

Nieuwsbrief 237

January 2021

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Current discourses on computational media display a fascination with the linguistic, numeric, algorithmic, and material aspects of technology, from which several new domains of study have emerged in the past several years. One can argue that these programmatic ventures are symptomatic of a profound transformation taking place within the core epistemological apparatus of the Humanities: the fact that computational technology, rather than being a mere surrogate for the human body or the human mind, displaces and neutralises the sensible and the thinkable as it confronts age-old ways of sense making. This dissertation addresses this problematic by looking at the various epistemological ruptures and sutures that have transformed how we have conceived of sense making since the late 19th century and, importantly, since the advent of computation and its diverse historical and conceptual articulations. It directly engages with questions of language (logos) and its sense-effects in relation to mathematics, logic, proof theory, software execution and debugging, as well as works of modern literature. The question of sense is thus approached through a constructivist and deontic logic of actions whose aim is to attend to the performative force of execution which necessarily exceeds any of its ensuing results.

ASCA BORREL 21 JANUARY 2021, 5 PM.

Please join us for a zoom borrel to drink to the New Year and to commiserate the fact that we are still online. We will make the most of it!

ASCA PHD MEETING

It is a pleasure to invite you to a general PhD meeting on 21 January 2021, from 3:30-4:50 pm. via Zoom (we will send the link shortly before the meeting).

On the agenda is the following:

- Covid-19
- BKO
- ASCA PhD Round

And obviously, you are welcome to add items to the agenda, either beforehand, or during the meeting itself.

DISSERTATION DEFENSE: DAVID GAUTHIER

To Execute, Rewrite, and Debug: On the Construction and Deconstruction of Computation

Supervisors: Robin Boast, Iris van der Tuin, 20 January 2021, 13.00 Online

EU GRANT FOR BARBARA TITUS AND MELÊ YAMOMO

European grant for disclosure of colonial sound collections from Southeast Asia

A Dutch-French-British research consortium, led by UvA researchers Barbara Titus and meLê yamomo, has received a European grant for their three-year project titled Decolonizing Southeast Asian Sound Archives (DeCoSEAS). The project renegotiates established understandings of heritage and aims to democratise heritage curation. The researchers will, among others, disclose unique sound collections from Southeast Asia that are located in Europe. These collections are well-known worldwide, but are presently barely accessible. Apart from coordinating the transnational project, Barbara Titus and meLê yamomo of the Amsterdam School for Cultural Analysis (ASCA) will take care of the Dutch side of the project and make the Jaap Kunst Sound Collection available online. This collection lay at the foundation of ethnomusicology and contains music recordings made by the Dutch ethnomusicologist Jaap Kunst between 1919 and 1934 in the former Dutch East Indies. Titus: ‘Many unique sound recordings from

Southeast Asia, like the ones in this collection, are stored in Europe and are not accessible to the communities the material was collected from. This project aims to change that. Sound and music are important sources to historians, among others: they give a voice to those who are often not represented in written sources.’ Both Titus and Yamomo have been working on this subject for years already, each in their own way – Yamomo as researcher of Southeast Asian sound archives in his VENI project *Sonic Entanglements* and Titus as curator of the Jaap Kunst Sound Collection.

PRESSING MATTER: OWNERSHIP, VALUE AND THE QUESTION OF COLONIAL HERITAGE IN MUSEUMS

This research project responds to the growing contestation over what to do with the colonial heritage held in museums. This growing controversy reveals the need to take into account the polarised positions that now exist in these debates, ranging from scholars, activists and community members championing the return of objects to correct historical wrongs, to those who contend that objects should be retained irrespective of circumstances of acquisition by museums in light of their (universal) cultural and scientific value. In the middle are advocates of more relational heritage practices, comprising dialogue and sharing in how objects are distributed. We take as starting point the fact that underlying this contention are often conflicting definitions of value and ownership. While there exists a growing body of work that addresses these issues, we argue that they tend to be insufficiently aware of the complex colonial and postcolonial relations that have shaped, and continue to shape, our world and heritage discourses and practices, notions of ownership and value, and the distribution of such heritage.

Led by Susan Legêne and Wayne Modest (Vrije Universiteit/Research Centre for Material Culture at the National Museum of World Cultures), *Pressing Matter* brings together a large consortium of Dutch and international universities and museums to reflect and accompany change on this topical issue.

The Work Package “Reconciliation: New Relationships” will be co-led by Dr. Chiara De Cesari at ASCA and Prof. Katja Kwastek at the VU and implemented in collaboration with the Rijksakademie and Framer Framed. It will centre on the Repair Lab (TRL), run by UvA’s Chiara De Cesari. The TRL is an ongoing series of virtual and actual meetings and workshops based on the model of Creative Co-Productions developed by artist Tal Adler to promote change within cultural institutions by way of artistic and collaborative practice-based research produced by multidisciplinary teams.

