

Nieuwsbrief 235
November 2020

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DISSERTATION DEFENCE: ZOENIE LIWEN DENG

“Be Water, My Friend”: Non-Oppositional Criticalities of Socially engaged art in Urbanising China

Supervisors: Jeroen de Kloet and Sruti Bala. 11 November 2020, 13:00 hrs.

This study attends to different forms of socially engaged artistic and cultural practices in China. These practices address a range of social issues in Chinese cities, including the progressive diminishment of spaces available for civil engagement, unequal treatment of migrant workers, and denigration of urban villages. Through anthropological fieldwork and critical analysis, I explore how socially engaged art offers critical approaches to these problematics in the context of contemporary China. In particular, I stress how arts practices in China have developed forms of criticality that avoid explicitly opposing the political authorities, which I call non-oppositional criticality: one, “reconfigurative criticality” in cooperative art, spatial

interventions, and urban roaming regarding civic public spaces in Guangzhou; two, “connective criticality” in cultural engagements with people locally in Shanghai and translocally in Asia; three, “uneasy criticality” in documentary theatre about rural workers in Beijing who suffer from inequalities; and four, “quotidian criticality” in artistic interventions in “undesirable” urban villages in Beijing. I argue that non-oppositional criticality has implications in other contexts outside of China.

DISSERTATION DEFENCE: ÖZGE CALAFATO

Posing for the Republic. Making the Modern Turkish Citizen in Vernacular Photographs from the 1920s and 1930s

Supervisors: Luiza Białasiewicz, and Esther Peeren. 25 November 2020, 13:00 hrs.

This research project focuses on photographic representations of the urban middle classes in Turkey in the 1920s and the 1930s in the context of a society undergoing rapid secularization and modernization. The project investigates the ways in which middle classes used portrait photography in and outside the studio to perform a new national identity following the foundation of the Republic in 1923. This dissertation looks at the role that photographic representations played in negotiating a desired identity for the newly minted Turkish citizens through a focus on the relationship between photography and gender, photography and body, photography and space as well as photography and language. It also explores the role of circulation of photographs with regard to the making of a modern citizen.

FINISHING FELLOWSHIPS AWARDED TO ASCA

PHDS

Every year the Faculty offers a number of Finishing Fellowships to PhD candidates who have succeeded in writing an advanced draft of their thesis without the support of structural funding. The fellowships aim to enable self-funded PhD candidates to concentrate exclusively on the completion of their thesis in their last year. Starting in 2016, the Faculty has awarded 35 Finishing Fellowships, resulting in 23 new doctors.

This year the selection committee—consisting of Kees Hengeveld, Guido Snel, and Kati Röttger—received 12 applications in total. Eight of these were awarded the Finishing Fellowship:

- Argyrios Emmanouloudis (ASCA), *Is the Game Already Over? Fan-Made Content and Resistance in Online Video Game Communities* (Supervisors: Joyce Goggin and Carrol Clarkson)
- Barbara Cueto (ASCA), *White Papers on Dissent: Politics & Poetics of Decentralisation* (Supervisors: Emilie Sitzia and Mia Lerm-Hayes)
- Divya Nadkarni (ASCA), *The Lyric We: A Pragmatist Approach to the Politics of Poetry* (Supervisors: Ellen Rutten and Josef Früchtl)
- George Muishout (ASH), *Muslims and palliative care in a Western context: a qualitative study* (Gerard Wiegers and Hanneke van Laarhoven)
- Karin Christof (ASCA), *The Longing for Autonomy: New Meanings of Ownership, Property and Citizenship* (Supervisors: René Boomkens and Jan Willem Duyvendak)
- Lora Sariaslan (ARTES), *Art as Maps, Maps as Art: Re-thinking the Urban in European-Turkish Contemporary Art* (Supervisors: Luiza Bialasiewicz and Guido Snel)
- Maral Mohsenin (ASCA), *Digitizing Film Archives: Digital Image Technologies through Archival Discourses and Practices* (Supervisors: Giovanna Fossati and Benoît Turquety)
- Ricarda Franzen (AHM), *Theatre Sound Cultures. Listening practices and the aesthetics of theatre sound documentation in the Netherlands in the late 1960's/ early 1970's* (Supervisors: Kati Röttger and Viktoria Tkaczyk).

