

**Nieuwsbrief 240**  
*April 2021*

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She holds a PhD from SOAS, University of London (funded through a SOAS Research Studentship), an MPhil from the University of Cambridge, and a BA in Philosophy, Politics and Economics from the University of Durham. Jana is currently pursuing two research projects: on the metaphysics of (decolonising) statues, and on anti-Chinese rhetoric and anti-mask discourse in the context of the Covid-19 pandemic.

**NEW ASCA MEMBER: NURAINI JULIASTUTI**



Nuraini Juliastuti is a trans-local practising researcher and writer, focusing on art organisation, activism, illegality, and alternative cultural production. Juliastuti co-founded Kunci Study Forum & Collective in Yogyakarta, Indonesia, in 1999. She obtained a PhD from Institute of Cultural Anthropology and Development Sociology, Leiden University in May 2019 titled *Commons People: Managing Music and Culture in Contemporary Yogyakarta*. Kunci's long-term project includes the *School of Improper Education*. From 1999 to 2009, Kunci published *Newsletter Kunci* and mailing-list as public forums dedicated to discussing the contemporary cultural issues in post-1998 Indonesia. Through Kunci, she is affiliated with Inter-Asia Cultural Studies, Arts Collaboratory, and Global

**NEW ASCA MEMBER: JANA CATTIEN**

Jana Cattien is joining ASCA as Assistant Professor in Political and Social Philosophy. Her areas of specialisation are feminist philosophy, gender theory, critical race and postcolonial theory. Previously, she was a Postdoctoral Research Associate at the University of Lincoln, on the 'Suicide in/as Politics' project, funded by the Leverhulme Trust and led by Dr Amy Chandler (University of Edinburgh) and Dr Ana Jordan (University of Lincoln).

(de) Centre. She published numerous book chapters and articles. Her latest article, "The Studying-turn: Free Schools as Tools for Inclusion" is published in an edited volume *The Force of Art* (Valiz, November 2020). Her individual and collective works have been presented and published in Haus der Kulturen der Welt, Neue Gesellschaft für bildende Kunst, Asia Cultural Centre, Para Site, Inter-Asia Cultural Studies, and Critical Times. Kunci curated *Made in Commons* which was exhibited at the Stedelijk Museum Bureau Amsterdam in 2013. In 2016, Kunci and Para Site published an anthology of migrant workers' writings titled *Afterworks Readings. Outside within the Colonial Theatre: An Audio Guide* was presented during a research residency in Tropenmuseum in 2017. *Letters: The Classroom is Burning, Let's Dream about a School of Improper Education* is a chapbook which is recently published by Ugly Duckling Presse in 2020. In 2020, she joined University of Amsterdam with a Postdoctoral Fellowship in Worlding Public Cultures: The Arts and Social Innovation at the Amsterdam School of Cultural Analysis. During the fellowship, she develops a research on independent initiatives which work to develop radical visions of community-based living strategies through practising radical pedagogies and ecological archivist thinking. She also develops *Domestic Notes*, a publication-based project uses domestic and migrant spaces as sites to discuss everyday politics, organisation of makeshift support system, and alternative cultural production. With her family, she runs a small press, Reading Sideways Press, to publish works and translations on arts, sports, and literature.

**POSTCOLONIAL FILM HISTORIES AND HERITAGES**  
*New ASCA Research Group coordinated by Asli Ozgen-Tuncer and Emiel Martens*

The research group Postcolonial Film Histories and Heritages seeks to bring together, and to establish a network between, researchers, educators and practitioners in the Netherlands and beyond who are interested in film history and heritage from a critical postcolonial perspective. Departing from the field of postcolonial film historiography, we will explore issues related to the histories, archives, aesthetics, politics and legacies of empire cinemas and anti-colonial films and visual cultures. For those interested in joining our mailing list or organizing an event under the umbrella of the research group, please email the convenors Asli Ozgen (a.ozgen-tuncer@uva.nl) and Emiel Martens ([e.s.martens@uva.nl](mailto:e.s.martens@uva.nl)).

**CRITICAL HEALTH HUMANITIES**  
*Cultural (Re)Constructions of Illness, (Mental) Health, Well-Being and Recovery. New ASCA Research Group coordinated by Gaston Franssen*

Illness and health transcend the limits of our bodies: they are social, cultural and political realities, too, increasingly on a global scale. Living with an illness

often comes with the social restrictions of 'the sick role', or even stigmatization. Health and well-being, additionally, are culturally and politically meaningful practices: they produce and disseminate images, narratives and connotations, they imply specific notions of (global) citizenship and personhood, and they construe oppositions – instable as they may be – between normal and deviant, legal and illegal, natural and unnatural. Such oppositions are set up – and often questioned and rejected, too – in a wide variety of sources, ranging from medical discourses and popular culture to artistic practices and interventions by patient organizations. To fully understand the challenges of health and illness, therefore, it is essential to critically assess them as cultural (re)constructions. It is this ambition that the researchers associated with this group share. Employing a broad variety of tools and insights from the humanities and the social sciences, they aim to offer answers to the following leading questions:

- How should we understand illness, health, well-being and recovery as social, cultural, and political constructions at different scales (from local to global)? How are they shaped by images, narratives, media and practices, and what norms, values and ideologies do these evoke?
- How do these constructions impact the structure and practice of health-related institutions, such as health-care, medical and psychological education, health communication and self-help publishing, health policies and patient organizations?
- What defines the relation between these constructions and institutions on the one hand and the personal experience of health and illness on the other? To what extent can individuals 'talk back', either artistically or more formally, at institutionalized languages of illness and contest the norms and assumptions that these imply?

Members: Gaston Franssen (coordination), Emily Ng, Manon Parry (UvA/VU), Esther Peeren, Patricia Pisters, Natalia Sánchez-Querubín, Nadia de Vries

Currently accepting new members, please get in touch with [gaston.franssen@uva.nl](mailto:gaston.franssen@uva.nl)

**MONIQUE ROELOFS ON ARTS OF ADDRESS: BEING ALIVE TO LANGUAGE AND THE WORLD**

*Critical Cultural Theory Seminar | 1 April 2021 4–6 pm.*

We are happy to invite you to the next Critical Cultural Theory Seminar on Arts of Address. Prof. Monique Roelofs will discuss her new book *Arts of Address: Being Alive to Language and the World* that has been published in 2020 with Columbia University Press.

Modes of address are forms of signification that we direct at living beings, things, and places, and they at us and at each other. Seeing is a form of address. So are speaking, singing, and painting. Initiating or responding to such calls, we participate in encounters with the world. In readings of writers and artists ranging from Julio Cortázar to Jamaica Kincaid and from Martha Rosler to Pope.L, Roelofs demonstrates the

centrality of address to freedom and a critical political aesthetics. Hume, Kant, and Foucault enter into conversation with Fanon and Anzaldúa. Drawing on a wide array of artistic and theoretical sources and challenging disciplinary boundaries, the book illuminates address's significance to cultural existence and to our reflexive aesthetic engagement in it.

