

Nieuwsbrief 239

March 2021

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DISSERTATION DEFENSE: REBECCA ERICKSON

Middlebrow Musical Misogyny

Supervisors: Julia Kursell and Barbara Titus | Online, 3 March, 4 pm

This thesis applies a four-level analysis to a source bank of ninety-eight different musicals from the film culture of the United States across three decades (1940-1971) in order to extract from those assembled materials a realization of Raymond Williams' "structures of feeling". The purpose of recovering those structures of feeling is to understand how they functioned, in their given time periods, as a current of thought and feeling alive in the culture of the United States which ran firmly counter to the aims and goals of the Second Wave of Feminism. The layers of analysis are interdisciplinary, ranging from historiography, musical analysis, vocalic analysis, and an analysis of the process of assembling soundtracks. The structures of feeling are not given, nor taken a priori, but retrieved through another support in the philosophical framework. I bind to Williams' methodological approach Gilbert Simondon's philosophical understandings of how the material world is comprised of living and physical individuals whose processes of formation interact along lines of communication established both at the time of formation and continue as a mediating process long after formation has finished.

DISSERTATION DEFENSE: ARJEN NAUTA

Governing Through Reality Television in Contemporary China: The Case of Human Satellite Television

Supervisors: Jeroen de Kloet and José van Dijck | Agnietenkapel, 10 March 4 pm

This dissertation addresses the surge of reality television in China in the 21st century within strategies of governance. Firstly, I analyze the historical context and political economy in which television makers operate. Secondly, based on one year of ethnographic research at HSTV in Changsha, I show how political and economic factors influence the daily labor of television production. Thirdly, I focus on the product and examine how reality TV diffuses and amplifies the government of everyday life, utilizing the cultural power of television to assess and guide the ethics, behaviors, aspirations, and routines of ordinary people. And fourthly, I seek to understand the tactics of consumption; how do individuals act in environments defined by governmental or institutional strategies? This research shows how media practitioners are imbedded in the governance of a media ecology shaped by a multitude of interlacing forces. In a similar vein, audiences critically reflect on televised messages, and interpret, negotiate, and subvert them in sometimes surprising ways.



NEW ASCA MEMBER: JOHANA KOTISOVA

Before joining ASCA and the University of Amsterdam, Johana Kotisova worked as Assistant Professor at the Department of Media Studies and Journalism at

Masaryk University, Czechia. She has background in social anthropology, media studies, and holds a double Ph.D. degree in Sociology from the University of Liège, Belgium, and Masaryk University, Czechia. Her first book *Crisis Reporters, Emotions, and Technology: An Ethnography* (Palgrave Macmillan, 2019; open access) explores European crisis reporters' emotional labor and professional ideology. Her current interests include crisis and conflict reporting, newswriters' emotional labor, applied research, and creative research methods.

SUPPORT FOR ARTISTIC RESEARCH PROJECTS

In line with ASCA's interest in the promotion of artistic research, ASCA members may apply for support for artistic projects (exhibitions, films, performances). The following criteria need to be met:

- There must be a clear connection between the artistic project and the academic research of the applicant;
- The support must be applied for before the start of the project;
- ASCA must be credited as a contributor to the project;
- Ideally, the project will be presented to the ASCA community (through, for instance, a screening or exhibition tour);
- A maximum of 1,000 Euro can be applied for and the application should include a budget detailing all other funding applied for/received;
- Support can only be received by the same researcher once every three calendar years.

NEW ASCA RESEARCH GROUP: AMSTERDANCE

The Amsterdam Electronic Dance Music Research Group. Coordinated by Oliver Seibt and Ian Pocervina. Contact: f.o.seibt@uva.nl

The "Amsterdam Electronic Dance Music Research Group" is interested in a variety of topics that fall under the umbrella term of electronic dance music culture. Amsterdance departs from the field of popular music studies, from which it sets out an exploration of the spatial and social resonances that are generated by the sounds of electronic dance music. Based in Amsterdam, the group also traces the music's global footprints in an effort to put both local and translocal occurrences in conversation with each another.