ASCA SUMMIT

24 November 2020, 10:00-12:00 hrs. - online

Because of the current Covid-19 measures, we have had to move the ASCA summit online, but we nonetheless hope to welcome many of you to an exciting discussion of ASCA research in times of Covid. We will focus on how the research of ASCA members can contribute to thinking through the current situation and the futures that have been foreclosed and opened up by the Covid-19 pandemic. In addition, there will be room to talk about how the pandemic has affected your research and what ASCA can do to help you as a researcher in this challenging period. In the first hour of the summit Stefania Milan will talk about the "Covid-19 from the margins blog" she set up (<https://data-activism.net/blog-covid-19-from-the-margins/>). We hope that one or more of the bloggers featured will also be able to join us. In the second hour, a panel of ASCA researchers at different stages of their careers will discuss what their research has to say about Covid-19, as well as how it has been affected by the pandemic, and the floor will be opened to all those attending. To register and receive the link, please email ascafgw@uva.nl.

ASCA COMMON ROOM

Initiative of Alex Thinius, Chen Zhou, Gerrit Schaafsma and Shekoufeh Behbehani. Official Launch 11 November, 16:00 hrs.

Now that it looks like we are all going to be under various lockdown modes for the foreseeable future, you might appreciate having a casual way to contact each other and get together for work and non-work related chats.

This is a warm welcome to enter the online ASCA common room. This should make communication a little easier and afford a space for us dispersed researchers to organize ourselves, meet up, and stay in touch, in addition to email, zoom, slack, whatsapp, signal, Facebook, telephone, and other media or networks where you might already be organized.

The common room is an online discord space that you can use with browser, desktop- or phone-app. You can text, post, call, and video-call in the common room. We can change the architecture of the space if needed, as we go along. Please have a look at the snapshot and join via this link: <https://discord.gg/EMRfmNA>

DIVERSITY AND INTERSECTIONALITY

ASCA Critical Race Theory Seminar organized by Praveen Sewgobind. 3 November 2020, 14:00-17:00 hrs. (full)

In the fifth session of the series we will scrutinize two interrelated concepts that have become buzzwords in the eyes of some, serious policy and academic issues in the eyes of others, and cause for repetitive eye-rolling exercises according to a famous remark by Sara Ahmed. Referred to as "institutional plumbing," Ahmed has also pointed the danger that diversity politics could actually lead to a practice of non-performativity whereby an institution's whiteness is de facto perpetuated. As her work and activism are highly regarded among critical race theorists, critical whiteness theorists, and racial justice and queer activists, we will dedicate this session to her important contributions that have paved the way for many to critically engage with diversity politics and the intersection of race, class, and gender.

URGENT MATTERS: DECOLONIALITY

Second session of the ASCA Theory Seminar organized by Nermin Esherif, Martina Flores Mendeville, Eszter Szakács, Karen Sztajnberg. 5 November, 16:00-18:00 hrs. (full)

Both Wynter and Mignolo argue that colonialism is inherent to Modernity, which stems from the Renaissance and Enlightenment. Modernity is also the project by which the idea of the political subject started to crystalize in the West. However, in the colonies, people were deemed less than human by the early capitalist system that was built on slavery and colonial thinking. In their presentation, the organizers engage with the ideas set forth by Wynter and Mignolo through their own research.

ASCA PhD SKILLS SEMINAR

The Academic Job Market and Publishing

Organized by Esther Peeren and Jaap Kooijman on Friday, 6 November 2020, 15:00-17:00 hrs. Online.

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

A GHOSTLY PRESENCE IN THE LIFE OF CIVILIZED STATE - CRITIQUE OF THE POLICE

Second session of the online series *Critique(s) of Violence with Vanessa Thompson*. 5 November 2020. Contact: Daniel Loick, d.loick@uva.nl

Dr. des. Vanessa Eileen Thompson is a research associate at the Faculty of Social and Cultural Sciences at European University Viadrina, Frankfurt/Oder. She was previously a research associate at the Institute of Sociology at Goethe University Frankfurt and a fellow at the Department of Black Studies at the University of California, Santa Barbara. Her research and teaching are focused on critical racism studies, post- and decolonial feminist theories and methodologies, Black studies, gender and queer studies, critical security studies, and transformative justice. Thompson is also engaged in these fields as an activist.

All events will be hosted online via zoom. The link for the zoom events will be made available shortly before the events or upon registration. Insofar as the situation permits, some events will also take place on location in Amsterdam. Watch out for information on short notice.