**Monique Roelofs** is Professor of Philosophy of Art and Culture and Chair of Critical Cultural Theory at the University of Amsterdam. Her research focuses on the relation between aesthetics and politics, with special attention paid to the dynamics of race, gender, coloniality, and the global. She is the author of *Arts of Address: Being Alive to Language and The World* (Columbia UP, 2020) and *The Cultural Promise of the Aesthetic* (Bloomsbury, 2014). Roelofs has a new book in the works titled "Aesthetics, Address, and the Politics of Culture." She is also coauthoring a book on aesthetics and temporality in Latin(x) America and coediting an anthology on Black Aesthetics.

Please contact [m.vantunen@uva.nl](mailto:m.vantunen@uva.nl) to receive the zoom link and, if desired, the introduction and the first chapter of the book.

#### **POLITICAL MICROTARGETING: A MANIPULATIVE PRACTICE?**

7 April 2021, 4 – 6 pm. | Contact: Henri Wijsbek  
[H.W.J.M.Wijsbek@uva.nl](mailto:H.W.J.M.Wijsbek@uva.nl)

Eva Groen-Reijman (University of Amsterdam) presents in the Philosophy and Public Affairs Colloquium.

#### **IT MATTERS WHAT STORIES TELL STORIES**

##### *Webbing nature and culture through storytelling*

The forthcoming ASCA Theory Seminar is on the Environmental Humanities/Chtulucene and will be organized and chaired by Bernardo P. Couto Soares, Carine Alders, Jasmijn Leeuwenkamp and Tânia Alexandra Cardoso on 8 April 2021, 16:00 to 18:00 CET. Storytelling has power.

It matters what stories tell stories and it matters what gets told and what gets unimagined in this process. For long, the emphasis on one 'true' knowledge and the planet as a wasteland full of resources disregarded other kinds of knowledge. What is nature, the poet's tree or the woodcutter's timber, or something different? What is natural? Whose voices are unheard? The resource logic favoured certain kinds of narratives and arguments over others (human and non-human). The texts we chose for this theory seminar highlight the importance of storytelling and imagining in a webbed (more-than-human) ecology challenging the Anthropocene's power dominance by reimagining-with across different more-than-human stories – think we must and stay with the trouble. The authors' approach to environmental care, awareness and ecological justice point to the use of storytelling focusing on entanglements between human and non-human, and arts and sciences. *Sympoiesis* is key. In a

game of string figures where everyone and everything is entangled, artists and scientists make ethical and ecological issues visible by encouraging critical thinking and strengthening more than human involvement creating webbed spaces for discussion and reflection. In this presentation, we reflect on these webbed stories and how their perception affects how we inhabit and think about this world. We reflect on how the relationship between nature and culture is understood in the stories we tell, on who is telling them and how these stories shape environmental narratives through space and time. Let us compose a story together.

We invite you to take a look at the works that we will be discussing:

- [Speaker for the deaf ~ Embassy of the North Sea](#)
- [Te Awa Tupua - Voices from the River | Film | NZ On Screen](#)

The required reading for this session from:

Donna Haraway, *Staying with the Trouble. Making Kin in the Chtulucene*

Jennifer Wenzel, *The Disposition of Nature: Environmental crisis and World Literature*

John M. Meyer, 'Politics in- but not of- the Anthropocene' p. 47 – 5.

As optional sources for this session, we encourage the listening/viewing of:

[Solastalgia \(Live\) - YouTube](#) - Solastalgia is a composition by Estonian composer Erkki-Sven Tüür.  
[Donna Haraway Story Telling For Earthly Survival](#) –

#### **NON-SOVEREIGN CITIZENS: PUERTO RICO, USA AND THE APORIAS OF EMPIRE**

Lecture by Prof. Yarimar Bonilla (City University New York)  
| Organized by the by the NWO-funded research project 'Cultural Practices of Citizenship under Conditions of Fragmented Sovereignty' | 8 April 2021, 3-5 pm.



Prof. Yarimar Bonilla (City University New York)

In the wake of Hurricane Maria, unprecedented attention turned to the unincorporated territory of Puerto Rico and its enduring colonial relationship with the United States. This presentation will examine the rising popularity and shifting strategies of the Puerto Rican statehood movement, which has grown even as the Puerto Rican territory has experienced an unprecedented economic crisis, with failing infrastructure, a seemingly unpayable public debt, and

historic levels of out-migration. Within this context many residents envision annexation as the only way of safeguarding a precarious and unguaranteed place within the nation. Bonilla offers an ethnographic analysis of how statehood is imagined and defended by its supporters and shows how this movement uniquely articulates the very contradictions and power asymmetries that structure Puerto Rico's relationship to the US.

[Yarimar Bonilla](#) is Professor in the Department of Africana, Puerto Rican and Latino Studies at Hunter College and the PhD Program in Anthropology at the Graduate Center of the City University of New York. She is the author of [Non-Sovereign Futures: French Caribbean Politics in the Wake of Disenchantment](#) (2015) co-editor of [Aftershocks of Disaster: Puerto Rico Before and After the Storm](#) (2019) and a founder of the [Puerto Rico Syllabus Project](#).

Moderation: Prof. Dr. Rose Mary Allen, University of Curaçao. The event will take place online (Zoom webinar) - 10.00-12.00 AT/ 15.00 -17.00 CET. Contact: [s.bala@uva.nl](mailto:s.bala@uva.nl).

#### ART MEETS SCIENCE AND SPIRITUALITY IN A CHANGING ECONOMY

An interview with Louwrien Wijers organised by the UvA Institute for Advanced Study (IAS) | 8 April 2021, 16:00-17:30 | Location: Online

In 1990, artist Louwrien Wijers organised a high profile event entitled "Art meets Science and Spirituality in a Changing Economy" with scientists, economists, spiritual leaders and artists. The event was hosted jointly by the University of Amsterdam and the Stedelijk Museum Amsterdam. It considered the recent end to the Cold War, and acknowledged the necessity and importance of creativity in light of the social shifts that were occurring. Today, 30 years later, under Covid-19-determined conditions, there is a renewed impetus to raise similar questions and consider the current societal and economic changes.

In this interview, Louwrien Wijers will introduce the historical event prompting questions concerning the continued relevance of that discourse, current emphases in the debates, and approaches to ArtScience. As an artist, whose work grew in close collaboration with Joseph Beuys it can be called 'Social Sculpture'. Wijers will be interviewed by Christa-Maria Lerm Hayes (art historian and theme-lead ArtScience at IAS, UvA) and Mariana Lanari (artist and PhD researcher, UvA).