The aim of these meetings and workshops will be two-fold: to gather heritage institutions and practitioners in Europe/the Netherlands and Africa, Asia, the Pacific and the Americas around specific contested objects, and

to imagine, initiate and test new relational modes through heritage – the latter being one of the chief objectives identified by the Sarr-Savoy (2018) report on the restitution of African cultural heritage. TRL workshops will work closely with the artists in residence program of the *Pressing Matter* project. TRL may also function as an ad-hoc testing ground for ideas developed by other researchers involved in the *Pressing Matter* project, for examples concerning novel forms of ownership, value transfer or object sharing.

TRL will comprise national and international scholars, artists, activists, museum and cultural practitioners to develop and test different models of return and repair, including but not limited to restitution. We will develop and experiment with different theories and modes of return in five nomadic workshops (3 outside of Europe, 1 in the Netherlands and 1 in another European country) with transnational, multidisciplinary teams designed to operate across borders. Together with our partners, we have identified possible workshops in Ghana, South Africa and Indonesia as well as in Germany or the UK. One of the lab’s workshop will take the form of a summer institute for young people and curators from communities where objects originated, which will be jointly run by the National Museum of World Cultures/Research Center for Material Culture and the VU Amsterdam.

TRANS* AND PSYCHOANALYTIC PERSPECTIVES ON CONTEMPORARY CULTURAL ISSUES

New ASCA Reading Group organized by Alvaro Lopez and Mina Burnside

The critical domain and scope of trans studies and psychoanalysis comprises a number of different—and sometimes diverging—fields of research, theoretical stances, and methodological approaches. From sexuality and embodiment to cultural manifestations, from social and political dynamics to intricate processes of subject formation, trans and psychoanalytic perspectives offer a critical tool to tackle the complexities of the contemporary context. Yet more often than not, these perspectives are perceived as detached from each other, or even oppositional and conflicting. However, unlikely as the trans-psychoanalysis pairing may sound, these perspectives have more in common than it would appear at first sight. Moreover, as recent approaches in trans studies and psychoanalysis attest to, their critical perspectives cross paths and enter into conversation with each other, enabling an insightful tool for assessment and analysis of the multiple transformations, situations, and pressing issues of the present moment.

The aim of this reading group is to approach recent works on trans studies and psychoanalysis as a means to open a space for a critical engagement with these perspectives and the insights they provide with regard to contemporary cultural issues: from transphobia and violence to life and livability in times of pandemic, from Black Lives Matter to new gender registration policies

in the EU. For each of the group sessions, two texts/approaches will be selected in order to address a specific contemporary issue. Each of these texts/approaches will independently engage or combine trans and psychoanalytic perspectives capable of shedding light on the issue selected. During the first session, the issue addressed will be “trans (mis)representation in contemporary media.” This issue will be addressed in light of Patricia Gherovici’s introduction and first chapter for *Transgender Psychoanalysis* (2017), as well as Che Gossett’s “Blackness and the Trouble of Trans Visibility” in *Trap Door: Trans Cultural Production and the Politics of Visibility* (2017), edited by Reina Gossett, Eric A. Stanley, and Johanna Burton. Due to the current COVID-19 situation, the meeting for blocks 3 and 4 this year will take place on Zoom. The first session will take place on February 17, and the subsequent meetings will take place on March 17, April 14, May 12, and June 2. We invite scholars, researchers, and graduate students interested in widening the academic and critical engagement with these perspectives and their critical tackling of contemporary issues and events. To join, please email the organizers Alvaro Lopez (a.a.lopeznavarro@uva.nl) and Mina Burnside (theminahunt@gmail.com).

FILM IN CONTEXT SERIES: THE FUTURE OF CURATING AND PROGRAMMING

The first guest speaker in this online lecture series organized by Karen Sztajnberg is Richard Peña (Rome Film Festival, New York Film Festival, Film Society of Lincoln Center). 18 January 2021, 17:00 hrs. CET. To participate please register at <https://docs.google.com/spreadsheets/d/1zfCrFHVf0F-eKr0G1yGk4xpWCQK51knrzLQ7Fx6vPtQ/edit#gid=634347005>

In a context where algorithms are increasingly in charge of tipping what we watch, and where hyper access to information is carried in every pocket, how will the role of the film curator evolve and what demands will arise? The question of whether auteur film should be seen as part of a continuum or on its own terms will also be explored in this session, broaching filmmaker curator loyalties, forming and unsettling audiences.