THE MATERIALIZATION OF THE POLITICS AND PLACE OF EXTINCTION THROUGH ANIMAL TAXIDERMY AND DISPLAY

In the seminar series *The Ecology of Forms*, Dolly Jørgenson will give a Masterclass and Public Lecture on 6 November 2020 | Masterclass 10:00-12:00 hrs. | Public Lecture 16:00-18:00 hrs.

We are currently living through the sixth mass extinction of species on planet Earth. As humans have become aware of the extinction or imminent end of non-human animal species over the last two hundred years, there have been active attempts to understand the loss. The historical events of specific extinctions are often narrated into a coherent story for the visitor to natural history museums using taxidermy bodies of animals. Examining taxidermy displays of extinct animals from across the world, I will discuss the materialization of both politics and place in the natural

history museum. I will compare how displays that use an ecological setting through dioramas differ from others in environmental communication and the materialization of extinction.

Dolly Jørgensen is Professor of History, University of Stavanger, Norway specializing in environmental history. Her current research agenda focuses on cultural histories of animal extinction. She recently published the book *Recovering Lost Species in the Modern Age: Histories of Longing and Belonging* (MIT Press, 2019). She has co-edited four volumes: *New Natures: Joining Environmental History with Science and Technology Studies* (2013); *Northscapes: History, Technology & the Making of Northern Environments* (2013); *Visions of North in Premodern Europe* (2018); and *Silver Linings: Clouds in Art & Science* (2020). She is co-editor-in-chief of the journal *Environmental Humanities* and co-directs The Greenhouse environmental humanities program area at UiS.

PLATFORM FOR THE ETHICS AND POLITICS OF TECHNOLOGY

We are delighted to invite you to the launch of the University of Amsterdam's Platform for the Ethics and Politics of Technology: please join the (Zoom) opening event and discuss the next steps with us, on 13 November 2020 from 15.30-17.00. Speakers at the launch event will be Irene Zwiép (Director of Amsterdam Institute for Humanities Research), Thomas Poell (Co-Director RPA Global Digital Cultures), Sonja Smets (Member Steering Board RPA Human(e) AI), Beate Roessler (Chair Dept. of Philosophy), Huub Dijkstra (Philosophy and WRR) Marjolein Lanzing (Philosophy), and Peter Sloot (director IAS).

Smart cities, robotics, Artificial Intelligence, medical technologies, the energy transition, sustainable technologies, surveillance capitalism: the current socio-technological transformations and new information and communication technologies affect almost every part of society and of our daily lives. Whether they concern the future of work, equal access to information and services, or the relationship between humans and their technological environment and the governance of technological societies: ethical and political issues concerning technology and the ways in which they challenge our self-understanding are at the core of today's debates.

There is a strong need for ethical and political reflection on recent technologies. They call for interdisciplinary research and cooperation with various stakeholders. To answer this call, the University of Amsterdam establishes a Platform that strengthens their research in the ethics, politics and governance of technology (including but not limited to AI and information technologies); and contributes to the diverse existing initiatives at the UvA (e.g. the RPAs, the Research Priority Areas). The Platform aims to be a place that brings together existing research projects and initiates

new projects and collaborations on the ethics and politics of technology. The Platform will invite scholars, key thinkers and stakeholders from society, government and industry to contribute to the public imagination that is required to address today's issues of technology. The Platform will focus on collaborations with the RPAs and other research initiatives, thereby creating synergies between them. The Platform will intensify collaborations with external partners from civil society, government and industry. Visit our website www.uva.nl/pept to see what we do and who we work with.

Could you please inform us if you will be joining us on 13 November? Please send an email to Annemijn Kwikkers at pept@uva.nl and you will receive a zoom link.

FROM TABOO TO ICONIC: REVISITING JUDY CHICAGO'S 'RED FLAG' (1971)

English Faculty Guest Lecture by Dr. Camilla Mørk Røstvik (University of St Andrews) | Thursday, 19 November, 17:00-18:30 hrs. | For Zoom link please contact Dr Emelia Quinn at e.j.quinn@uva.nl