Over the last half-century, electronic dance music has become one of the central sonic forces in the field of popular music and set in motion the development of a number of cultural formations. Though at first glance intrinsically simplistic, the physical impact of its repetitive rhythms instigates a profound synchrony on the dance floor. Perhaps due to historic stigmatisation and associations with hedonism, the sounds and cultures of electronic dance music remain relatively side-lined in academic research. The Amsterdance research group explores the social significance and academic potential of contemporary electronic dance musics in a variety of settings and contexts. In terms of methodology, Amsterdance is thereby inspired by the

logic of electronic dance musicking itself: sampling, mixing, and remixing materials.

Envisaged Results

The central ambition behind Amsterdance is to provide a home to UvA researchers interested in electronic dance musics and their cultures, and to connect them to related research networks. Amsterdance hopes to benefit from the insights of guest speakers and welcomes any external contributors to join the meetings and complement the discussions.

The research group meets on a monthly basis to jointly read relevant publications, to discuss the research progress of its individual members, and to support their undertakings with constructive feedback. Amsterdance was launched in February 2021 and will run for a period of five years.

NICA MOVED TO LEIDEN

Since the beginning of this year, the headquarters of NICA, the Netherlands Institute for Cultural Analysis, are based in Leiden. Pepita Hesselberth took over as the NICA director from Murat Aydemir, and the new Eloe and Chantal are Tessa de Zeeuw and Kim Sommers. NICA at Leiden had a flying start with many old and new events. Please visit the website, and register for the regular news updates at:

<https://mailings.universiteitleiden.nl/h/d/6F1847182748FE4C>. There is also a new email address: Hum - NICA nica@hum.leidenuniv.nl.

VACANCY FOR PHD REPRESENTATIVE, SELF-FUNDED PHDS

The AIHR PhD Council is looking for a new representative for self-funded or external PhDs at the faculty level. This is a voluntary position, and involves advising the AIHR directorial board on all matters that affect the interests of PhDs (for e.g. issues regarding teaching, dissertation defense, availability of hardware, mental health, etc.). Meetings usually take place on a bi-monthly or quarterly basis. If you are an externally funded PhD candidate (preferably, but not necessarily) close to or in your 2nd year, and are interested in joining the council or knowing more about the position, please get in touch with Divya Nadkarni (d.nadkarni@uva.nl) by the 10th of March at the very latest. More information on the PhD council can be found here: <https://aihr.uva.nl/phds-in-the-humanities/phd-council/phd-council.html>

CREATIVE LABOUR IN EAST ASIA

Online Seminar | 2 March 12:00-13:00 | [Register now](#)

This seminar is co-organised with the journal Global Media and China (Sage), and the Communication University of China. The contributing authors of a special issue of the journal (December 2020) will briefly pitch their arguments. We will explore how the creative industries discourse often directs all discussion of "inequality", "precarity" and "self-exploitation" of creative labour towards a critique of "neoliberalism",

thus running the risk of overlooking different socio-political contexts. We point at the urgency to contextualize and globalize, if not decolonize, creative work studies, including the debates surrounding precarity. This seminar explores the nuanced situations of governance, digitisation, and labour experiences in the cultural economies of East Asia.

Speakers: Jeroen de Kloet / Yiu Fai Chow / Lin Jian, Ricky Changwook Kim, Sun Meicheng, Liew Kai Khiun / Angela Lee, Yvette Lok Wee Yong, Anthony Fung

ASAD HAIDER: EMANCIPATION AND EXHAUSTION

Centre for Continental Thought, March 3, 16.00-18.00. In order to register and receive the workshop readings, please send an email to centreforcontinentalthought@gmail.com.

Organizers: Joost de Bloois and Tom Vandeputte

This workshop is the first instalment of the public lecture series for the newly founded Centre for Continental Thought, an Amsterdam-based platform for discussion and exchange among scholars in the Netherlands whose work engages with the continental philosophical tradition. If you would like to keep posted about our future activities, free to send us an email so we can put you on the mailing list.

The contemporary moment presents a crisis for political thought. It is not difficult to see that the resurgence of authoritarianism, the breakdown of political systems, and the approach of ecological apocalypse require a concerted and creative theoretical effort. Just as significant as the catastrophe of the present is the parallel emergence of unexpected social movements – but they have not succeeded in arresting the relentless drive to disaster. This talk proposes that we are unable to theorize our reality because we lack a vantage point of emancipation. This vantage point is not one which we could step out of history to assume, but rather is one which appears in particular moments, and ultimately recedes – it becomes exhausted. If we are unable to conceive of emancipation beyond the failure of previous attempts, we can only think the necessity of the existing situation. Exhaustion is the fate of emancipatory sequences whose forms and practices cease to be oriented towards an emancipatory politics. Asad Haider is author of *Mistaken Identity* (Verso, 2018) and a co-editor for *The Black Radical Tradition* (Verso, forthcoming). He is also a founding editor of *Viewpoint magazine*, an investigative journal of contemporary politics.