Richard Peña

Richard Peña is a Professor of Film Studies at Columbia University, where he specializes in film theory and international cinema. From 1988 to 2012, he was the Program Director of the Film Society of Lincoln Center and the Director of the New York Film Festival. At the Film Society, Richard Peña organized retrospectives of many film artists, including Michelangelo Antonioni, Sacha Guitry, Abbas Kiarostami, King Hu, Robert Aldrich, Roberto Gavaldon, Ritwik Ghatak, Kira Muratova, Fei Mu, Jean Eustache, Youssef Chahine, Yasujiro Ozu, Carlos Saura, Nagisa Oshima and Amitabh Bachchan, as well as major film series devoted to African, Israeli, Cuban, Polish, Hungarian, Chinese, Arab, Korean, Swedish, Turkish, German, Taiwanese

and Argentine cinema. Together with Unifrance, he created in 1995 “Rendez-Vous with French Cinema,” the leading American showcase for new French cinema. A frequent lecturer on film internationally, in 2014-2015, he was a Visiting Professor in Brazilian Studies at Princeton, and in 2015-2016 a Visiting Professor in Film Studies at Harvard. In May, 2016, he was the recipient of the “Cathedra Bergman” at the UNAM in Mexico City, where he offered a three-part lecture series “On the Margins of American Cinema,” and December, 2017, gave a course in “International Cinema After 1990” at Beijing University. He also currently hosts WNET/Channel 13’s weekly Reel 13.

Readings:

Two readings which can be prepared are from the collection *Film Festivals: History, Theory, Practice*. Edited By Marijke de Valck, Brendan Kredell, Skadi Loist (Routledge 2016).

“Fostering Art, Adding Value, Cultivating Taste: Film Festivals as Site of Cultural Legitimization,” Marijke de Valck

“Seeing Differently: History, Theory, Practice,” Roya Rastegaer

TRANSMASCULINITIES

From January to June 2021, guided by Alvaro Lopez Navarro & Mina Hunt, the [Gender and Philosophy Reading Group](#) is going to start off with a focus on transmasculinities, and see where it takes us. First session: 22 January 2021 | 16:00 - 18:00. Please email Alex (a.thinius@uva.nl) at any time to participate, co-organize, or receive more information.

From January to June 2021, guided by Alvaro Lopez Navarro & Mina Hunt, the Gender and Philosophy Reading Group is going to start off with a focus on transmasculinities, and see where it takes us. The idea is to read contemporary and classical texts, get a better understanding of different options how to understand sex-gender, and connect researchers interested in conceptualizing gender. We’re meeting the second-to-last Friday of a month, 16-18hrs Amsterdam time, and add an optional meeting in between the regular monthly meetings. We will update the concrete readings as we go along (save the link to the schedule). Readings:

Hansbury, Griffin (2011) King Kong & Goldilocks: Imagining Transmasculinities Through the Trans-Trans Dyad, *Psychoanalytic Dialogues*, 21:2, 210-220, DOI: 10.1080/10481885.2011.562846

Salamon, Gayle (2005) Transmasculinity and Relation. Commentary on Griffin Hansbury’s “Middle Men”. *Studies in Gender and Sexuality*, 6(3):265–275.

ACADEMIC FREEDOM IN INDIA

Monthly Webinar Series 2021 organised by InSAF India (International Solidarity for Academic Freedom in India) in collaboration with ASCA. First session on 23 January 2021, 20.00 IST/ 15.30 CET. Registration: shorturl.at/uTWY3

Criminalisation of student activism and the idea of academic freedom in India

India has seen an alarming rise in the imprisonment of students and young academics, as well as restrictions on academic activities that are critical of the ruling powers. Students from historically oppressed castes as well as minority religious backgrounds face systemic discrimination and exclusion from higher education, with women from these groups being hit the hardest. These developments are concurrent with a cultivation of anti-intellectual discourses in academic spaces in India. The webinar will highlight the vital role of student activism in university spaces in India.

Participants:

Prof. Dr. Apoorvanand, Dept. of Hindi, Delhi University; Nabiya Khan, poet and activist; Hadif Nisar, Student activist and President, Jammu and Kashmir Students' Association, University of Hyderabad; Moderator: Aman Abhishek, Doctoral candidate, School of Journalism & Mass Communication, University of Wisconsin-Madison

COLLATERAL LECTURE SERIES ON MUSIC VIDEOS

Wednesday evenings in January, February and March, 20:00 CET on Zoom

Collateral, the online journal for cross-cultural close reading (<http://collateral-journal.com>) is organizing a series of lectures on music videos, featuring ASCA's own Jaap Kooijman.

Program:

20 January – Steven Shaviro

2 February – Hannelore Roth

17 February – Jaap Kooijman

3 March – Rana El Nemr

17 March – Joji Koyama

31 March – Nadia Sels

For details and Zoom-links, see: <https://www.facebook.com/collateraljournal>

ASCA X CENTRE FOR URBAN STUDIES (CUS)

ASCA is looking to intensify its collaboration with the Centre for Urban Studies (<https://urbanstudies.uva.nl>). Does your work have an urban dimension or does it focus on the urban commons? Or are you passionate about urban research? Then the activities of the Centre for Urban Studies [CUS] (UvA) may be of interest to you!