When Judy Chicago created the lithograph 'Red Flag' in 1971 she pushed against the taboos surrounding menstruation, including her own. Over thirty years later, the work is considered an important moment in menstruation activism, and the first menstrual art work in the world. Historians and activists who work on menstrual equality issues (such as period poverty, tampon tax, Toxic Shock Syndrome, and bathroom politics) all reference the importance of Chicago's pioneering visual intervention. This paper asks what we actually know about the creation and reception of 'Red Flag', and utilizes Chicago's own writing and contemporary 1970s sources to examine its impact. The paper also traces the work's journey from taboo to iconic, and will discuss how a mythology surrounding 'Red Flag' has persisted into the 2010s. At a time when Newsweek and other mainstream media outlets are stating that the 2010s marks an 'era of menstrual politics' and the 'end of a taboo', Chicago's lithograph seems as relevant as ever. By discussing the work and its ramifications from an art historical perspective, this paper suggests that 'Red Flag' has indeed been part of that 'menstrual revolution' of the late-twentieth century, and explores how Chicago's use of the tampon brand Tampax also signals a late-capitalist Western movement towards the use of feminism in branding.

Dr Camilla Mørk Røstvik is a Leverhulme Early Career Fellow in the School of Art History at the University of St Andrews, working on the project 'The Painters Are In: A Visual History of Menstruation since 1970'. From 2019-2020 she was PI on the Wellcome Trust funded project 'The UK Menstruation Research Network'. Her book, *Cash Flow: The Business of Menstruation since 1970*, is forthcoming with UCL Press in 2021.

CORRECTION – A CULTURAL TECHNIQUE

Korrigieren – eine Kulturtechnik

Digital Conference (in German) on Thursday November 19 (9:30-16:00) and Friday November 20 (10:00-19:30), organized by Iuditha Balint (FHI Dortmund), Thomas Ernst (UvA/UAntwerpen) and Janneke Eggert (FHI Dortmund), registration until November 17 via jeggert@stadtido.de.

Processes of correction, along with the actual writing process, form the foundation of literary and academic production. However, they remain mostly hidden and have so far only been studied peripherally. In the digital present, collaborative writing and correction processes are gaining in importance, but their analysis requires both a historical revision and a broader discussion of various correction phenomena.

We are interested in correction as an activity that is, on the one hand, subject to the conditions of production and, on the other hand, contributes to the production and destruction, completion and improvement, versioning and overwriting of texts and possibly extends or differentiates types of authorship. In addition, aesthetic, stylistic, grammatical and content-related systems of rules are applied in the (mostly non-public) correction process, which have a normative function that should be analyzed.

The panels of the conference deal with: Correction – overview and concepts | Correction as Philological Practice | Practices of Corrections in Didactical Contexts | Correction and Literary Production | Media of Autocorrection | Correction as Media Practice in the 18th, 19th, 20th and 21st Century

The conference is a cooperation of Fritz-Hüser-Institut für Literatur und Kultur der Arbeitswelt Dortmund, Amsterdam School for Cultural Analysis and Department of Modern Foreign Languages and Cultures of University of Amsterdam and Departement of Literature of University of Antwerp.

Full program:

https://www.dortmund.de/media/p/fritz_hueser_institut/fhi_pdf/fhi_2020_11_Korrekturen_Tagungsprogramm.pdf

THERAPEUTIC POLITICS OF CARE: NEW ETHNOGRAPHIES OF ASIA

Online joint book launch Weatherhead Institute for East Asian Studies, Columbia University. Co-sponsored by ASCA and RURALIMAGINATIONS. 20 November 2020, 16:00 – 18:00 CEST (10:00 – 12:00 EST)

Felicity Aulino, University of Massachusetts Amherst: *Rituals of Care: Karmic Politics in an Aging Thailand* (2019, Cornell University Press);

Nicholas Bartlett, Barnard College, Columbia University: *Recovering Histories: Life and Labor after Heroin in Reform-Era China* (2020, University of California Press);

Lyle Fearnley, Singapore University of Technology and Design: *Virulent Zones: Animal Disease and Global Health at China's Pandemic Epicenter* (2020, Duke University Press);

Ting Hui Lau, Yale-NUS College: *Colonial Wounds: Development and the Politics of Affliction on the China-Burma Border* (2020, Dissertation, Cornell University)

Emily Ng, University of Amsterdam: *A Time of Lost Gods: Mediumship, Madness, and the Ghost after Mao* (2020, University of California Press);

Saiba Varma, University of California, San Diego: *The Occupied Clinic: Militarism and Care in Kashmir* (2020, Duke University Press).

