the lyrics and performances of artists such as Broederliefde, Hef, Ares en Killer Kamal. For this thesis, she was awarded the Vliegenthart thesis award and she was praised for the courage to step off the beaten track. Listen to an interview with Aafje and rapper Ray Fuego on Radio 1 here: [Rapper Ray Fuego: "Ik probeer deze generatie te omschrijven als een boek" - Focus met hiphop onderzoeker Aafje de Roest en rapper Ray Fuego](#)

**Said Salhi** is the founder and director of the Marmoucha foundation. Marmoucha is the producer and promoter of more than 150 performances every year of North African arts and culture in the Netherlands and Dutch culture in Morocco. These performances range from traditional to modern and from pop music to classical. In collaboration with Paradiso, they have worked on developing the North African cultural scene in the Netherlands and expanding the reach of artists that are otherwise little heard.

**Wouter Capitain** is a PhD-candidate at ASCA and lecturer in popular music studies at the University of Utrecht and the University of Amsterdam. He specializes in postcolonial theory, popular music and opera and is interested in how music interacts with other domains, specifically political and social issues. In his PhD-research, he focuses on the work of Edward Said concerning music. He is critical of Said's attitude towards popular music, which reduces popular music to a non-subversive form of mass culture. Capitain believes this is in dissonance with Said's postcolonial writings and legacy. For this research, he has spent three months in Columbia's rare book and manuscript library, reading the original, handwritten texts of Said.

**Fosa YG and Loopey** are the youngest members of the Bijlmer-based SMIB collective and will perform at the end of the night! Together with newcomer Nodda, they are the creators of "PROJECT YG", which is short for "yung gods". In 2019, they worked together with producers KC and Garrinchathey to release their first tape, which immediately became a hit. The two boys know how to complement each other effortlessly, and are able to smoothly follow up a slow jam with a banger. With their music, they already toured Belgium and the Netherlands and were at the festival Appelsap. Yet, this is just the beginning of their joint journey to the top.

The event will be chaired by **Sharog Heshmat Manesh**, who is a sociologist working as a researcher and teacher at the University of Amsterdam and the Hogeschool of Amsterdam. His PhD-research focused on the way arts and culture are deployed to foster cultural citizenship. In addition, he is a filmmaker and writer and has often worked on art projects with Dutch youth about identity formation and citizenship. In 2009, he won the Challenging Diversity Award. The Jury praised him for not being stuck on themes of diversity, but instead

incorporating them organically into everything his many projects.

#### WHITENESS AND GAZES

*ASCA Critical Race Theory Seminar, 20 October, 14:00-17:00 hrs. Organized by Praveen Sewgobind.*

The discipline of Critical Whiteness Studies arguably materialized out of CRT with the aim to study the specifics of white identities and white normativity from a critical perspective. Centring and analysing whiteness/white supremacy/the white race has caused tremendous antagonisms, particularly generated by those who do not wish to view themselves as white.

Approaching whiteness as a topic for study is done in myriad ways, and during our fourth session, we will ask which methods and theories can be productive to stimulate a fruitful discussion. Given the fact that academia itself represents what critics have argued are white spaces or "seas of whiteness" (cf. Sara Ahmed), issues of visibility, invisibility, and hypervisibility become crucial topics to discuss as affective gaze technologies continue to engender massive levels of anxiety.

#### THE ECOLOGY OF FORMS II

*ASCA Seminar organized by Jeff Diamanti and Joost de Bloois. 21 October, 10:00 hrs.*

This the second session in the online The Ecology of Forms seminar with a screening and discussion of *Sunset Ethnography* with and about anthropologists Michael Taussig and Stephen Muecke. We'll read selected fragments by Michael Taussig and Stephen Muecke.

#### POSTHUMAN FUTURES: ART & LITERATURE

*OSL/NICA Symposium organized by Amalia Calderón And José Bernardo Couto Soares, Amsterdam, 10-11 June 2021. Deadline for abstract submissions: 5 December 2020.*

*More information on format and registration: <https://www.oslit.nl/osl-nica-symposium-posthuman-futures-in-literature-and-art/>*

Within late capitalism, developments in the natural sciences, digital information technologies, and the study of ecological systems have altered the shared understanding of the basic unit of reference for the human. Critical posthumanism (Braidotti, 2016) works as an analytical tool that allows one to expose restrictive structures of dominant subject-formations as well as expressing alternative representations of subjectivity. This posthumanist agenda intersects with New Materialism (van der Tuin, 2012), building a discursive and material production of reality. Knowledge production is understood as situated and embodied visions (Haraway, 1988). Materialist feminism, with the speculative turn (van der Tuin, et al. 2015), develops analytical tools to think beyond the limit of human perception, refusing to make a separation from (non)human subjecthood.