FINISHING A PHD PRACTICALITIES WORKSHOP

Thursday 4 March 16.00-17.00 | Registration: ascafgw@uva.nl

If you are approaching the end of your PhD and wondering about the practicalities, this informal workshop is for you. The aim is to bring together people in the final phase of the dissertation in order to share information and provide support. Natalia Sánchez Querubín, who defended her dissertation in September

2020, will share her experiences and help us get our bearings.

During the hour we will discuss 1) time-scheduling, 2) budgeting and costs and 3) formal procedures. At the end, you probably will not have all the answers but will at least know where to start looking for them.

FORMS OF SOCIAL TRANSFORMATION

“An upheaval that this form of strike not so much causes as consummates”

Eva von Redecker (Verona) in the Critique of Violence seminar organized by Daniel Loick | 4 March 2021, 18:00 hrs. To register contact Daniel Loick at d.loick@uva.nl.

Eva von Redecker is a critical theorist and public philosopher writing about social change, moral judgement, modern property, and sometimes even life and death. Eva holds a Marie-Sklodowska-Curie-fellowship at the University of Verona, where she pursues a research project on authoritarianism (PhantomAiD). Previously, she has worked as research associate at Humboldt-University, Berlin (2009 to 2019) and acted as deputy director of the Berlin Center for Humanities and Social Change. Eva’s latest book, *Praxis and Revolution* (Campus 2018/Columbia UP 2021) proposes an interstitial model of radical change; its general-audience sequel *Revolution für das Leben* (S.Fischer 2020) applies this model to a critique of capitalist devastation in light of contemporary social movements.

WHAT DOES IT MEAN TO ABOLISH (STATE POWER)?

Online Workshop with Robin Celikates, Avery Gordon, Robyn Maynard, Christoph Menke, Praveen Sewgobind, Vicki Squire, and Mathijs van de Sande. | 12 March 2021, 14:00-19:30. To receive the zoom link, register here: <https://uva-live.zoom.us/meeting/register/tZwsc-yorzsvHdYL4Tsl9l5r6BPyoLLGv6PM>

Concluding the series “Critique(s) of Violence” is a workshop on the question: What does it mean to abolish something? And in particular: How is it possible to overcome state-inflicted violence? The occasion for this series is the 100th anniversary of the writing and publication of Walter Benjamin’s essay “Critique of Violence”. After analyzing a number of distinct forms of legal violence, the essay, in its final paragraph, calls for “the deposition of law and the violence it depends on, finally therefore the abolition of state power”. This event, like the whole series, is not “about” Benjamin in the narrow philological sense. It rather asks international scholars and activists to address the question of abolition from the perspective of their own research, field of expertise, political practice, and the theoretical tradition they situate themselves in. This way, the workshop hopes to create a panorama of insights, examples and experiences that shed light on this difficult question and thus to connect philosophical inquiry with contemporary social struggles and actual politics.

Schedule [All times are local Amsterdam time.]

14.00 Daniel Loick (Amsterdam): Introduction
 14.20 Robyn Maynard (Toronto): Abolish the Carceral State
 14.40 Discussion
 15.00 Mathijs van de Sande (Nijmegen): Prefigurative Politics
 15.20 Discussion
 15.40 Break
 15.50 Vicki Squire (Warwick): Unruly Migrations
 16.10 Discussion
 16.30 Robin Celikates (Berlin): Migrant Solidarity
 16.50 Discussion
 17.10 Break
 17.30 Praveen Sewgobind (Amsterdam), title tbd
 17.50 Discussion
 18.10 Avery Gordon (Santa Barbara), title tbd
 18.20 Discussion
 18.40 Christoph Menke (Frankfurt): Is there nonviolent action?
 19.00 Discussion
 19.20 Final Discussion and Farewell
 19.30 End