Care has become a crucial concern of anthropological inquiry, and current global conditions have renewed its poignancy. To paraphrase Lisa Stevenson, care involves an ethics of attending, corresponding to particular ways that someone (or something) comes to matter. The drive to care, as she and others have noted, is far from innocent, and may be filled with ambivalence whether in intimate or institutional forms. Connecting fieldwork from three provinces in China, Thailand, and contested Kashmir territory, this roundtable brings together the authors of five new books and a dissertation to explore the therapeutic politics of care across multiple logics and scales. Our roundtable reflects on care in both its presence and absence. We aim to interrogate not only the different therapeutic forms and relationships (human and nonhuman) through which care can be performed, but also examine the historical, cultural, and social possibilities that structure its forms and possibilities. Through a circular reading of one another's work, we take up a critical focus on scale and temporality by tracing the protracted geopolitical encounters that infuse clinical settings, ritual engagements, and the very possibility of healing.

Addressing lab-based attention to microscopic viruses, corporeal and spiritual heed to afflicted bodies, and statist and cosmic modes of surveillance and intervention, each project takes seriously the specific ways that persons, entities, and populations come to be articulated. In Lisu communities near the Burmese border in China, Ting Hui Lau shows how afflictions are not just effects or idioms but complex embodied political speech acts that break silences, haunt, warn, and protest domination and colonial power. Through his work with a global preparedness community, Lyle Fearnley argues that zones defined as epicentres come to be marked by an absence of care, as preparedness follows a logic of containment whereby viral discovery and biosecurity interventions advocate violent interventions such as mass slaughter and movement controls. Drawing from Buddhist philosophical lineages and approaching care as a form of habituated attention, Felicity Aulino shows how logics of karmic accumulation inform ordinary embodied practices in Thailand, from one-on-one bedside care for aging bodies to collective social contexts.

In Kashmir, Saiba Varma reveals how the politics of occupation rest on the interlacing of military and humanitarian logics as the antidotes to violence in the "occupied clinic" come to be something co-imbricated with it — spatially, epistemologically, and

experientially. Foregrounding the importance of historicity in recovery, Nick Bartlett attends to how members of a generational cohort of long-time heroin users in southern China evoke socialist regimes of care as an antidote to a historical present where their "return to society" has stalled. Emily Ng considers how spirit mediumship in rural central China speaks to care between the discernment and hosting of divine and demonic entities through the bodies of mediums, and the chaotic status of the post-Mao cosmos as a melancholic gesture toward a sovereign care to come. Together, these new ethnographies offer ways to rethink therapeutic politics in and through Asia, as a figurative site of the pharmakon—as remedy, poison, and scapegoat.

THE WEIRDNESS OF BEING IN TIME

Masterclass and Public Lecture by Michael Marder on "The weirdness of being in time" in the Seminar Ecology of Forms organized by Jeff Diamanti and Joost de Bloois. 26 November. Master Class 10-12 hrs., Public Lecture 16-18 hrs. Registration: j.diamanti@uva.nl; j.g.c.debloois@uva.nl.

Abstract: In this talk, I propose to analyze various senses of being in time. My claim is that time forms a weird interiority through an embrace of whatever is "in" it. I, then, flesh out this claim through a close reading of Book IV in Aristotle's *Physics*, while grafting each "measure of movement," by which the Greek philosopher defines time, onto the movements of plants. The result is a twisting and turning, ramified, wayward temporality that holds every sense of being in time in a vegetal embrace.

Masterclass from 10:00-12:00 hrs.

Readings:

Aristotle's *Physics Book IV*, Chapters 10-12 and the chapter on time –

Marder, *Plant-Thinking* (chapter 3)

Bio: Michael Marder is IKERBASQUE Research Professor in the Department of Philosophy at the University of the Basque Country (UPV-EHU), Vitoria-Gasteiz, Spain. His writings span the fields of phenomenology, political thought, and environmental philosophy. He is the author of numerous scientific articles and fifteen monographs, including, most recently, *Energy Dreams: Of Actuality* (2017), *Heidegger: Phenomenology, Ecology, Politics* (2018), *Political Categories: Thinking Beyond Concepts* (2019), and *Dump Philosophy: A Phenomenology of Devastation* (2020). For more information, consult his website michaelmarder.org.