Please click on this link, if you want to attend: Programme and Registration

#### GLOBAL DIGITAL CULTURES: RESEARCH-IN-PROGRESS

9 April 2021, 3- 5.30 pm. | [Register Now](#)

Global Digital Cultures offers regular research seminars in which work-in-progress papers from junior and senior researchers at the UvA are discussed. In this

session, we will discuss Ursula Daxecker's work on "How Hostile Misinformation Shapes Beliefs: A Survey Experiment in India" and Nermin Elsherif's text "When the Silent Past Gets a Voice: Nostalgia and online contestations around history and identity".

These sessions feature research on global digital cultures from a wide variety of scholarly disciplines, theoretical perspectives, and methodological approaches. During each of these events, we will discuss two draft texts, seeking to include a mix of senior and junior scholars.

After the April 9 session, the following dates are May 14, June 11, Sept. 17, October 8, Nov. 5., and Dec. 3 – all from 3-4:30 pm (CET).

If you are interested in presenting a work-in-progress paper in the GDC research seminar series, please contact: [gdc@uva.nl](mailto:gdc@uva.nl)

#### INDONESIAN FANTASTIC POP CULTURE

On April 11<sup>th</sup> at 15:00 fellow Transasia member Arnoud Arps will host the free and online **Talk Show Indonesia: The Rough Guide to Indonesian Fantastic Pop Culture** at the Imagine Film Festival. The talk show is part of the broader festival theme of [Ghosts and Demons in the Indonesian Genre Film](#), which connects the talk show to three Indonesian horror films to be screened. He will be joined by curator and journalist Hikmat Darmawan, lecturer and researcher Ekky Imanjaya, visual artist Enka Komariah, gallery owner Sander Salim and DJ and music archaeologist Michiel Sekan. The talk show will focus on Comics, Film, Visual Art and Music. Please feel free to join. More information and the free tickets can be found [here](#).

#### HETEROFATALISM IN POPULAR MEDIA

*April Guest in the Film in Context Series: Indiana Seresin (16 April, 4pm). More information and registration:*

[https://docs.google.com/document/d/10bJDTnDoh7NM9wK4\\_6lYxbi1o3GAs7HoVE-8\\_T4oIV8/edit](https://docs.google.com/document/d/10bJDTnDoh7NM9wK4_6lYxbi1o3GAs7HoVE-8_T4oIV8/edit)

A well documented crisis of heterosexuality is palpable in scholarly publications like [The Tragedy of Heterosexuality](#) and [Tomorrow Sex will be Good Again](#), but also in popular media productions like *Promising Young Woman* and the series *I May Destroy You*. Having coined the term *Heterofatalism*, Indiana Seresin will discuss the many unfoldings of deflated straight women and abject feminism playing out in our private and theatrical screens.

Indiana Seresin is a writer and PhD student at the University of Pennsylvania whose research focuses on gender, sexuality, and genre theory. They are currently working on a book about sexuality and popular culture, as well as a public education project about the AIDS crisis. They live in Philadelphia.

#### BODIES MATTER

*On April 15<sup>th</sup> and 16<sup>th</sup>, 2021, the Conference Committee of the Leiden University Centre for the Arts in Society*

(LUCAS) will be hosting a conference called: *Bodies Matter*. This is an opportunity for humanities researchers from diverse backgrounds and all levels (PhD students, Post-docs, early-career, and mid-career researchers) to converge, present, and discuss their research results in an international and interdisciplinary environment.

The conference will feature keynote lectures by [Elleke Boehmer](#), Professor of World Literature in English, University of Oxford and [Willemijn Ruberg](#), Associate Professor in Cultural History, Universiteit Utrecht. Final remarks and a concluding session will be supervised by [Prof. Frans-Willem Korsten](#), Senior University Lecturer at LUCAS.

Since global antiquity, the body has played a central role in culture and society. From physical figures to political metaphors, objects of analysis to sources of value, bodies take multiple forms. They ground emotions, desires and identities, and are inflected by technology. They connect to histories of place and space, both online and offline, and are framed by political, environmental, spiritual, and other discourses. All too often, conceptions of the body have been to delimit or exclude bodies deemed “other” for reasons of race, gender, class or other markers of identity. Never isolated, bodies are also arranged into larger units, from cultural groups to nation states. Thinking through the body not only reshapes our body of knowledge, it also moves us to rethink our lives otherwise in a time of political, ecological and health crises.

In keeping with these critical tendencies, *Bodies Matter* presents a unique opportunity for all interested parties to explore the multiple actions, states and meanings of bodies from a range of disciplinary perspectives. Thinking through the body does not only reshape our body of knowledge, it also moves us to rethink our lives otherwise in a time of political, ecological, and public healthcare emergency.

By drawing attention to such concerns, we would like to invite participants from a wide spectrum of disciplines to contribute to this intriguing field of inquiry.

The conference will be held online (timezone UTC/GMT +2). Registered attendees will receive an email notification 24 hours prior to the conference with the Zoom link to join the event. To register, click [here](#).

The official Leiden University website for the conference is:

<https://www.universiteitleiden.nl/en/events/2020/07/lucas-conference-bodies-matter-2021>

## NUCLEAR SECRETS

*Atomic Accidents and the Information Control from the Castle Bravo to Chernobyl and Fukushima*  
Serhii Plokhii, 16 April 2021, 4-6pm CEST

[Click here for more information and/or to register](#)

How unique was the Soviet media blackout of Kyshtym and Chernobyl accidents in comparison to the nuclear accidents in the democratic societies? My research suggests that the governments, military and the

captains of the nuclear industry all over the world have the same instincts, not to release much of the information, but the Soviets could get away with literally a murder, at least in a short run, given the full control of the media. This conclusion is a working one and I would be really interested in people’s reaction to my approach, as well as suggestions on what can be further done with my research in terms of its conceptualization.

[Serhii Plokhii](#) is director of the Harvard Ukrainian Research Institute and author of multiple prizewinning monographs about Russian and Ukrainian history, religion, and identity. The lecture is part of the [New Histories of Public Spheres and Publication Actions](#) Zoom lecture series, hosted by Alexander Etkind (European University Institute, Florence) and Ellen Rutten (Slavic & Russian Studies, University of Amsterdam). [Click here](#) for more information about the series.

## ANOTHER AESTHETICS IS POSSIBLE: ARTS OF REBELLION IN THE FOURTH WORLD WAR

Lecture by Jennifer S. Ponce de León (University of Pennsylvania, US) | Respondent: Elize Mazadiego (Art History, University of Amsterdam) in the Politics and Performance Lecture Series organized by Sruti Bala and Elize Mazadiego | **Thursday 22 April 2021, 16:00-18:00 CET**

The lecture will examine the roles that art can play in the collective labor of creating and defending another social reality. Focusing on artists and art collectives in Argentina, Mexico, and the United States, Ponce de León will address how experimental practices in the visual, literary, and performing arts have been influenced by and articulated with leftist movements and popular uprisings that have repudiated neoliberal capitalism and its violence.