THEATRE AMONGST THE RUINS

The poetics and politics of South African adaptations
 Lecture by Mark Fleishman (University of Cape Town, South Africa) in the Performance and Politics series organized by Sruti Baa and Elize Mazadiego | Respondent: Astrid Van Weyenberg (Film and Literary Studies, University of Leiden)
 | Thursday 25 March 2021, 16:00-18:00 CET

Registration: [Elize Mazadiego: e.m.mazadiego@uva.nl](mailto:e.m.mazadiego@uva.nl)

Through the conceptual metaphor of the ruin, the lecture explores the ways in which the classical archive has been mobilized and reinvented by two white theatre-makers in South Africa: Athol Fugard's production of Orestes in 1971 and my own adaptation of Antigone (not quite/quiet) in 2019.

Mark Fleishman is Professor of Theatre in the Centre for Theatre, Dance and Performance Studies at the University of Cape Town. He is also a co-artistic director of Magnet Theatre, an independent theatre company established in 1987. Recent publications: *Performing Migrancy and Mobility in Africa: Cape of Flows in the Studies in International Performance series* at Palgrave (2015) and two special issues of the *South African Theatre Journal on Translation & Performance* (2019 & 2020). He is currently principal investigator on the project *Re-imagining Tragedy from Africa and the Global South*, funded by the Andrew W. Mellon Foundation.

THINKING WITH DERRIDA NOW

Workshop and Masterclass organized by Marie-Aude Baronian (ASCA) | May 31st and June 1st, 2021 | Please note that this event will take place on-site in Amsterdam | 1 ECTS for the masterclass

On Monday May 31, 2021 we will have a workshop with various invited speakers who will share their close

engagement with Derrida's work. On Tuesday June 1 we will have a Master Class with **Joseph Cohen** (School of Philosophy, University College Dublin, Ireland) and **Raphael Zagury-Orly** (Institut Catholique de Paris / CRAL –EHESS and Collège International de Philosophie) that will be open to PhD-students and RMA students.

The program will take place **on site**, with all the safety measures being observed very strictly. There is a limited amount of places available for both the masterclass and the workshop. Registration for the workshop is through ASCA. To enroll for the Masterclass, please message NICA at nica@hum.leidenuniv.nl, stating your name and affiliated university or institute.

Workshop

Monday, May 31 (9:30 am – 6:30 pm)
University of Amsterdam (on site, location TBA)
Registration at ASCA

This workshop aims at bringing together scholars from various orientations in the Humanities in order to discuss the place and the role of the work of Jacques Derrida in today's context. Each invited speaker will hence present how the writings of Jacques Derrida affect their current research, concerns and reflections. Rather than exclusively proposing close exegesis of Derrida's texts or chronological genealogies within his oeuvre, the workshop seeks to stress the relevance of Derrida's thinking for addressing pressing issues and concepts that define and unpack our contemporaneity. The workshop will purposely not concentrate on a specific theme but it will give the speakers the opportunity to reflect upon why and how certain Derridean ideas are deeply challenging and (re)orienting the ways we think and we do research in the troubled epoch we are now facing. This could include questions on the status of the historical event and the question of testimony, hospitality/hostility, immigration and frontiers, otherness, forgiveness and justice, messianicity, animality, gender, colonialism and de-colonialism, non-Western thought, technology and trans-or post-humanism, or again the various effects of the gestures of deconstruction, to name here but a few. With a.o. Joseph Cohen, Nicolas de Warren, Joost de Bloois, Jakko Kemper, Esther Peeren, Monique Roelofs, Raphael Zagury-Orly.

Masterclass

Tuesday June 1st (2:00 – 6:00 pm)
University of Amsterdam (on site, location TBA)
Registration at NICA

"This law would signify the following to us: in the same place, on the same limit, where history is finished, there where a certain determined concept of history comes to an end, precisely there the historicity of history begins, there finally it has the chance of heralding itself—of promising itself. There where man, a certain determined concept of man, is finished, there the pure humanity of man, of the other man and of man as other begins or has finally the chance of heralding itself—of

promising itself. In an apparently inhuman or else a-human fashion..."