The CUS supports existing urban research programs, and stimulates interdisciplinary research in this field (see the CUS Website). Our strategic focus is on the 'Urban Commons': practices for the collective development, ownership, management and access to resources and artifacts. We stimulate research that focuses on the threats and opportunities that major socio-cultural, economic, political, environmental and technological changes pose to the maintenance and enhancement of these Urban Commons. Does your work have an urban dimension or does it focus on the commons? Or would you like to explore collaboration with the CUS? Then please do reach out to us (urbanstudies@uva.nl).

If you would like to stay updated on the Centre for Urban Studies' news, events, grant calls (for which you are very welcome to co-apply), research output and societal engagement, please subscribe to the CUS Newsletter, and Facebook and Twitter accounts. We are looking forward to hearing from you and to your participation in our events.

ASCA researchers are invited to join the CUS mailing list and to contact CUS members with ideas for collaborations. Some of these collaborations may be eligible for the CUS' grant schemes ([Funding & Grants - Centre for Urban Studies - University of Amsterdam \(uva.nl\)](#)) and ASCA can also provide financial and logistical support to organize joint events.

ASCA X GLOBAL DIGITAL CULTURES

A new interfaculty research priority area has been launched: Global Digital Cultures, co-directed by ASCA member Thomas Poell. We encourage ASCA researchers to subscribe to the newsletter and to explore the funding opportunities the RPA offers. All information can be found here: [Global Digital Cultures - University of Amsterdam \(uva.nl\)](#)

PSYCHOANALYSIS FROM A PHILOSOPHICAL PERSPECTIVE

Philippe van Haute & Herman Westering in the Critical Cultural Theory Seminar. Time and place: January 25th at 16-18h, via zoom

The CCT group and RMA students working on a tutorial on psychoanalysis would like to invite you to the next Critical Culture Theory Seminar on psychoanalysis from a philosophical perspective. Prof. Philippe van Haute and Prof. Herman Westering will present and discuss their new book, 'Three Essays', which will be published this year as part of Routledge's 'History of Psychoanalysis Series' called 'Reading Freud's Three Essays on Sexuality'. It focuses on Freud's 1905 text, which has been neglected despite its central academic importance to the development of psychoanalysis.

Professor **Philippe van Haute** is a professor at the Centre for Contemporary European Philosophy, Radboud University Nijmegen. Prof van Haute has published extensively on Lacan and Freud and is a founding member of the International Society of Psychoanalysis and Philosophy. van Haute's books include *Against Adaptation* (2001), *A Non-Oedipal Psychoanalysis?* (with Tomas Geyskens, 2012), and *Deconstructing Normativity*, (2016) co-authored by Professor Herman Westering.

Professor **Herman Westering** is an associate professor at the Center for Contemporary European Philosophy, Radboud University Nijmegen. He is also a member of the International Society for Psychoanalysis and Philosophy. He has published numerous books and articles on psychoanalysis, including *A Dark Trace* (2009) and *The Heart of Man's Destiny* (2012) and is editor of the book series *Sigmund Freuds Werke*:

Wiener Interdisziplinäre Kommentare (Vienna University Press). His work focuses on the intersections between mental health, religion, identity formation, and Freud.

Please contact maarten.van.tunen@student.uva.nl to receive a zoom link.

SIMONE DE BEAUVOIR: NEW PERSPECTIVES FOR THE 21ST CENTURY

Call for Papers International Conference, June 3-4, 2021, Leuven, Institute of Philosophy.

<https://hiw.kuleuven.be/ripple/events/de-beauvoir>

Organizers: Ashika Singh (KUL), Julia Jansen (KUL), Karen Vintges (UvA), Liesbeth Schoonheim (KUL)

Keynote: Qrescent Mali Mason (Haverford), Jennifer McWeeny (Worcester Polytechnic Institute)

Scientific Committee: Sophie Withaekx (Maastricht), Chia Longman (U Gent), Maren Wehrle (EUR), Nathalie Grandjean (U Namur), Grâce Ndjako (UvA)

Recent years have witnessed a revival and renewed interest in the philosophical and personal writings of Simone de Beauvoir. Yet, few studies have exposed how her political commitments have shaped her writing as well as her public interventions: existentialism, Marxism, anti-colonialism and, finally feminism. This conference, starting from Beauvoir's social and political engagement, asks to what extent she provides important tools to understand major political events of the 21st Century. Examples include, but are by no means limited to the rise of the new far-right and other forms of extremism; the growth in prominence of the Black Lives Matter movement; and the responses to the recent Covid-19 pandemic. What we want to discover, in particular, is whether De Beauvoir continues to provide us with a conceptual and practical toolkit to respond to such events, to act in solidarity with those marginalized and in resistance to oppressive forces."