Jennifer S. Ponce de León is an interdisciplinary scholar whose research focuses on cultural production and antisystemic movements in the Americas since the 1960s. She is Assistant Professor of English at the University of Pennsylvania where she is also faculty in Latin American and Latinx Studies. She is also Associate Director of the Critical Theory Workshop and an independent curator. Her book *Another Aesthetics is Possible: Arts of Rebellion in the Fourth World War* (Duke University Press, 2020) theorizes aesthetics as an integral component of contemporary social struggles. Her writing has also appeared in *American Quarterly*, *Philosophy Today*, *ASAP/Journal*, *Social Text*, *e-misférica*, *GLQ*, and in multiple edited collections.

## ROBOTIC LOGICS OF PUBLIC SPACE IN THE COVID PANDEMIC

**23 April 2021, 10 am.** | Guest lecture by Shanti Sumartojo (Monash University) in the (Post)Pandemic Urbanism Seminar organized by Carolyn Birdsall in the ASCA Cities Project. [www.cities.humanities.uva.nl/news/post-pandemic-urbanism/](http://www.cities.humanities.uva.nl/news/post-pandemic-urbanism/)

Shanti Sumartojo is Associate Professor of Design Research in the Department of Design and a member of the [Emerging Technologies Research Lab](#). Grounded in human geography, and with a strong commitment to interdisciplinary and collaborative scholarship, her research includes theoretically-informed inquiry into the entanglements of the spatial, digital, sensory and affective in people's experiential worlds. This includes investigations of how people experience various forms of design and technology in their surroundings, particularly in shared, public spaces and events. She has published and taught on digital, visual, sensory and design ethnographic methodologies, approaches that she uses in her research.

Her current projects include interdisciplinary research into the effects of robots on public space; an investigation of how people make sense of and experience urban light and lighting design; and a collaborative project on public understandings of spatialised digital data. She has also conducted extensive research on memorials and commemorative events, including through her leadership of the 2017-2020 project [Commemoration Reframed](#), a coordinated set of projects across 10 countries investigating the experience of events marking the end of the First World War centenary. She is an author of *Atmospheres and the Experiential World: Theory and Methods* (2018, with Sarah Pink) and *Commemoration in a Digital World* (2021, with Danielle Drozdowski and Emma Waterton).

#### A RORTYAN PRAGMATIST MASTER-ARGUMENT

*Spinoza Lecture (online) by Robert Brandom*

22 April 2021 19:30 -21:00

Prof. Robert Brandom holds the Spinoza Chair at the Department of Philosophy in the Faculty of Humanities during the second term of the academic year 2020-2021. Prof. Brandom will be delivering the Spinoza Lectures under the title of 'Fetishism, Anti-Authoritarianism, and the Second Enlightenment: Rorty and Hegel on Representation and Reality.'



Prof. Robert Brandom

During the last decade of his life, Rorty emphasized the *anti-authoritarian* credentials of his pragmatism. He came to see pragmatism as the fighting faith of a future second Enlightenment. The first Enlightenment, as Rorty construed it, concerned our emancipation from nonhuman authority in *practical* matters: issues of what we ought to do and how things ought to be. The envisaged second Enlightenment addresses rather our emancipation from nonhuman authority in *theoretical*

matters. Pragmatism moves beyond the traditional model of reality as authoritative over our cognitive representations of it in language and thought to a new conception of how discursive practices help us cope with the vicissitudes of life.

This first of two Spinoza Lectures will take place online via Zoom. If you want to attend, please register via the button below. You will receive an email with the link to the Zoom meeting in advance.

[Register now](#) [First Spinoza Lecture on 22 April](#)

Robert Brandom is Distinguished Professor of Philosophy and Fellow of the Center for Philosophy of Science at the University of Pittsburgh, where he has taught since 1976. He received his BA in Philosophy and Mathematics from Yale University in 1972. His 1977 PhD from Princeton University was supervised by Richard Rorty and David K. Lewis.

Brandom is a fellow of the American Academy of Arts and Sciences and of the British Academy. He is the recipient of the Distinguished Achievement in the Humanities Award from the Mellon Foundation and the Anneliese Maier Forschungspreis from the Humboldt Stiftung. He has delivered the John Locke lectures at Oxford University, the Hempel lectures at Princeton, the Townsend and Howison lectures at Berkeley, the Aquinas lecture at Marquette, and the Brentano lectures in Vienna, among others.

Brandom is the author of 15 books, which have been translated into many languages. Among them are *Making It Explicit* (Harvard, 1994), *Between Saying and Doing* (Oxford, 2008), and *A Spirit of Trust* (Harvard, 2019). He is also the author of more than one hundred articles on a wide range of philosophical topics, most of which may be freely downloaded from his website.

#### HEGEL'S RECOLLECTIVE ACCOUNT OF REPRESENTATION

29 April 2021, 19:30-21:00 hrs. | *Second Spinoza Lecture by Prof. Robert Brandom*

Prof. Brandom will be delivering the Spinoza Lectures under the title of 'Fetishism, Anti-Authoritarianism, and the Second Enlightenment: Rorty and Hegel on Representation and Reality.'

Hegel anticipates the challenge to the very idea of objective reality as providing norms for thought that Rorty thought required us to enact a second Enlightenment. Unlike Rorty, Hegel presents a detailed, constructive, anti-authoritarian, non-fetishistic, social pragmatist account of the representational dimension of conceptual content. He thereby offers a concrete *pragmatist* alternative to Rorty's global semantic and epistemological anti-representationalism.

The contrast between these views raises a new, specifically pragmatist version of the "Kant oder Hegel?" question. Should pragmatists embrace the concepts of representation and its associated understanding of the reality we represent, reconstrued

along Hegelian lines of recollective rationality? Should the concept of experience be rehabilitated as Hegelian *Erfahrung*? To do so would be to complete the circle Rorty began when he rejected what he understood as ultimately Kantian conceptions of representation and experience. Should pragmatism's advance from Kant be understood and developed in Rorty's way, or in Hegel's?

Registration

This second of two Spinoza Lectures will take place online via Zoom. If you want to attend, please register via the button below. You will receive an email with the link to the Zoom meeting in advance.

[Register now Second Spinoza Lecture on 29 April](#)

## HINTERLANDS

*A Project in the Rural, Literary and Environmental Humanities. Hosted by ASCA Amsterdam and WISER, 3-4 June 2021, online*

The Amsterdam School for Cultural Analysis (ASCA) and WISER are co-convening an interdisciplinary online symposium on Hinterlands. The symposium is being organized as part of the ERC-Funded Rural Imaginations project at ASCA. The intellectual rationale for the focus on **Hinterlands** can be found [here](#).