This quote from *Spectres of Marx* (1994: 93) frames some of the issues that will be addressed in this Master Class. In line with the breakthroughs engaged by Derrida, philosophers Joseph Cohen and Raphael Zagury-Orly will propose a reflection on how we, today, think and relate to humanism. What remains of humanism? What may or can we still retain from the ideal of humanism for our contemporaneity? How have the catastrophes of our human history affected our humanistic ideals and can these still bring forth the possibilities of reaffirming themselves? Are we, today, facing a form of exhaustion or fatigue, of wears and tears which undermine the very sustainability of humanism?

And if so, is this voiding out of humanism an irresolvable and unescapable menace or does there lie within this voiding of norms, values, traditional conceptual reflexes a chance, something of a promise to reinvent the forms and the contents of another idea of human and of historicity beyond or otherwise than humanism? The philosophy of Jacques Derrida enables to tackle these contemporary questions and proposes novel trajectories both in the critical analysis of our history and its philosophical signification spurred on by a traditional idea of humanism as well as in the possibilities such a deconstruction can create for another human, another history, another history of the human. In other words, the Master Class will discuss the close and inextricable relation between history, justice, deconstruction, and an otherwise than humanism, that is: what of the future of the human?

The Master Class will be organized in two parts. In the first session, Cohen and Zagury-Orly will explicate specific and selected fragments from Derrida's texts (*Spectres of Marx*, *Force of Law*, *Monolingualism of the Other*, and *Aporias*), and will reflect upon their impacts and traces on their own thoughts and writings. In the second session, they will present their current work on the questions of justice, history and catastrophes. During the Master Class, they will also share their experiences as formal students of Derrida and how he still represents today an ongoing source of inspiration and contestation for them.

Readings

- Selected fragments from Derrida's *Spectres of Marx* (1994); *Force of Law* (1992); *Monolingualism of the Other* (1998); *Aporias* (1993).
- Cohen & Zagury-Orly, "Neither Crisis nor Apocalypse" (2020), in *Il Nucleare : Una Questione Scientifica e Filosofica dal 1945 a Oggi / Nuclear Power: A Scientific and Philosophical Issue from 1945 to Today*, (Ed. O. Ombrosi), Milan-Udine, Mimesis Edizioni, 2020, pp. 247-263.
- Cohen & Zagury-Orly, "History Supposes Justice"(2020), in *Heidegger, Levinas, Derrida e o Niilismo*, (Ed. H. Bensusan), *Das Questões* (v. 9 n. 1), Brasilia, Universidade de Brasilia, 2020, pp. 43-67.
- Cohen & Zagury-Orly, "Wears and Tears of the European Humanities" (2021), in *On Institutions* (Ed. G. Croci and S. Gerlek), *Metodo. International Studies in Phenomenology and Philosophy*, Vol. 8 (1), 2021.

Joseph COHEN is Professor of Philosophy, University College Dublin (Ireland). He published *Le Spectre juif de Hegel* (Galilée, 2005); *Le Sacrifice de Hegel* (Galilée, 2007); *Alternances de la métaphysique. Essais sur E. Levinas* (Galilée, 2009) ; and in collaboration with R. Zagury-Orly, *Judéités. Questions pour Jacques Derrida* (Galilée, 2003); *Derrida. L'Événement déconstruction* (Gallimard, 2013); *Heidegger et 'les juifs'* (Grasset, 2015). He recently published, with R. Zagury-Orly, "La Vérité suppose l'art suppose la justice / Wahrheit setzt Kunst setzt Gerechtigkeit voraus", in O. Auer, *Passe-Partout*, (Passagen Verlag, 2019) and, in February 2021, *L'Adversaire privilégié. Heidegger, les Juifs et nous* (Galilée).

Raphael ZAGURY-ORLY is Invited Professor of Philosophy, Institut Catholique de Paris (France). He published *Questionner encore* (Galilée, 2011); and in collaboration with J. Cohen, *Judéités. Questions pour Jacques Derrida* (Galilée, 2003); *Derrida. L'Événement déconstruction* (Gallimard, 2013); *Heidegger et 'les juifs'* (Grasset, 2015). He is co-editor, with O. Ombrosi, of *Derrida-Levinas. An Alliance Awaiting the Political* (Mimesis, 2018). And recently published with J. Cohen, "La Vérité suppose l'art suppose la justice / Wahrheit setzt Kunst setzt Gerechtigkeit voraus", in O. Auer, *Passe-Partout*, (Passagen Verlag, 2019) and, in February 2021, *L'Adversaire privilégié. Heidegger, les Juifs et nous* (Galilée). He is also Editor for Resling Press (Tel Aviv) of major works in French contemporary philosophy (Derrida, Levinas, Bataille and Deleuze).