The emergence of divergent and irrational epistemic processes have opened the spectrum of scrutiny to other disciplines, such as spiritual (Griffin, 1978), embodied (Alaimo, 2016) and artistic research (Cotter, 2017). From Kate Tempest's feminist eco-poetics to the corporeality of Yoko Ono's world-making narratives, artistic methodologies are challenging the normative structures of present ontologies. Instead, art is presented as a planetary necessity and method for survival (Haraway, 2016); artistic processes reclaim spaces of contested heritage (Skawennati, 2016) and further reformulate themselves as a disruptive force beyond hierarchical epistemology. They envision a future wherein humanity has reformulated its own ontology in relation to the living, breathing world it coexists with; and whose power is gathered through alternative knowledge methods in the pursuance of a radical reality.

This symposium is co-sponsored by the Netherlands Research School for Literary Studies (OSL) and the Netherlands Institute for Critical Analysis (NICA); it reflects a shared wish to increase hybridity between artists and scholars, in order to create spaces for affirmative ethics (Braidotti, 2017) and "thinking with" (de la Bellacasa, 2012) alternative onto-epistemologies. The interdisciplinary framework of this event intends to foment collaboration between artists, scholars and researchers, with the purpose to explore and reflect on the advancement in artistic research and literary studies in questions of the posthuman.

The organizing committee welcomes proposals on topics including, but not limited to:

- Eco-poetics & ecofeminism
- Speculative fiction
- Science/art divide i.e. fabulation vs factuality
- Posthuman rights
- Multispecies and entanglement
- Indigenous studies & reclaiming territories
- Queer (in)humanities
- Ecological exile & spatial justice
- Gaia & systems beyond the Anthropocene
- Caring as earthly resistance
- Prosthetic memory
- Storytelling as decolonial resistance
- The posthuman artist's methods
- Oppressive art & propaganda narratives
- Pandemic bodies
- Neurodiversity as emancipation
- Posthuman consciousness & psychedelics
- Irrational epistemes of madness, spirituality, nature

We encourage proposals from scholars, artists, scholar-artists and researchers, including emerging and early-career professionals. Proposals can take the form of academic and/or artistic interventions i.e. research presentations, panels, video screenings, performances, etc. While there is a focus on textual work, we welcome research from any practice that actively engages with posthuman art forms. The presentation duration is of max. 10 minutes (plus 5 minutes for q&a) and

submissions should include: (i) a title; (ii) a 400-word abstract of the presentation/performance; (iii) a brief biography of the author(s); (iv) duration of presentation; and if necessary, (v) an attachment with an illustrative example of the material (if applicable). These will need to be submitted electronically as a single document to: [osl@rug.nl](mailto:osl@rug.nl)

#### CALL FOR PAPERS JOURNAL OF GENDER STUDIES

The *Tijdschrift voor Genderstudies* (Journal of Gender Studies) is a forum for the scientific problematization of gender in relation to ethnicity, sexuality, class, and age. The journal is an interdisciplinary medium operating at the intersection of society, culture, health and science. The editorial staff invites articles about gender issues from different disciplines and accepts articles in Dutch and English. As well as publishing articles, the journal includes essays, columns (short topical and polemical articles), interviews, reviews, summaries of dissertations and conference reports.

The *Tijdschrift voor Genderstudies* invites abstracts for articles for its Spring 2021 issue. As this is a general issue, there is no subject limitation, provided that the article problematizes gender. The journal favours submissions that touch upon current debates in the Netherlands and/or Belgium or that include case studies that are relevant for Dutch and Flemish academic fields. Abstracts should be submitted in Dutch or English before 12 October 2020. Once your abstract has been assessed and judged suitable for this issue, you will receive an invitation to submit. Notifications of acceptance will be sent by 23 October 2020. The deadline for submission of articles (of approximately 6000 words) is 7 December 2020. All submissions will be reviewed in a double-blind peer review process. In case of a high number of positively peer-reviewed contributions, the editorial board reserves the right to make a final selection of articles and to publish some contributions in a later issue.