In this endeavour, when the call for racial justice grows in global prominence because of the world-wide Black Lives Matter movement, it's time to reflect on Beauvoir's critical observations of anti-black racism in post-war U.S.A. (*L'Amérique au jour le jour* (1948)) and her public engagement with and in Algeria's struggle for independence ("Préface", Djamilia Boupacha (1962)). Moreover, when living through a pandemic crisis that compounds socio-economic and political inequalities, we might find resonances with De Beauvoir's critique of utilitarian thinking which persisted from her earliest fiction (*Les bouches inutiles* (1944)) to her later work on aging (*La vieillesse* (1970)).

That said, we must remain attentive to the socio-historical developments that distinguish her era from ours. By critically assessing her conceptual legacy along with her activism, we might ask if the existentialist concepts of responsibility and freedom can counter today's neoliberal invocation of these terms that perpetuate the fiction of a self-sufficient agent; or, we might interrogate what Beauvoir's qualified appraisal of Marxism and socialism might teach us in an era

deprived of social utopias, of which the third way that most social-democratic parties opted for in the nineties is symptomatic; or, what her support for the anti-colonial struggle offers us in conceiving how to act in solidarity with post-colonial subjects who continue to suffer from exploitation, othering and marginalisation across the world; or, what we might learn from her participation in the women's movement when resisting the rhetoric and political tactics of the alt-right and their renewed naturalisation of gender roles.

This conference aims, among other things, to connect Beauvoir's life and legacy to ongoing debates in the phenomenological tradition, largely understood. For instance, how does Beauvoir's social critique relate to critical phenomenology, which rethinks the lived experience of those situated at the margins of various axes of differences due to gender, race, class and ability (eg. Sara Ahmed, Linda Martín Alcoff, Gayle Salomon; Rosemarie Garland-Thomson, and Lisa Günther)? What often-neglected lines of influence can be exposed in her encounter with black existentialism (eg. Frantz Fanon, James Baldwin, bell hooks, Cornell West, and Lewis Gordon) and Arab existentialism (eg. Abdur Rahman Badawi, Taha Husayn, Mahmoud Amin el-Alem)? How does Beauvoir's appropriation of Marx compare to the materialist phenomenology of social theorists (eg. Pierre Bourdieu, Joan Scott, and Lois McNay)?

We invite submissions that draw on Simone de Beauvoir's writings and activism in combination with insights from other activists and philosophers, and from scholarly fields such as critical phenomenology, post-colonial and feminist studies, intellectual history, (French) social theory, and literary studies.

A non-exhaustive list of topics includes:

- Phenomenological accounts of anti-black racism and BLM;
- Covid-19 and phenomenological approaches to the intersection of social inequality and physical vulnerability;
- Existentialism and critiques of the neoliberal subject on freedom and responsibility;
- Feminism and international solidarity;
- Critical phenomenology and the status of lived experience;
- Beauvoir and her contemporaries (eg. Frantz Fanon, James Baldwin, Richard Wright, Ralph Ellison) on anti-colonial struggles for independence;
- Beauvoir on Marxism and socialism;
- Social critique and different genres of texts, such as (auto)biography, fiction, poetry, travel reports, philosophical essay and exposés drawing on the social sciences;
- Diverse lineages of existentialism and Beauvoir's travels to China, Egypt, and Brazil, amongst others;
- Politics and social suffering in Beauvoir's (female) contemporaries in the phenomenological tradition, such as Simone Weil and Hannah Arendt;

- Representations of Beauvoir in pop culture (film, literature) and the narrative construction of identity;
- Beauvoir's position in debates on second wave feminism and its relation to third wave feminism (and beyond).

Please send an anonymized abstract to [link website] by January 30, 2021 for a presentation of 20 minutes.

The results will be communicated by February 20.

We can provide a limited number of small travel grants (PhD students and independent scholars only). Please indicate in your submission if you wish to apply for this grant.

We closely monitor the pandemic situation and will develop a back-up plan in case travel restrictions will still be in place by June.

CONVIVIAL CULTURES

XI Lisbon Summer School for the Study of Culture

June 28-July 3, 2021

Deadline for submissions: February 21st, 2021

The XI Lisbon Summer School for the Study of Culture, under the topic "Convivial Cultures", is the final public activity of the 4Cs: From Conflict to Conviviality through Creativity and Culture. The 4Cs is a European Cooperation Project co-funded by the Creative Europe Programme of the European Union. Founded in 2017 and ending in 2021, the 4Cs aims at responding to a series of emerging social and cultural challenges such as migration, securitization, and freedom of expression by raising awareness about the role of creative and cultural work in the strengthening of European responsibility and European citizenship in a project of peace and conviviality.