HISTORICAL TRACES OF EUROPEAN RADIO ARCHIVES, 1930-1960

Call for Papers: Workshop at the University of Amsterdam and/or online | Organisers: Carolyn Birdsall, Corinna R. Kaiser and Erica Harrison | 28-29 October 2021 | Contact: trace@uva.nl | Abstracts: 15 April 2021, no more than 300 words plus short biography | Acceptance: 01 May 2021 | Papers: 01 September 2021, position papers (2000-4500 words).

Bringing critical perspectives to bear on radio archives is the main departure point for this international workshop, which explores broadcasting, archives and the historical data they have co-produced. This two-day workshop brings together interdisciplinary perspectives from scholars and practitioners invested in theoretically-informed, connective histories about radio archives. It takes up a historical-geographical focus on radio archival collections in Europe that were affected by war and political transformations between 1930 and 1960, including case studies for Axis, as well as Allied, countries during and after World War II.

The task of critically analysing the radio archive may involve researching the holdings of a single institution.

In the case of European radio archives, however, the scholar is often required to “re-collect” dispersed materials as a result of changed institutional circumstances (Badenoch 2018) or the aftermath of conflict, war or regime change (Birdsall 2018). One strategy for scrutinising such dispersed collections is to elucidate archivist practices in describing and cataloguing radio collections, and reveal “tacit narratives” indicative of past ideologies or political investments in the archive (Ketelaar 2002). Another productive approach may evaluate past choices of particular archival tools or technologies in order to record, copy, store, or preserve radio recordings.

The workshop builds on the growing attention to the significance of archival processes for the scholarly understanding of radio history. Against a long-held tendency to decry the ‘absence’ of sound recordings in the archive, there is a burgeoning interest in the rich potential of the radio archive as an object of study (Dolan 2003, Street 2014) and in constructing “new histories” (VanCour 2016). Recent data-driven approaches to the radio archive have also explored possibilities for ‘big data’ analyses of digitized sources (Hughes et al. 2015, Goodmann et al. 2019), and speech recognition for the purposes of scholarly research (Ordelman and van Hessen 2018). In response, this workshop focuses on connections between radio broadcasting, archival collections, and European history, thereby seeking to intervene in the fields of media history and sound studies that have rarely treated this interrelation. Thus, we ask:

- How were archival collections established in radio broadcasting from around 1930 onwards?
- In what ways were particular historical processes (e.g. war, conflict, regime change) significant in the life cycles of radio archival materials?
- How have particular actors (e.g. archivists) or institutional frameworks impacted radio archival collections?
- In what ways can the study of radio archival collections benefit from drawing on recent approaches developed in fields such as sound studies, digital history or computer science?

With the workshop, we seek to facilitate a conversation with specialists concerned with the complex histories of radio archival collections and the methodological possibilities for studying them today. The workshop sessions will revolve around panels with short presentations/discussions of ‘position papers’ (pre-circulated prior to the workshop). Topics may include but are not limited to:

- Media history approaches to the radio archive (e.g. transnational/entangled media history)
- Impact of war, conflict or political change on radio archival collections
- Provenance research and the looting of radio archives
- Professional practices of radio archiving (e.g. catalogue description, metadata enrichment,

selection and deaccessioning), and archivists as data/information specialists

- Technologies of the archive (e.g. index cards, finding aids)
- Materiality of archival records (e.g. recorded sound, paper/photographic documentation)
- Archival uses of particular sound media and recording technologies (e.g. disc/tape recording)
- The effects of decay, neglect or technological obsolescence on radio archival collections
- Various collection types (e.g. off-air radio recordings, sound libraries, commercial music collections)
- Computational humanities and the radio archive, including data visualization

Please send abstracts of no more than 300 words and a short biography to trace@uva.nl by **15 April 2021**. The authors of accepted proposals will be notified by 1 May 2021, and the ‘position papers’ (2000-4500 words) will be expected by 1 September 2021. Further information will follow on the conference format, but it is certain that online participation will be possible, and a special issue publication, with selected papers, is planned.