ENTER THE GHOST: HAUNTED MEDIA ECOLOGIES

Nieuw Dakota and Bradwolff Projects present a new exhibition by Paula Albuquerque: 'Enter the Ghost: Haunted media ecologies'. | Opening 24 October 2020. Exhibition runs until 22 November 2020 | Art talk 31 October, 15:00-17:00 hrs. Paula Albuquerque in conversation with Flavia Dzodan and Tania Camara (reservations via info@nieuwdakota.com)

Five art installations filling the space of Nieuw Dakota give an intriguing insight into the subjects: surveillance, armed UAV's and Deepfake. The artist combines her own footage with other well-known images from mass media.

Her transdisciplinary, trans-medial artistic research involves a cultural analysis, film and media theory, semiotics, surveillance, artificial intelligence and drone studies. Albuquerque is inspired by the philosophical theories of Jacques Derrida, Andrea Miller and Lisa Parks on "hauntology", artificial intelligence and racial and gender biases in war technologies.

Paula Albuquerque is a visual artist and scholar living and working in Amsterdam. Her work is informed by intersectional de-colonial practices, focusing on visual technologies both analog and digital, surveillance and the construction of operative imagery.

ART OUT OF NECESSITY

Exhibition Mieke Bal curated by Jeroen Lutters at Museum Jan Cunen, 4 October 2020 until 31 January 2021

What makes art a necessity? According to [Mieke Bal](#), it is "useful, even necessary, to look at the world from the perspective of art." Her point of view touches on guest curator Jeroen Lutters' method Art-Based Learning, in which he advocates learning not about but from art. Art awakens your imagination and makes new possibilities conceivable. Jeroen Lutters is Professor at [AeCT Professorship for Art education as Critical Tactics](#) at ArtEZ.

Present, past and future are invariably intertwined in Bal's work. The non-chronological ordering of events, called preposterous history, is perhaps the most important component of her audio-visual installations. From the present, she reflects on masterpieces from the past. Reasonable Doubt uses philosopher Descartes to make thinking visible as a social process, Madame B. places the emotional capitalism that Flaubert has already pointed out in his literature in a contemporary perspective and the chaotic polyptych Don Quixote makes the trauma-generated madness of the character tangible.

In all cases, Bal appeals to the viewer as a "discussion partner", with whom she wants to evoke understanding and recognition. But also a critical attitude: towards the characters, yourself and society. After all, the main themes in her work - desire, doubt, sadness and madness - are the strong emotions that we all have to deal with.

Art out of Necessity provides an overview of her most important video installations, combined with work from our collection by Ronald Ophuis, Martine Stig and Armando, among others. The exhibition also launches Bal's latest film, *It's about time!*, which is shown not as an end but a starting point, completely in line with preposterous history.

Book your tickets via the website of [Museum Jan Cunen](#)

ART IN COMMON(S) - UNDERSTANDING ART AND COMMUNALITY

European Summer School in Cultural Studies, University of Copenhagen, August 23 – 28, 2021

Experiences of art are mostly something we have together: we gather for the live moments of music and performative art, we mingle around exhibited objects at art venues in public and semi-public spaces, we embrace the togetherness in the dark of the cinema theatre, and even literature, the solitary nature of reading notwithstanding, is a matter of sharing imaginaries, which is probably why we have in turn always been so sociable about literature in an ongoing and ubiquitous conversation at dinner tables and conferences, in journals and reading circles. Our goings about art are communal, and encountering artworks is a particular modality of being together with other people. Moreover, the social encounters that take place around art often also delineate common spaces, zones of togetherness or zones of opposition, but always zones that differ from other social spaces. The mere existence of art, and all the different uses of art, instigate social relations and social forms with a potential import also beyond the traditional realm of art.

Easy as it is to recognize this imbrication of sociality and art—in so many guises, and in countless instantiations—it has never been a core piece in modern theories of art. Aesthetic experience has been described, analysed, and investigated with a stern focus on the relation between the artwork and the beholder, between the sensuous form and the sensitive appreciation. Much less attention has been given to the collective experience, and the experience of togetherness, at play in the uses of art. This one-sidedness is itself a historical legacy of modern art. According to Arnold Hauser, the mode of existence of artworks underwent a radical change throughout the eighteenth century from being objects commissioned by authorities to being commodities brought to the market-place and offered to anonymous buyers. Under absolutism, art was predominantly representative, celebrating sovereign and clerical powers in place, whereas in the new bourgeois context, the understanding of art came to focus less on its representative function and more on its aesthetic function. Hence, the modern understanding of artworks came to focus particularly on the qualities of the artworks themselves and the ways in which they are appreciated by their users.