We warmly invite contributions to this interdisciplinary project. If you are interested in participating, please send a title, an abstract of 250-300 words, and a short bio (under 100 words) to Hanneke Stuit at [h.h.stuit@uva.nl](mailto:h.h.stuit@uva.nl) by 10 April 2021. If your abstract is selected, we will ask you to present your ideas in a 7-minute video or audio recording, to be submitted before the online symposium. At the symposium, the recordings will be discussed in preparation for the journal and book publications. The full contributions should be approximately 6,000 words and are due on November 1, 2021. We invite contributions from all disciplines and across all places, with a strong interest in multidisciplinary approaches.

The conveners of this event are Professor Esther Peeren and dr. Hanneke Stuit from ASCA Amsterdam and Professors Pamila Gupta and Sarah Nuttall at WISER Johannesburg. In addition to the detailed rationale/Call for Papers attached you can find attached a series of [5-min podcasts](#) by the conveners exploring some initial ideas about contemporary debates on hinterlands.

For more information, see [here](#).

## DIGITAL METHODS SUMMER SCHOOL 2021

*Fake everything: Social media's struggle with inauthentic activities*

5 - 16 July 2021 | Online via Zoom or in-person (as circumstances allow) | New Media & Digital Culture University of Amsterdam | Call for participation. For [application information see here](#).

This year's Summer School has as its theme the so-called 'faking' and detecting of inauthentic users, metrics and content on social media. The uptick in

attention to the study of the fake online could be attributed in the first instance to the '[fake news crisis](#)' of 2016, where it was found that so-called fake news outperformed mainstream news on Facebook in the run-up to the U.S. presidential elections that year. That finding also set in motion the subsequent struggle around the occupation of the term from a type of news originating from imposter media organisations or other dubious sources to a 'populist' [charge against mainstream and elite media](#) that seeks to delegitimize sources found publishing inconvenient or displeasing stories.

In its study we have had [calls to cease using the term](#), fake news. There also has been a variety of classification strategies. Both the expansion as well as contraction of the term may be seen in its reconceptualisation by scholars as well as by the platforms themselves. The [definitional evolution](#) is embodied in such phrasings as '[junk news](#)' and '[problematic information](#)', which are [broader in their classification](#), whilst the platforms appear to prefer the terms 'false' (Facebook), which are narrower.

On the back-end the platform companies also develop responses to these activities. They would like to automate as well as outsource its detection and policing, be it through low-wage content moderators, (volunteer) fact-checking outfits or user-centred collaborative filtering such as Twitter's '[birdwatchers](#)', an initiative they say born of societal distaste for a central decision-making authority, found through qualitative interviews. They also take major decisions to label content by world leaders (and indeed have [world leader content policies](#)), which subsequently land platform governance and decision-making in the spotlight.

More broadly there has been a rise in the study of '[computational propaganda](#)' and '[artificial amplification](#)' which the platforms refer to as 'inauthentic behaviour'. These may take the form of bots or trolls; they may be 'coordinated' by 'troll armies', which has been outlined in Facebook's regular 'coordinated inauthentic behaviour reports'. As its [head of security policy puts it](#), Facebook defines it (in a roomy and plainspeak manner) as 'people or pages working together to mislead others about who they are or what they are doing'. Occasionally data sets become available (by Twitter or other researchers) that purport to be [collections of tweets](#) by these inauthentic, coordinated campaigners, whereupon scholars (among other efforts) seek to make sense of which signals can be employed to detect them.

Other types of individuals online also have caught the attention of the platforms as 'dangerous' (Facebook), and have been [deplatformed](#), a somewhat drastic step that follows (repeated) violations of platform rules and presumably temporary suspensions. 'Demonetisation' also is among the platforms' repertoire of actions, should these individuals, such as extreme internet celebrities, be turning vitriol into revenue, though there

is also the issue of which advertisers attach themselves (knowingly or not) to such content. Moreover, there are questions about [why certain channels](#) have been demonetised for being 'extremist'. Others ask, is 'counter-speech' an alternative to counter-action?

On the interface, where the metrics are concerned, there may be follower factories behind high follower and like counts. The marketing industry dedicated to social listening as well as computational researchers have arrived at a series of rules of thumb as well as signal processing that aid in the flagging or detection of the inauthentic. Just as sudden rises in follower counts might indicate bought followers, a sudden decline suggests a platform 'purge' of them. Perhaps more expensive followers gradually populate an account, making it appear natural. Indeed, there is the question of which kinds of (purchased) followers are '[good enough](#)' to count and be counted. What is the minimum amount of grooming? Can it be automated or is there always some human touch? Finally, there is a hierarchy in the industry, where Instagram followers are the most sought after, but 'influencers' (who market wares there) are often contractually bound to promise that they have not '[participated in comment pods \(group 'liking' pacts\), undertaken botting \(automated interactions\), or purchased fake followers](#)'.

Organisers: Richard Rogers, Guillen Torres and Esther Weltevrede, Media Studies, University of Amsterdam.  
Application information at <https://www.digitalmethods.net>

### WHAT IF TRUTH WERE A WOMAN?

#### *On Nietzsche, Women, and Philosophy*

*26th International Conference of the Friedrich Nietzsche Society | Hosted by Katia Hay (University of Amsterdam) and Maria Joao Branco (Universidade Nova de Lisboa, Portugal) 16-18 September 2021 via Zoom, with pre-recorded key-notes and paper presentations*

The Friedrich Nietzsche Society (FNS) invites the submission of abstracts to be considered for presentation at the 26th annual FNS meeting. Due to the impossibility of making concrete plans due to the global coronavirus pandemic, this conference will take place via Zoom and of necessity, be smaller than our usual annual conferences. The conference will consist of key-note presentations, and pre-recorded paper presentations attendees will view in advance in preparation for scheduled live discussion sessions pertaining to each. Hosted by Katia Hay (University of Amsterdam) and Maria Joao Branco (Universidade Nova de Lisboa), the plenary talks and panel sessions will be scheduled to maximize concurrent participation between attendees in Europe (evening), the Americas (early to mid-afternoon), East Asia, and Australia (early-morning).

Note: If you submitted an abstract for the cancelled 2020 FNS conference, we still have it and will consider it for inclusion if you wish. If you prefer, you may also re-submit. Please contact us if you have any questions.