The workshop is hosted by the research project TRACE (Tracking Radio Archival Collections in Europe, 1930-1960), which is funded by the Dutch Research Council (NWO) and supported by the Amsterdam School for Heritage, Memory and Material Culture (AHM) and Department of Media Studies, University of Amsterdam. For further information, please see www.trace.humanities.uva.nl.

ART IN COMMON(S)

Understanding Art and Communitality

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, analyzed, 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 marketplace 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, especially in Europe, whereas other cultures, where the emphasis was put on collectivism rather than individualism, display various and different trajectories of how art was, and still is, experienced ‘communally’.

In Europe, the privatization of art experience was accompanied by the emergence of a new 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 twofold: art is a commodity to be delectated (and fetishized, 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, and today, as highlighted by Chantal Mouffe, we increasingly experience how the framing of art as a commodity is also affecting the cultural production of critical art. 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 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 sensation, but to us and to our common sensibility? What kinds of publics are being instigated by different artworks? What is public in the first place, and how do publics emerge around publications, concerts, exhibitions, performances? Which forms of the political agency come with the public nature of art? How do publics and counter publics in and around the arts include or exclude certain forms of communality? And how can the ways in which we gather around artworks inform our understanding of democracy and of being in this world together? Moreover, what could be a

decolonial path for thinking about art and communality?

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 art forms, genres, cultural contexts, and political situations. Through academic and artistic keynote presentations, workshops, masterclasses, 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.

We invite proposals for contributions in the following formats:

- 20-minute academic papers (please provide a 300-word abstract)
- 1-hour topic panels (max. 4 participants) (please provide a 500-word abstract)
- Presentations of artworks or projects. We welcome proposals from artists and academics alike to perform, screen, show, or otherwise present artworks and submit them for discussion (please provide a 300-word description).
- Suggestions for texts to be discussed in workshops (please provide a 300-word argument for including a (not too long) text to the course curriculum)

Proposals should include a short bio (max. 150 words), affiliation, and contact details and be submitted to artasforum@hum.ku.dk by **29 March 2021**. Please include asca-fgw@uva.nl in the cc. ASCA will cover the travel costs for ASCA PhD’s if they are accepted.

You will be informed whether your contribution has been accepted by 16 April 2021.

PhD students are credited with 3.8 ECTS if certain requirements are met.

There will be a few travel stipends available for artists without university affiliation. Please indicate if you want to apply for a stipend.

The ESSCS is an annual network-based event offering interdisciplinary research training in the fields of art and culture. The network comprises the University of Amsterdam, Leiden University, University of Copenhagen, University of Giessen, Goldsmiths College, Université de Paris VIII, the Lisbon Consortium, Ljubljana Institute for Humanities, University of Trondheim, and Catholic University Rio de Janeiro. Students outside the network are welcome to apply. Participation is subject to availability.

The Summer School is sponsored by the New Carlsberg Research Centre “Art as Forum”, University of Copenhagen.

Organizing committee

- Brian Jay de Lima Ambulo (Lisbon Consortium)
- Jonas Bækgaard (University of Stavanger)
- Line Ellegaard (University of Copenhagen)
- Omar Escobar (University of Amsterdam)
- Rasmus Holmboe (University of Copenhagen)

- Amadea Kovič (Lisbon Consortium)
- Sarah Nagaty (Lisbon Consortium)
- Frederik Tygstrup (University of Copenhagen)

For questions and further information, please contact ida.albert@hum.ku.dk.

COVID-19 FROM THE MARGINS.

Pandemic Invisibilities, Policies and Resistance in the Datafied Society

Edited by Stefania Milan, Emiliano Treré and Siloia Masiero

In the first pandemic of the datafied society, the disempowered were denied a voice in the heavily quantified mainstream narrative. Featuring stories of invisibility, injustice, hope and resistance, this book gives voice to communities at the margins in the Global South and beyond. The multilingual, polycentric and pluriversal narration invites the reader to enact and experience “Big Data from the South(s)” as a decolonial lens to read the pandemic.