But concomitantly with this new privatization of art experience, modern societies also developed a public discursive space where the experience of art could be made into a matter of common concern, as described half a century ago by Jürgen Habermas. The modern mode of existence of artworks, then, is really twofold: art is a commodity to be delectated (and fetichized, of course, as per Marx's insight in the commodity form), and art is a matter of public concern. The traditional focus on the artwork as a source of individual experiences mirrors its role as a commodity that can be

purchased in the marketplace and appreciated by a consumer. The focus on the artwork as a meeting place for an interested forum, on the other hand, highlights the way in which art actively participates in organizing commons and communities within the public sphere.

The ESSCS 2021 summer school is dedicated to this other side of art. What is the nature of aesthetic experience, when it is no longer considered as an address to me and to my particular sensation, but to us and to our common sensibility? What kinds of publics are being instigated by different artworks? What is a public in the first place, and how do publics emerge around publications, concerts, exhibitions, performances? Which forms of political agency come with the public nature of art? And how can the ways in which we gather around artworks inform our understanding of democracy and of being in this world together?

The summer school will introduce an array of approaches to better understand the intersection of art and communality, historically as well as theoretically, across different artforms, genres, and political situations. Through keynote presentations, workshops, master classes and paper sessions we will contribute to an ongoing discussion. The summer school welcomes students from the different disciplines studying art and culture as well as those concerned with the social modes of existence of art and the ways in which it contributes to our living together.

In the spring of 2021, students from the participating institutions are invited to take part in a preparatory online forum tasked with defining the formats and streams that will structure the conference event in the summer of 2021. To join the working group, please write to Ida Albert at Copenhagen University (ida.albert@hum.ku.dk) not later than October 19, 2020. Final call and application deadline

The final call for contributions will be posted on February 15, 2021, and the application deadline will be March 29, 2021.

ARTS AND CULTURE IN EAST ASIA

Creative Practices and Their Marketization in a Global Perspective

Call for Papers – Journal of Chinese Sociology | Guest Editors: Svetlana Kharchenkova (Leiden University), Jun Fang (Northwestern University)

Contemporary East Asian societies have been a rich resource for sociological research, especially in the fields of politics and economics. However, sociologists have paid less attention to the arts and creative industries located in the East Asian context. Cultural products from East Asia, ranging from Japanese animation to K-pop and Chinese contemporary art, have gained global popularity over the past few decades. Though local art scenes possess distinct features as they are embedded in their historical and social contexts, they have also been increasingly globalized through technological developments and

international collaborations. Such regional and global flows, as well as practices of producers, consumers and intermediaries in local cultural markets and creative industries, provide opportunities for empirical research and theory building.

This special issue is dedicated to empirical studies exploring the art worlds and cultural markets in East Asia, including contemporary art, film, music, and other fields, and global circulation of East Asian cultural products. We seek sociologically informed papers from sociology and associated disciplines, e.g. anthropology and geography that examine artistic and creative products and practices within a national context or situate them within comparative, regional, and transnational frameworks and flows. Papers can address the following themes (including but not limited to):

- Cultural production, creative labour, and artistic careers
- Market structures and practices of cultural intermediaries, including valorisation, development of art scenes, and the role of the state
- Consumption of culture

Scholars who are interested in submitting articles should send the title and abstract (approximately 800 words) to both guest editors by 1 December 2020. The abstract should articulate the research question, the methods used, and the main findings. The authors will be notified if their abstracts are selected by 8 January 2021. Full papers of the selected abstracts should be submitted for review by 1 May 2021. The issue is tentatively scheduled to be published in March 2022.

For questions, expressions of interest and to discuss your abstract prior to submission please contact the guest editors Svetlana Kharchenkova (s.s.kharchenkova@hum.leidenuniv.nl) and Jun Fang (philip.fang@u.northwestern.edu). We look forward to reading your submission.

The Journal of Chinese Sociology (JCS) is a peer-reviewed, open access journal sponsored by the Institute of Sociology at the Chinese Academy of Social Sciences and published by the world-renowned publisher Springer Nature. As Chinese mainland's first English-language journal in sociology, JCS strives to build a first-rate international platform for academic exchange and collaboration between Chinese sociologists and their overseas peers. This special issue is part of a continuous effort of JCS to promote sociological research concerned with culture in China and other Asian societies to a global audience.