Confirmed keynote speakers

Judith Norman (Trinity University, Texas)

Paul Patton (Wuhan University)

Maria Cristina Fornari (University of Salento)

Sigríður Þorgeirsdóttir (University of Iceland)

Call for abstracts

Nietzsche's writings abound in references to 'woman' and the feminine. His predominately controversial remarks on this subject pervade in his philosophical questioning about the notions of humanity, Western culture, nihilism, modernity, life and death, nature, suffering, art and creativity, illusion, truth, and philosophy itself. It is therefore not surprising that his thoughts on women and the feminine should have raised diverse, and even opposed interpretations. What is perhaps more surprising is how these issues have remained somewhat under-interpreted. In other words: there is much more to be thought and said on this topic. This conference addresses the mysterious, polemical and in many cases unexpected relationship that Nietzsche establishes between women and philosophical thought throughout his writings. Presenters will examine the way Nietzsche uses and thematizes the notion of 'woman' and the feminine (and related concepts such as motherhood, pregnancy, love, desire, difference, the representation of life and truth as a woman), the importance these concepts had for the development of his thought, and their intersection with other themes and ideas in his work. In addition, this conference considers the influence Nietzsche has had and may still be having in the development of feminist theories. The organizers therefore also invite discussions of feminist readings of Nietzsche and Nietzsche's influence on Feminism.

Possible questions and topics include:

- On Weib (and possible differences with other approaches from Schopenhauer, to Wagner, the Romantics, etc.)
- Nietzsche's critique of feminism or 'feminine emancipation' in modernity
- Nietzsche's understanding of 'masculinity'
- Dionysus and the feminine
- Women and
- Nature and life (suffering, beauty, creativity)
- reason and unreason (madness, animality, feeling, play, ambiguity...)
- truth and falsehood (deceit and masks)
- Sexual difference
- Love, marriage, friendship and the relation(s) between man and woman
- Love, pleasure, desire, and possession
- Nietzsche on philosophers as lovers (of truth)
- Artists, women, creation and procreation
- Nietzsche on pregnancy, motherhood, and children
- Identity and difference
- Weakness and strength
- Nietzsche and Feminism(s) and feminist critique of Nietzsche

- Nietzsche's experience with women (mother, sister, Lou, Malwida, etc.)
- Contest and conflict between the sexes, and its potential creativity

Paper proposals on additional topics related to the conference theme are also welcome.

For the guidelines see:

<https://www.fns.org.uk/conference-2021-cfa.html>

### THE CULTURAL POLITICS OF HOPE

*Call for Papers Universidade Católica Portuguesa – Lisbon 2, 3, 4th December 2021*

The 11th Graduate Conference in Culture Studies will focus on the concept of hope, its politics, poetics, and temporalities, and how it emerges, impinges and circulates. The conference will take place in Lisbon on the 2nd, 3rd of December and the morning of the 4th of December, 2021. The conference is organized by PhD students and researchers of the Research Centre for Communication and Culture (CECC) at the Lisbon Consortium, Universidade Católica Portuguesa – Lisbon.

The concept of hope has recently been re-emerging in philosophical and political discussions, as well as in literary criticism. However, how does hope relate to the present moment, when we are faced with worldwide climate and health emergencies, economic crises, increasing poverty, failed leaderships, and the rise of both old and new forms of authoritarianism? The future of democracies and equal rights are at stake, as is our own survival as individuals and as a species, prompting fear and hopelessness. Does critical thought forfeit the possibility of hope or can it produce a hope that is able to bring about change?

Often pitted as the opposite of each other, fear and hope share the assumption that the future is neither knowable nor based on knowledge and probabilities (Rorty, 1999). Unlike the certainty of a positive or negative outcome that underpins confidence and despair, fear and hope are expectant emotions grounded in doubt and therefore always part of each other (Spinoza, 2000 [1677]). Bloch's 'political hope' is what, at any given moment, we are able to consciously wish for beyond a disappointing present and the pragmatic determinism of predictions. Hope can therefore rise from desperation, grief, indignation, or anger and then "result in a specific type of mutuality based on a trust for life" (Bloch, 1996 [1959]; Anderson, 2006). Is the act of hoping positive, or is it an uncomfortable assemblage of emotions that can overlap and interact with optimism and resilience, but also with fear, suspicion, and a permanent sense of precariousness? Is hope always only projected towards the future, or can hopeful memories be a form of counterhistorical practice (Rigney, 2018) that questions its linear futurity? And does not hope always-already imply eternal postponement and unattainability (Berlant, 2011), despite its ability to fuel cultural work as well as activism and resistance?

During the conference, we want to discuss how culture interacts with the concept and the taking place of hope. How can cultural works claiming or responding to political and societal change be hopeful? To what extent can the recent positive turn in the humanities contribute to the emergence of hope, as well as to different concepts of hope? How does hope emerge during crises and times of sociopolitical disenchantment and to what extent does it challenge power and hegemony? What can happen when hope not only points towards a better future but changes and improves the now or the ways we remember and celebrate the past? How does hope affect groups and movements, and how does it circulate in times of fear, depression, revolt, and pandemic?

We welcome paper proposals from all research areas that address, but are not limited to, the following topics:

- Social hope
- The temporalities of hope
- Hope – affect, feeling, emotion, attitude
- The poetics of hope
- Hope and simulacrum/phanthasm
- Hopeful memories and memories of hope
- Hope, science and technology
- Hope, spirituality and transcendence
- Digitalities of hope
- Hope and resilience
- Hope as a critical disposition
- Objects of hope
- Vulnerability and resistance in hope
- Hope and its neighboring concepts
- Hope and disappointment
- Queer hope – queer futurity
- Hope and imagination
- The translatability of hope
- Artistic representations of hope
- Literature and hope
- Hopeful bodies
- Hope and (post)colonialism
- Decolonial hope

Keynote Speakers

Ben Anderson, Durham University, UK

Jennifer Wenzel, Columbia University, USA

Leticia Sabsay, London School of Economics and Political Science, UK

Mónica Dias, Universidade Católica Portuguesa, Portugal

We invite abstracts for individual or joint presentations using hope as a lens for the analysis of cultural objects or conceptualizing/problematising hope. We also welcome abstracts for presentations and interventions that disrupt the formal academic ways of thinking and doing including but not limited to artistic interventions, co-creative workshops, reading groups and more.

Abstracts should be approximately 250 words long and be sent by email to [hopeconference2021@gmail.com](mailto:hopeconference2021@gmail.com) not later than 17th of May 2021. Notification of acceptance will be sent until the 31st of July at the latest. For more information email: [hopeconference2021@gmail.com](mailto:hopeconference2021@gmail.com).