Based on the Latin roots for "with" and "living", the term "conviviality" has long been associated with sociable and festive forms of coexistence. Across numerous disciplines, conviviality conveys a concern with the conditions for human togetherness in times of multicultural difference, inequality and conflict. At the very moment that this call for papers is being written, the term "conviviality" gains a whole new relevance. The current pandemic reality of the Covid-19, and its divergent effects, rewires the challenge of living together in a multicultural and transnational present under the threat of viral contamination, uneven exposure to risk and consequent vulnerability to illness and death. In face of such a challenge, the presence of others is simultaneously feared and longed for. As the novelist Arundhati Roy has pointed out, the widespread lockdowns "worked like a chemical experiment that suddenly illuminated hidden things" (Roy, 2020), laying bare the social disparities that have existed all along. While some are asked to shelter in place, others face the risk of daily exposure in order to keep societies afloat through their labour. For those who can afford to shelter, the imposed confinement has also exacerbated the vulnerabilities and inequalities inherent to the household (Grewal, 2020). Meanwhile, borders all over the world are being closed

to contain the spread of the virus, strengthening already problematic border regimes. At the same time, people all over the planet are finding different ways of being together and to cultivate social proximity while keeping with "physical distancing", often through digital technologies that are not exempt from risks (Chun 2020). Conviviality – as a concept and as lived experience – is then undergoing a major transformation. Under these conditions, we also witness numerous forms of collective solidarity – people pledge for unity, for solidarity with the elderly, the chronically ill, independent workers, health professionals, underpaid service workers, migrants, refugees and asylum seekers. With the establishment of new networks of relief, fear is navigated through care and creativity. Arundhati Roy further suggests that pandemics can be a "gateway between one world and the next", forcing humans to break with the past and imagine the world anew (Roy, 2020). Cultural agents and scholars across the planet claim that this is a time for artistic, cultural, and educational institutions to reassess the ways in which they operate within and contribute to social disparities, as well as a chance to rethink the ways their activities constitute a space for generative public encounters. Such transformations are systemic and entail a collective endeavour of pushing and pulling in many different directions at once. They imply, therefore, a balancing of forces that can speed things up, slow things down or make things change direction or change shape, i.e., they imply the creation of new dynamics and articulations. In other words, these transformations will require new cultures of conviviality.

Conviviality fosters everyday processes of coming together, mutual recognition, negotiation of difference, and shared transformation for the development of a new cosmopolitan dimension to European culture, namely one of "radical openness" to its colonial past and postcolonial present (Gilroy 2004). For Gilroy, recognising conviviality does not do away with inequality and conflict; rather, understanding how these tensions are lived out in everyday encounters calls for writing "counter-histories of cultural relations". In her writings on disability, Jasbir Puar sees conviviality as a modest but also radical ethico-political project, emphasizing how the self is destabilized through openness towards the other, seeing their difference not as a threat but as a cause to question one's own position in the world (Puar 2009). Initially introduced into the humanities' vocabulary by Ivan Illich in his book *Tools for Conviviality* (1973), the term conviviality demonstrates that these processes of "radical openness" unfold not only between humans but also between humans and "their environment; and this in contrast with the conditioned response of persons to the demands made upon them by others, and by a man-made environment" (Illich, 1973:11). Nowadays, the interdependence between living beings is brought to the forefront in a particular way, under the current global pandemic, but also within the long and worrying

planetary environmental crisis. At these levels, the stakes of interdependence are quite high and intricate: in a planetary network where all members and each individual member rely on one another, responsibilities are simultaneously objectively shared and subjectively tossed aside back and forth. Within this framework, tension and conflict are integral parts of the convivial relations between all members of the network (human and non-human), on which depend the existence and healthy maintenance of the multileveled interdependencies in existence, be it in nature, be it within urban scapes. In urban geography, the concept of living cities asserts that cities are multispecies entanglements (Houston et al., 2018), shared by human and non-human living beings, which live interdependently.

One of the key goals of the XI Lisbon Summer School for the Study of Culture is to track the notions of conviviality in terms of the narratives of their theoretical productions as well as the conditions of their applications in multiple art forms and across different creative and cultural contexts. Such tracking aims at, on the one hand, reflecting upon the different notions and how they have been used to address the same idea of “living-with-difference”. On the other hand, it serves as a reminder of how ideas across different disciplinary fields move and interact across time and contexts.

In literature, the works of several contemporary authors show attempts towards the redefinition of convivial spaces. Examples include Bernardine Evaristo’s novel *Soul Tourists* (2005), a journey revealing the intricate historical links between Europe and Africa; Donato Ndongo-Bidyogo’s *El metro* (2007), a realistic portrait of an illegal Black African immigrant in Spain; and *Au pays* (2009), in which Ben Jelloun explores the Muslim identities through the complex familiar struggles of a Moroccan-French retiree. Miriam Makeba’s memoir *Makeba, My Story* (1988), written during her stay in Guinea, is an interesting example in the ways it looks at the links between conviviality and music. Makeba’s life story shows her strategies as a black South African performer in exile embedded in the conviviality that shaped jazz performance culture during its emergence in urban South Africa.