Abstracts of approximately 500 words should state the problem or research question addressed in the proposed paper; outline the theoretical framework; state the main point or argument of the proposed paper; provide a rough indication of the methods used; and - where relevant - present a rough overview of literature used. Abstracts should be sent to [tvqarchief@gmail.com](mailto:tvqarchief@gmail.com).

More information as well as instructions for authors can be found on: <https://www.aup.nl/nl/journal/tijdschrift-voor-genderstudies>.

#### CROSSINGS: JOURNAL OF MIGRATION & CULTURE *Special Issue on Night Stories: Urban Narratives of Migrant Lives in Europe*

*Edited by Sara Brandellero, Ailbhe Kenny and Derek Pardue*  
Deadline: 31 March 2021, [nitecrossings@gmail.com](mailto:nitecrossings@gmail.com)

Submissions are invited for this forthcoming special issue on *Night Stories: Urban Narratives of Migrant Lives in Europe*, centring on the life experiences of migrant

subjectivities and communities in European cities at night. Articles will cover a range of genres across different arts and cultural practices (literature, film, music, photography, theatre, advertising, social media, radio, visual arts etc.). We invite articles that provide close analyses of cultural representations of night-time settings and narratives that stem from spatial practices at night, including, for example, night-time migrant mobilities and the implications of questions of class, race and ethnicity, gender and age in determining who can go where and when.

Acknowledging the attention given to 'urban imaginaries' (Lefebvre, 1974) in the humanities and social sciences, this publication aims to bring the question of night-time imaginaries productively into current debates on urban spaces and migration. It will focus on nocturnal spaces as potential for or existing sites of belonging and intercultural exchange. Important cultural and social insights can be drawn from understanding how and where city spaces are experienced at night, also mindful of the impact of the current Covid-19 crisis on night-time venues and events. Thus, it seeks to understand the role of stories in giving form to and impacting on how night spaces are imagined, produced and experienced by migrant communities in Europe.

The special issue aims to contribute to the emerging field of 'night studies', calibrating it in relation to migration. The night affords, we argue, special social affinities that thus lead to particular activities and engagements with the city. Just as we feel compelled to relate our experiences of the night in story, song and image, as scholars, we are motivated to find a more representative theoretical idiom to escape the diurnal mode of thinking (Fabian 1983; Tedlock 1991). Therefore, the urban narratives in this special issue aim to capture the phenomenologies of everynight life.

Topics might include:

- Representation of night spaces and experiences of migration in literature and film;
- Migrant music-making, soundscapes and place-making at night;
- Migrant life-writing and (audio)-visual documenting;
- Migrant creative writings of the night;
- Virtual night spaces and migrant cultures in times of Covid-19;
- Narratives of gender, race, class and migration in European cities at night;
- Narratives of arrival, belonging, departure;
- Questioning migrant 'integration' in narratives of the night;
- Narratives of migrant night labour;
- Night spaces, crisis and regeneration among migrant communities

For the Style Guide see <https://www.intellectbooks.com/journal-editors-and-contributors>.

Articles should be between 6000-8000 words in length. Images must be of at least 300dpi. Images and written text should be sent in separate attachments.

NB: Articles may embed audio and video recordings (these must be hosted online by the authors). Articles must be of 10Mb max and be anonymised for peer review. Include an additional file with: Title; Author name/affiliation, email; author bio-sketch 50-100 words; ORCID iD; abstract of 100-200 words; 6-8 keywords. Endnotes instead of footnotes.

This publication is part of a European-wide collaborative project (NITE), funded by the Humanities in the European Research Area (HERA), with support from the European Commission. Info: [nightspace.net](http://nightspace.net) Submissions and queries addressed to the editors: [nitecrossings@gmail.com](mailto:nitecrossings@gmail.com) The special issue is scheduled for 2022.