## THAMYRIS

*The Thamyris/Intersecting book series - published by Brill and focused on edited volumes - is currently looking for proposals/manuscripts. Please contact Esther Peeren ([e.peeren@uva.nl](mailto:e.peeren@uva.nl)) if you have a proposal/manuscript that resonates with our mission statement:*

*Thamyris seeks to initiate alternative forms of criticism by analysing the ways in which cultural and theoretical discourses intervene in the contemporary world. This criticism should pursue a re-politicizing and remobilizing of theoretical perspectives and cultural practices, preferably through case studies. Thamyris hopes to contribute to the productive interaction between art, activism, and theory. We understand cultural practices to include those of literary, visual, digital, and performance arts, but also social practices related to gender, sexuality, and ethnicity. In short, Thamyris aims at exploring the ways in which varying cultural practices, separately or in interaction, can be effective as agents of social and cultural change. For more information about the series:*

<https://brill.com/view/serial/THAMON?language=en>

## CAPITALISING EXPERIENCE

### *Museums and Entrepreneurship*

*Call for Chapter Proposals | Deadline: 31 May 2021*

[Find the entire call for papers here](#)

Museums are directly affected by neo-liberal policies and market economy, pressing for their redefinition as financially competitive enterprises. Often described as a “no alternative” condition, entrepreneurship reshapes museum identities. It poses aesthetic, ontological and ethical questions regarding the production, marketing and offer of art and culture; the status and validity of history, identity and knowledge; and the discourse on accessibility, diversity and inclusivity especially in a post-COVID world.

Theme-based exhibition designs and learning become branded, interpretation becomes decentralised in favour of an experience akin to browsing, a new form of spectatorship rises: the followers. Such shifts towards entertainment affect the cognitive value of the museum visit. We thus need to scrutinise the benefits and limitations of different types of exhibition layouts, and the extent to which important discussions on the development of ideas are sidelined in favour of marketability. False “democratisation” of participation might result in an elitist holding back of knowledge and mask institutional practices of selection, framing and exclusion that continue to create spatial narratives and shape viewer experience and understanding.

Understanding the role and impact of entrepreneurship on institutional practices and priorities as a fundamental challenge for the future of museums, this edited collection asks: How do entrepreneurial practices and marketing discourse affect the ways in which museums are conceptualised, organised and experienced? Topics may include, but are not limited to:

- entrepreneurship, curatorial intent and dramaturgy

- exhibition design, architectural discourses and the staging of cultural heritage
- entrepreneurship, (contemporary) art and culture: production, access, mediation
- market strategies, politics of display and the exhibition of knowledge
- institutional framing, narrative models and interpretation, especially in relation to historicity, tradition, identity and processes of decolonisation
- (false) democratisation, visitor engagement, satisfaction and the impact on learning
- responses and challenges for museum education: from knowledge distribution to knowledge economy and networking
- museum policies, entrepreneurship and post-pandemic challenges

We invite contributions of 7000-9000 words, including footnotes. If you would like to be considered, please send a chapter proposal, no longer than **300 words**, and a short bio note by **31 May 2021** to the editors Dr Eve Kalyva ([e.m.kalyva@uva.nl](mailto:e.m.kalyva@uva.nl)), Dr Pamela Bianchi ([pamelabianchi1@gmail.com](mailto:pamelabianchi1@gmail.com)) and Dr Iro Katsaridou ([akatsaridou@culture.gr](mailto:akatsaridou@culture.gr)).

## ACTIVISM AND SPECTATORSHIP

*Call for Proposals: European Journal of Theatre and Performance (proposal deadline: 24 May 2021)*

*Guest Editors: Pieter Verstraete, Agata Łuksza*

In the last decade, the roles and shapes of activist performance in the public sphere have changed. Besides tactical repertoires of protest (Tilly 1978) and guerrilla theatre (Berg 1965/Davis 1966) which inherently have performative efficacy, organic forms of collective protest have developed in tandem with social movements and civil societies. These collective protests have themselves born theatrical and performative aspects. We argue that this enhanced social *responsibility* (Diprose 2004; Ridout 2009; Farrier 2011) requires more comprehensive ethnographic, comparative and historical perspectives in order to reveal how activism can shape unarticulated urban subjectivities (‘antagonistic subjectivation’) and generate cross-cultural and interrelational practices of ‘dissensus’ (Ranci re 1999; Ziarek 2001). We believe it is vital to ask about the particular genealogies of diverse audiences, publics, counterpublics, and assemblies, and to inquire into the variety of ways in which the media of theatre and theatricality have been engaged in forging specific groups and communities.

In contemporary aesthetic approaches to protest, a turn to festivalization, often in terms of a ‘Bakhtinian carnivalesque’, may thwart critical understandings of real biopolitics (Kershaw 1997), as well as complex local and national historical legacies on which theatricalized and performative forms of activism may build. Even more so in pandemic times, media coverage and social media have a key role to play in framing current paradoxes embedded in performative dissent, including the precarity of the body (‘I can’t breathe’), a

growing artistic precariat, and different kinds of physical, discursive, and epistemic violence. Simultaneously, our current networked society implicates an emergent translocal spectatorship way beyond the new 'aesthetic of responsibility' (Lehmann 2006; Rai & Reinelt 2014) of our contemporary theatre ecosystems.

In order to fully understand the new modalities of a more ubiquitous *spect-actorship* (Boal [1979] 2000) in social protest, we should like to broaden the scope of theatre and performance studies beyond the preoccupation with the artist as individual or as part of a theatre collective (Colleran and Spencer 1998). The aim is to comprehend the various ways in which dramaturgies of resistance are socially engineered, how new forms of communal spectatorship are shaped, and how counter-public networks function. More than ever, transnational flows of ideas and forms, often supported by digital platforms, inspire the spread of new grassroots civil society movements, and distant onlookers on political events.

These developments call for urgent comparative and historical investigations that chart the bearings of these multiple forms of activist performativity on new forms of spectatorship and engagement, as well as global theatre and performance studies. Considering to what extent theatricality addresses a 'commensurability of spectating to civil society' (Davis 2003), effecting a critical stance whilst influencing the public sphere, we have to pose questions about the liberating potential of a multipositionality as well as the risks of a 'theatrocracy' (Weber 2004). Equally, we need radically to rethink how different forms of social protest advance visions of a 'performative democracy' (Matynia 2009) through urban pockets for uninhibited expressions of political agency, possibility, and positionality.

It seems necessary then, on the one hand, to look back at the role of theatre, whether real or imagined, against the background of social upheavals, civil movements, riots, revolutions, and rebellions; and to reflect on how it might have served particular political and social interests of contemporary and future generations, especially as a site of resistance and a source of counter-hegemonic activism (Butsch 2008, Ravel 1999, Sauter 2000). On the other hand, the historical processes of taming the unruliness of the theatrical audience (Heim 2016, Kennedy 2009), which Baz Kershaw recognizes as theatre's 'increasing capitulation to near-fascistic forces' (2001), also demand our urgent investigation.

In this special themed journal issue, we invite scholars and artists from around the globe to think through practical concepts of performance activism to address compelling current issues and relevant historical cases. We especially welcome contributions that critically reappraise earlier scholarship with the aim of contextualizing today's protest cultures and reflecting on interconnections between political philosophies and performative practices. We are also interested in contributions that elaborate concepts of protest and

activism in order to enhance theatre and performance methodologies, including analytical, historical, and comparative approaches, modes of situated ethics as a research method, as well as cross-cultural and inter-societal perspectives beyond a methodological Eurocentrism.