Examples of the mutual dependences and struggles between living beings are also found in the field of visual culture(s) and performance where there has been a multiplicity of translations of convivial relations in art history since the 1960s, with the main aim of testing art’s capacity for resistance within the social field as a whole (Bourriaud, 1998). In exploring the socio-professional aspect of conviviality, many artists develop their practices in the context of a culture of literal partaking (for example with artist Rirkrit Tiravanija transforming the main exhibition space of the 303 Gallery in New York into a restaurant, cooking curries for visitors), and of friendship (as in the parties organised by Philippe Parreno, or in Franz West’s *Passtücke*, which would only become activated

as artworks when physically or cognitively engaged by a human), while others reflect upon the inherent conflict of conviviality within species (an example would be Cai Guo-Qiang with his ephemeral performative explosions exploring humanity’s place in the universe and our responsibilities on Earth), and others ask for cultures of solidarity (such as Artists at Risk, an organization offering temporary safe haven residencies for artists who face persecution or imprisonment for exercising their right to freedom of expression), reminding of Durkheim’s (1933/1964) work on the division of labour which focused on the nature of “positive solidarity” in different social forms.

Welcoming contributions from the fields of Cultural, Literary, Translation, Visual Arts, Music, and Performance Studies, the 11th edition of the Summer School intends to reflect on the interrelation between different notions and applications of conviviality, to examine the growing awareness of the need for new cultures of conviviality, and to discuss the necessity to rethink, reconceptualize, and redefine the relationship between humans and between humans and the world they live in.

The Lisbon Summer School invites proposals by doctoral students and post-docs that address, though may not be strictly limited to, the topics below:

- Creativity and conflict/conviviality
- Conviviality/conflict in/and the arts
- Representations of conviviality
- Conviviality/Friendship/Solidarity/Commons
- Social change and planetarity
- Multispecies entanglements
- Multi- / Inter- / Trans- Culturalities
- Participatory and relational practices
- Conviviality and digitally-mediated networks
- Cultures of conviviality and interdependence
- Translation and Conviviality
- Artistic and cultural convivial practices

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

Paper proposals

Proposals should be sent to lxsummerschool@gmail.com no later than February 21st 2021 and include paper title, abstract in English (max. 200 words), name, e-mail address, institutional affiliation, and a brief bio (max. 100 words) mentioning ongoing research.

Applicants will be informed of the result of their submissions by March 21st, 2021.

Rules for presentation

The organizing committee shall place presenters in small groups according to the research focus of their papers. They are advised to stay in these groups for the

duration of the Summer School, so a structured exchange of ideas may be developed to its full potential. Full papers submission

Presenters are required to send in full papers by May 30th, 2021.

The papers will then be circulated amongst the members of each research group, and in the slot allotted to each participant (30') only 10' may be used for a brief summary of the research piece. The Summer School is a place of networked exchange of ideas and organizers wish to have as much time as possible for a structured discussion between participants. Ideally, in each slot, 10' will be used for presentation, and 20' for discussion.

Registration fees

For students from Universidade Católica Portuguesa, Universities affiliated with the European Summer School in Cultural Studies and members of the PhD Net in Literary and Cultural Studies the registration fee is 60€.

NEW BOOK PEDRAM DIBAZAR

About Urban and Visual Culture in Contemporary Iran. Non-visibility and the Politics of Everyday Presence. (London: Bloomsbury 2020).

In *Urban and Visual Culture in Contemporary Iran*, Pedram Dibazar argues that everyday life in Iran is a rich domain of social existence and cultural production. Regular patterns of day-to-day practice in Iran are imbued with forms of expressivity that are unmarked and inconspicuous, but have remarkable critical value for a cultural study of contemporary society. Blended into the rhythms of everyday life are nonconformist modes of presence, subtle in their visibility and non-confrontational in their resistance to the established societal norms and structures. This volume is about such everyday tactics and creativity as lived in space, visualised in cultural forms and communicated through media.

Through its analysis of familiar everyday experiences, *Urban and Visual Culture in Contemporary Iran* covers a wide range of ordinary practices-such as walking, driving, shopping and doing or watching sports-and spatial conditions-such as streets, cars, rooftops, shopping centres and stadiums. It also explores a variety of cultural formations, including film, photography, architecture, literature, visual arts, television and digital media. This book offers new ways of thinking about visual and urban cultures by highlighting a politics of everyday life that is conditioned on concerns over visibility and presence.