### SENTA SIEWERT: *PERFORMING MOVING IMAGES* *Access, Archives and Affects* | AUP 2020

*Performing Moving Images: Access, Archive and Affects* presents institutions, individuals and networks who have ensured that experimental films and expanded cinema of the 1960s and 1970s are not consigned to oblivion. Through a comparison of recent international case studies from festivals, museums, and gallery spaces, the book analyses their new contexts, and describes the affective reception of those events. The study asks: what is the relationship between an aesthetic experience and memory at the point where film archives, cinema, and exhibition practices intersect? What can we learn from re-screenings, re-enactments, and found footage works, that are using archival material? How does the affective experience of the images, sounds and music resonate today? *Performing Moving Images: Access, Archive and Affects* proposes a theoretical framework from the perspective of the performative practice of programming, curating, and reconstructing, bringing in insights from original interviews with cultural agents together with an interdisciplinary academic discourse.

### LANGUAGES OF RESISTANCE

*Transformation and Futurity in Mediterranean Crisis-Scapes: From Crisis to Critique*. Edited by Maria Boletsi, Janna Houwen and Liesbeth Minnaard. Palgrave Macmillan, 2020

This edited volume, which is part of the Palgrave series in *Globalization, Culture and Society*, includes essays by Jonas Taudal Bækgaard, Maria Boletsi, Ipek Celik-Rappas & Diego Benegas Loyo, Karen Emmerich, Begüm Özden Firat, Olivia Harrison, Janna Houwen, Nataša Kovačević, Megan C. MacDonald, Geli Mademli, Liesbeth Minnaard, Dimitris Papanikolaou, and Pablo Valdivia.

This collection rethinks *crisis* in relation to *critique* through the prism of various declared 'crises' in the Mediterranean: the refugee crisis, the Eurozone crisis, the Greek debt crisis, the Arab Spring, the Palestinian

question, and others. With contributions from cultural, literary, film, and migration studies and sociology, this book shifts attention from Europe to the Mediterranean as a site not only of intersecting crises, but a breeding ground for new cultures of critique, visions of futurity, and radical imaginaries shaped through or against frameworks of crisis. If crisis rhetoric today serves populist, xenophobic or anti-democratic agendas, can the concept *crisis* still do the work of *critique* or partake in transformative languages by scholars, artists, and activists? Or should we forge different vocabularies to understand present realities? This collection explores alternative mobilizations of *crisis* and forms of art, cinema, literature, and cultural practices across the Mediterranean that disengages from dominant crisis narratives.

The Introduction is available for free downloading (OPEN ACCESS) here:

<https://link.springer.com/book/10.1007%2F978-3-030-36415-1> You can browse through the table of contents [here](#) and the reviews on the publisher's website [here](#)

#### RESEARCH INNOVATION AND SUSTAINABILITY FUND 2020

*Call for Proposals* |

<https://aihr.uva.nl/content/news/2020/09/fgw-ris-fund-2020.html>

The UvA Faculty of Humanities offers the Research Innovation and Sustainability (RIS) Fund that aims at supporting staff with research time in their career development and expanding their opportunities to conduct research. Through the RIS Fund, staff can apply for temporary teaching release in order to have more time to write grant applications, or to finish one or more (substantial, strategic) publications so as to strengthen their track record for an upcoming grant application.

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

- a. prepare applications for personal grants
- b. strengthen their publication list, to have a better chance of receiving funding when applying for personal grants in the near future.

For advice about eligibility and strategic planning, candidates are advised to contact the Grant Team ([subsidie-fgw@uva.nl](mailto:subsidie-fgw@uva.nl)).

The release from teaching duties is 0.2 FTE for 6 months or 0.1 FTE for 12 months. Applications can be prepared for grants with the following (tentative) deadlines:

- ERC Starting Grant: October 2022\*
- ERC Consolidator: February 2022\*
- ERC Advanced: August 2022\*
- NWO Vidi: October 2021 or October 2022
- NWO Vici: March 2022\*

\*NB: The release will not take effect before the first semester of the 2021/2022 academic year (i.e. 1 September 2021). The head and operational manager of your department may agree to a release in the second semester of the 2020/2021 academic year (i.e. starting 1 February 2021), in which case it would be possible to prepare applications for grants with a deadline in Spring or Summer 2021: the ERC Starting grant in March 2021, NWO Vici in March 2021, and ERC Advanced in August 2021.

Application deadlines:

The deadline for application is 1 November 2020. Candidates will be notified of the result no later than 6 weeks after the deadline. Please read the guidelines at: <https://aihr.uva.nl/content/news/2020/09/fgw-ris-fund-2020.html>