Authors: Claudio Agosti, Thomas Aureliani, Anat Ben-David, Anna Berti Suman, Luiza Bialasiewicz, Nic Bidwell, Tiziano Bonini, Jelke Bosma, Olga Bronnikova, Diego Cerna Aragón, Herkulaas MVE Combrink, Donna Cormack, Arianna Cortesi, Angela Daly, Soumyo Das, Françoise Daucé, Philip Di Salvo, Alexandra Elliott, Ksenia Ermoshina, Marta Espuny Contreras, Maria Faust, Nicolas Foster, Peter Fussy, Larissa Galdino de Magalhães Santos, Alex Gekker, Ana Maria R. Gomes, Simone Gomes, Ana Guerra, Arne Hintz, Hossein Kermani, Shyam Krishna, Tahu Kukutai, Justin Lau, Yoren Lausberg, Joan López, Sol Luca de Tena, Claudia Magnani, Vukosi Marivate, José Otávio A. L. Martins, Silvia Masiero, Isael Maxakali, Sueli Maxakali, Kinoko Merini, Stefania Milan, Eva Mos, Oarabile Mudongo, Francesca Musiani, Elaine Nsoesie, Adriaan Odendaal, Irene Ortiz, Bella Ostromooukhova, Erinne Paisley, Annalisa Pelizza, Marie-Cathering Petersmann, Julián Cordoba Pivotto, Irene Poetranto, Preeti Raghunath, Massimo Ragnedda, Ricardo H. D. Rohm, Roberto Romero, Maria Laura Ruiu, Javier Sánchez Monedero, Maria Soledad Segura, Paula C.P. Silva, Raquel Tarullo, Niels ten Oever, Emiliano Treré, Niels van Doorn, Teresa Villaseñor, Silvio Waisbord, Anna Zaytseva, Karla Zavala Barreda, Iran Zhao, Nicolo Zingales

This project has received funding from the European Research Council (ERC), under the European Union’s Horizon 2020 research and innovation program (grant agreement No.639379

DATACTIVE; (<https://data-activism.net>
<https://asca.uva.nl/shared/subsites/amsterdam-institute-for-humanities-research/en/news/2021/02/covid-19-from-the-margins.html?origin=MSkdNEqrT4erC9v2unGpbg>

GLOBAL DIGITAL CULTURES SEED GRANTS

GDC invites a new round of seed grant proposals

Call for Proposals for Research Support Funding 2021

The RPA invites seed grant proposals that focus on questions related to global digital cultures. The Global Digital Cultures steering committee will assess all proposals with specific attention to proposals’ engagement with global and cultural aspects of digitization. Proposed projects must be interdisciplinary and involve applicants of at least 2 different faculties at the UvA.

The GDC 2021 seed funding round calls for projects that examine how digitization is changing the world, thematizing and problematizing the digital and the global with specific attention to cultural processes and contexts. Accordingly, we expect projects to **explicitly theorize or reflect on the digital, the global, and the cultural and how these dimensions figure in relation to the proposed research questions.** This explicit engagement can take on various forms but the incorporation of perspectives and comparisons from beyond Europe and North America, and of a focus on cultural practices and/or discourses, are encouraged. Moreover, proposals should tie directly to questions and research agendas organized around the three themes of the Global Digital Cultures RPA: 1) consumption and participation, 2) production and labor, and 3) security and citizenship. Such connections include but are not limited to assessments of the cultural, socio-economic, and political implications of digitization within these three domains, or critical assessments of the agendas and efforts of Big Tech companies in these domains. For more information visit our [areas of inquiry](#).

Proposals must be interdisciplinary and involve applicants of at least 2 different faculties at the UvA. At least one applicant must have a permanent position at the UvA at the time of the application. In addition to UvA-based assistant, associate, and full professors, we also explicitly encourage postdocs and Ph.D. candidates to apply. External Ph.D. candidates already registered at the UvA may apply for temporary research time.

All submissions must be submitted no later than **March 19** by sending an email to gdc@uva.nl with the subject line “GDC Seed Funding Call 2021”. **More details on the application procedures and access to the application form can be found [here](#).**

The grants have a duration of max 1 year and a value of max EUR 30,000. They can be used to cover the costs of, for example, data collection, research assistance, or extra research time for writing an article, book chapter, or interdisciplinary grant application (NWO, NIAS, KNAW, ERC). Extra research time can be used for either a temporary reduction in teaching or to create or extend a temporary research appointment. The grants must lead to clearly specified outputs, for example, a grant application, a publication, a dataset, an exhibition, or other results.