BOUNDARIES: CALL FOR PAPERS eSHARP,

Issue 29 Summer 2021) Call for Papers 'Boundaries'

Postgraduate students and postdoctoral researchers are invited to submit an article for possible inclusion in the next issue of the *eSharp* journal on the theme of 'Boundaries'. Deadlines Abstracts: Friday 5 February 2021. Full paper: Monday 29 March 2021

eSharp is an international online journal for postgraduate research in the Arts, Humanities, Social and Political Sciences and Education. Based at the University of Glasgow and run entirely by postgraduate students, it aims to provide a critical but supportive entry into the realm of academic publishing for emerging academics. Papers will be submitted to double blind peer review.

Boundaries

A boundary is a dividing line which marks the limits of an area. Boundaries can be examined in any discipline and in a wide range of historical contexts. Some boundaries are restrictions and social norms which limit individual freedom, such as boundaries formed along the lines of race and sexuality. Other boundaries are markers and identifiers meant to determine belonging in a group or society, defining which characteristics are considered to be " Narratives that expose and critique the implicit boundaries in society can be studied in this context.

Boundaries also exist in the forms of tradition and style, and in their worst expressions can stifle creativity. Yet, as we have recently seen, adverse circumstances often force those boundaries to be expanded and broken down, leading to new opportunities as well as creative challenges. It is the aim of many disciplines to overcome boundaries, including comparative literary study and interdisciplinary study, cross cultural communication and conversation.

Boundaries can be explored in these ways and many others. We therefore welcome proposals that explore the theme from the widest range of perspectives from any discipline within the Arts and Humanities. Topics might include but are not limited to:

- ◎ Boundaries relating to identity including the perspectives of race, feminism and intersectionality, sexuality, and gender
- ◎ Philosophical boundaries, including questions of truth, morality, and what it means to be human
- ◎ Boundaries considered from a historical perspective
- ◎ Cultural boundaries, including perspectives of politics, social norms, religion, and migration
- ◎ Boundaries in fine arts, both historical and contemporary
- ◎ Boundaries in language and literature
- ◎ The challenging of boundaries through collaboration and interdisciplinarity
- ◎ The challenging of boundaries through protest, resistance, and social unrest

Requirements

We welcome contributions by postgraduate students working in any area of the Arts, Humanities, Social and Political Sciences or Education. We also accept submissions from postdoctoral researchers within one year of completing their PhD.

Please submit an abstract of 250-300 words summarising your argument, and a list of 3-5 keywords

to indicate the subject area of your article. Abstracts must be submitted to esharp@gla.ac.uk by Friday 5 February 2021.

When contacting us, state your year of study, programme and briefly describe your research interests. Successful candidates will be notified by Monday 15 February and may be asked to make relevant editorial changes in order to qualify for publication within a specific time frame. All articles should adhere to the word limit (4,000-6,000 words) and be submitted with a bibliography listing all works cited (not works consulted) by 29 March. These should either be in doc/docx format or RTF format. For all enquiries and comments please contact: esharp@gla.ac.uk

LASKARIDIS VISITING RESEARCH FELLOWSHIPS

Call for applications: Laskaridis Visiting Research Fellowships in Modern Greek Studies 2021-2022

The Faculty of Humanities at the University of Amsterdam invites applications for two (2) visiting research fellowships in the field of Modern Greek Studies for early-career and more advanced scholars who wish to pursue part of their research at the University of Amsterdam. Applicants for both fellowships are required to hold a Ph.D. For the academic year 2021-2022, 1 fellowship will be offered to an early-career scholar (with a Ph.D. not earlier than 2015) for a period of 5 months, and 1 fellowship will be offered to a more experienced scholar (with a Ph.D. between 2001 and 2015) for a period of 5 months.

See:

<https://aihr.uva.nl/content/news/2020/12/laskaridis-visiting-research-fellowships-in-modern-greek-studies-2021.html>

ACADEMIC JEWISH STUDIES 2021 GRANT ROUND

The Rothschild Foundation Hanadiv Europe has now opened its Academic Jewish Studies 2021 grant round with categories for Doctoral and Post-Doctoral Fellowships, Teaching Fellowships and Teaching Networks, Research Consortia and Language Studies Grants.

Changes have been made to the eligibility criteria, which we hope will expand the scope of the grants and benefit the field of Jewish Studies.

- Early career researchers may now apply for a Post-Doctoral Fellowship up to seven years after they have completed their PhD.
- The Teaching Fellowship category has been expanded - institutions can now apply for funding to support the provision of essential Jewish Studies subjects as well as Jewish languages instruction.
- Advanced BA students are now eligible to apply for Foundation-funded scholarships for intensive Hebrew and Yiddish language study.

The deadline for applications is Monday 15 March, 2021 at 5pm (GMT).

You can access more information on our Academic Jewish Studies grant categories below or visit our website

<https://rothschildfoundation.eu/grants/academic-jewish-studies/>