Indicative topics to be addressed might include, but are not limited to:

- artistic and civic engagement, DIY, responsibility, antagonism, oppositional aesthetics;
- post- and counter-memory after occupations, counter-hegemony, sustainability;
- strategies of endurance, presence, exposure, visibility; sousveillance and vigilance;
- (state) repression; censorship, coercion; violence, vulnerability, risk, and precarity;
- theatricality of protest, political performativity, theatre and street riots, insurrection;
- politics of public space, spatial citizenship, identity places, digital and environmental activism;
- voicing political subjectivities, collective vs individual agency; role of exilic artists;
- commons and communalism, 'multitude', audience/spectatorship as collective experience;
- impact of 'political springs', global justice and radical democracy on theatre discourses.

Proposal submissions:

Proposals should be written in UK English, in MS Word format and be between 600 and 700 words. Please include a brief bio (max. 100 words) in your proposal submission and send it by email to the guest editors (see contacts below) by 24 May 2021. Proposals must be based on original, unpublished work not under consideration for publication elsewhere.

Proposals should specify in which language the article will be submitted. The journal is open to articles written in the language of the author's preference, but please note that for all articles written in languages other than English contributors will be asked to secure professional proof-reading. Authors may also choose to publish their article in more than one language.

If your proposal is accepted, you will be invited to submit a first draft of your article by 6 September 2021. The maximum length of the final article should not exceed 9000 words (including abstract in English and in at least one additional language, references, author bio, etc.). Submitted articles will undergo a double-blind peer-review process by two anonymous experts.

For more information on the *European Journal of Theatre and Performance*, please visit: <https://journal.eastap.com>.

Issue-related inquiries and proposal submissions should be sent to the issue's guest editors:

Pieter Verstraete, University of Groningen & Free University Berlin: [p.verstraete@fu-berlin.de](mailto:p.verstraete@fu-berlin.de), Agata Łuksza, Un. of Warsaw: [agata.luksza@uw.edu.pl](mailto:agata.luksza@uw.edu.pl).

**NEW BOOK BY ELIZE MAZADIEGO*****Dematerialization and the Social Materiality of Art Experimental forms in Argentina, 1955-1968 (Brill Rodopi 2021)***

Dematerialization and the Social Materiality of Art reconceptualizes mid-twentieth-century avant-garde practices in Argentina with a focus on the changing material status of the art object in relation to the country's intense period of modernization. Elize Mazadiego presents Oscar Masotta's notion of dematerialization as a concept for interpreting experimental art practices that negated the object's primacy, while identifying their promise within the sociopolitical transformations of the 1950s and 1960s. She argues that, in abandoning the traditional art object, the avant-garde developed new materialities rooted in Buenos Aires' changing social life. A critical examination of art's materiality and its social role within Argentina, this important study paves the way for broader investigations of postwar Latin American art.

**3-YEAR PHD FELLOWSHIP IN MODERN GREEK STUDIES**

The **Aikaterini Laskaridis Foundation** invites applications for a **3-year PhD fellowship in Modern Greek Studies at the University of Amsterdam**, for a PhD project to be conducted in English & under the (co-)supervision of the Marilena Laskaridis Chair of Modern Greek Studies at this university.

The call for applications is open to research projects in the humanities or at the intersection of the humanities and the social sciences that (partly) engage with aspects of Modern Greek culture, with a preference for proposals that involve any of the areas and thematic lines indicated in the Call for Applications and copied here (see also link below):

*-The shifting position of contemporary Greece and its culture(s) in Europe, the Mediterranean or the Global South; particularly, 20th- and 21st century Greek literature and culture in transnational, comparative contexts and/or as part of wider theoretical and sociopolitical debates (e.g., on crisis, populism, nationalism, ecocriticism, biopolitics, globalization, mobility, translation, decolonization) - Innovative interdisciplinary projects engaging aspects of Greek culture by combining theoretical approaches and methodologies from the humanities and social sciences*

*- The cultural imprint and legacies of recent and ongoing crises in Greece and alternative narratives of the present and the future (incl. utopian/dystopian imaginaries in literature and art, the role of social movements, subcultures, countercultures, counterpublics etc.)*

*- New approaches to 20th- and 21st-century Greek literature*  
*- New literature(s) in Greece, with emphasis on accented, hyphenated, multilingual, exilic, diasporic, migrant, LGBTQ+ voices*

The starting date of the fellowship can be between 1 September and 31 December 2021 (to be determined in consultation with the selected candidate).

The deadline for applications is April 15, 2021.

For information about the criteria, the application procedure, and the fellowship, see the links below:

<http://www.laskaridisfoundation.org/en/call-for-applications-laskaridis-ph-d-fellowship-in-modern-greek-studies/?fbclid=IwAR1ssAwNdT7LBfoiLfejPqwwz1xxqvNMK5Khf8BySLooynRr2FlnPKEaGOA>

**AMSTERDAM SCIENCE AND INNOVATION AWARD**

***Do you have an innovative idea that can make a difference to society? Sign up your idea and have a chance to win € 10.000!***

We are pleased to invite you to participate in the 15th edition of the Amsterdam Science & Innovation Award (AmSIA), the Amsterdam competition for research based ideas that help to bring about a better world. The best idea in each category, Society, Health and Environment & Climate, inspired by the Sustainable Development Goals of the United Nations, will be awarded € 10.000!

· The deadline for registration is Monday 5 April 2021

· The festive award ceremony will take place on Tuesday 9 November 2021

Participating in this competition provides:

- an excellent opportunity to get feedback on your idea from experts in the field;
- to explore the potential of your idea;
- to learn how to pitch your idea on stage to an experienced jury;
- (PR) opportunities to promote your idea;
- and a chance to win € 10.000.

**How to participate?**

Go to our [website](#) and download the [registration form](#).

For more information download [the flyer](#). Is your idea seemingly farfetched, small or big, it can already make a difference, no matter which stage of development it is.

**2021 NIELS STENSEN FELLOWSHIP.**

The Niels Stensen Fellowship Committee supports young postdoctoral researchers with outstanding research and knowledge transfer skills and a high level of social responsibility. We welcome academics from all disciplines. You can see the profiles of last year's fellows on our website.

The fellowship enables talented researchers to gain experience at a university or institute outside the Netherlands. It will finance the costs of travel, accommodation and living expenses incurred abroad.

Every candidate is required to be nominated by two professors at Dutch universities or research institutes. If you would like to nominate a candidate, please send us a letter of recommendation **before 1 May 2021**. Further details of the application procedure can be found on our website. If you have any questions, feel free to email our secretariat at [info@nielsstensenfellowship.nl](mailto:info@nielsstensenfellowship.nl).