ON THE POLITICAL ECONOMY OF DIGITALITY

Master Class with Prof. [Marion Fourcade](#) (University of California, Berkeley), 26-30 April 2021. Closing Date Application: 1 December 2020

Lucerne Master Classes offer doctoral students from Switzerland and from abroad an intensive exchange with internationally renowned researchers. Selected doctoral students will receive the opportunity to

present their work to the other participants and to discuss it with the guest expert.

The Lucerne Master Class 2021 addresses doctoral students from disciplines such as Sociology, Political Science, Philosophy, Cultural Studies, Psychology, and Economics as well as other fields from within the Humanities and Social Sciences. Applications from international and EU doctoral students and doctoral students from Switzerland are welcome. Please take into account that due to the ongoing Covid-19 health crisis, there might be changes at any time.

For further information, please visit the [Lucerne Master Class Website](#). Questions may be addressed to gsl@unilu.ch

AESTHETIC RELATIONS

Call for abstracts for the conference, Copenhagen 20-22 January 2021

The global pandemic has made us develop new ways of regulating the choreography of our everyday life: how we relate to our neighbors, to the material objects we interact with, and to the air we breathe. Some citizens have experienced a suspension of the right to assemble, to protest and cross borders – rights of which others have been deprived for long.

Simultaneously, anti-racist movements have overthrown statues of colonial and imperial history and thereby challenged the aesthetic relations of identity and belonging set up by such monuments; these protests remind us of art's implication in larger infrastructures that connect people and institutions across time and space, as well as the unequal distribution of material and symbolic wealth in the arts. In our current moment, it is increasingly clear that a meaningful approach to the concept of 'aesthetic relations' - how our social relations are shaped through the senses - will specifically require renewed attention to the political implications of sense-relations, both in and outside of the arts.

Aesthetic Relations encourages scholars across disciplines to analyze and historicize such present changes' influence on a broad understanding of aesthetic relations. The invitation departs from the assumption that in order to understand the challenges of our historical present, we need to both look back and learn from the past as well as lean into reparative practices already (in)accessible.

We urge contributors to critically historicize the conceptual and material heritage of (Western) aesthetic relations by consulting theoretical terms, cultural artefacts and infrastructures from other times, possibly even before and outside modernity, and beyond the global North. This might include:

Analytical questions working with

- Case studies on the regulation of aesthetic relations
- Cultural analyses of historical forums, situations, events, objects, infrastructures and practices
- A historization of excluded contributors, interests and modes of production in the arts

- Analyses of artistic engagements in conceptions and negotiations of public space
- Rethinking the role of institutions' mediation of social and aesthetic relations
- Methodological questions
- Rethinking models of cultural analysis
- Revisioning epistemic violence in the vocabulary of aesthetic theory
- Revisiting the past through reparative, healing or confrontational readings
- Questioning the methodologies and roles of cultural history
- Theorizing moments of redistribution from within and around the arts

Keynotes

Denise Ferreira da Silva, Professor and Director of the Institute for Gender, Race, Sexuality, and Social Justice at the University of British Columbia, Vancouver.

Nishant Shah, Professor at the Institute of Culture and Aesthetics of Digital Media, Leuphana University, Germany + Vice President of Research, ArtEZ University of the Arts, the Netherlands.

For the conference, we invite papers from across broad fields of studies, such as art and aesthetics, cultural studies, gender studies, critical race studies, media studies, sociology, philosophy, political science & anthropology. Furthermore, we welcome scholars from artistic research as well as cultural workers from within and outside institutions. We urge colleagues to suggest both abstracts for solo presentations (20+10mins), panels (90mins) and roundtables (120mins), and especially encourage scholars to develop transdisciplinary collaborations for this occasion. Please submit your abstract proposal (max 300 words paper or 500 words panel/roundtable) and a short bio (max 100 words) to artasforum@hum.ku.dk no later than November 6, 2020.

The price of the conference will be 70 € + additional costs for conference dinner. Emerging scholars and independent artists/cultural workers presenting papers can apply for support – we cover hotel costs and conference fee for up to ten persons in total.

The conference is organized by the New Carlsberg Foundation research center Art as Forum, Department of Arts and Cultural Studies at the University of Copenhagen. Read more about the center and find announcements of keynote speakers here: <https://kunstogkulturvidenskab.ku.dk/forskning/kunst-en-somforum/>

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If you have any questions, do not hesitate to contact the organizers.