

Nieuwsbrief 242

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ASCA NEWS

ASCA 'LIVE' BORREL: 23 JUNE 2021, 5 PM

It is with great pleasure that we announce the first 'live' ASCA Borrel since almost one and a half year. We will convene in the Compagnie Theatre, Kloveniersburgwal 50, Amsterdam. The number of people we can host is limited to 50, so we kindly ask you to register beforehand and once registered, to show up, or to deregister in time. Please send a message to Eloë at asca-fgw@uva.nl.

It will be an eventful borrel, because we expect the announcement of the ASCA Awards 2021 by the Awards committee members Jakko Kemper, Jeff Diamanti, and Misha Kavka. Moreover, the borrel is also a welcome borrel for the participants in the online ASCA Workshop 'We are all in this together' – *Connectivity and Community in Isolation* (see below).

NEW ASCA PHD: PINAR TÜRER

The ASCA selection committee 2021, consisting of Maria Boletsi, Sudeep Dasgupta, Stefan Niklas, Esther Peeren, and Tjalling Valdes Olmos, has selected Pinar Türer and her project on the *Ethics of Intimacy* out of 464 applications. Warm welcome!



Pinar Türer, *Ethics of Intimacy: Reconfiguring Relational Knowledge Practices through Errant Movements in Transnational Art and Literature*
Supervisor: Monique Roelofs

How would we need to reconfigure our knowledge practices if we were to imagine an ethics of relationality that starts from the unruly, playful and ambiguous zone of intimacy? I propose that the "how" of this question can be found in the works of transnational contemporary art and literature that create *errant movements* which challenge the hegemonic ways of being in an epistemic relation –with the other, with oneself, and with the world.

Focusing on *errant movements* in literary and artistic works, derived from Édouard Glissant's treatment of *errantry*, I propose an ethics of relationality imagined through intimacy. The notion of intimacy refers both to one's hidden, private depths, *and* to the act of sharing them with another, rendering those depths no longer hidden but "seen." This paradoxical characteristic of intimacy is also what makes it a relation of knowledge. Seeking less violent ways of being in relation, I work with *errantry* which is an epistemic move from the self to the other that is not one of conquest or seizing, and that acknowledges difference via a defense of *the right*

to opacity. Through *errantry*, I read intimacy as a generative space of (potential) connection that includes questions of vulnerability, violence, care, and ambiguity. Working to transform violent relational knowledge practices by *thinking with* William Kentridge, Maria Lai, Saidiya Hartman and Adalet Ağaoğlu, I envision formulating an *ethics of intimacy* which can offer ways of being in relation *otherwise*.

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

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

Location: Zoom | The 2021 ASCA International Workshop is organized by Lok Yee Wong (yvestoly@gmail.com) and Jori Snels (j.snels@uva.nl).

See timetable on the website. Full programme will be available soon.

The workshop is open to the public. To register as a visitor, please email asca-fgw@uva.nl. Limited places are available for the artistic intervention workshop by Sabrina Huth and Ilana Reynolds; please reserve a spot through asca-fgw@uva.nl.

Keynote speakers

- Prof. dr. Lance Bennett, University of Washington
- Dr. Alexandra Segerberg, Uppsala University
- Prof. dr. Iris van der Tuin, Utrecht University
- Prof. dr. Sally Wyatt, Maastricht University

Artistic interventions

Workshop

- *Interpersonal Fictions and Imagined Choreographies* by Sabrina Huth & Ilana Reynolds

Film screenings

- *The Balcony and Our Dreams* by Aylin Kuryel
- *The Wangs* by Bo Wang

Creative talk

- *When in Doubt, Take a Walk* by Sampson Wong

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

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

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

In the 2021 ASCA workshop, we seek to interrogate the notions of connectivity and community in all facets of society in order to reimagine power structures, technological infrastructures, and social systems, and to explore what we may learn from the creative forms of embodied connectivity and embodiment of connectivity we encounter as we move into the future.

REPAIR LAB

To experiment with models of ownership of colonial heritage

Many museums in Europe and beyond are wrestling with their colonial collections. What should happen with these objects that were acquired in the colonial past? And which role can this heritage play in improving mutual relationships? Cultural Studies scholar Chiara De Cesari is going to research this, together with other scholars and artists, in the Repair Lab, which was recently launched and is part of the research programme Pressing Matter.

The aim of the Repair Lab is to bring together parties involved from all over the world to jointly develop and test new models for ownership and return of objects, says De Cesari.

'Many colonial objects have a very complex history, as a result of which it's often too much of an oversimplification to say that they were looted or, as the case may be, lawfully acquired. What should happen with these objects, the ownership of which is so complex? And how can museums deal with legal and ownership issues – for example that stolen objects are sometimes property of a state, as a result of which museums cannot simply return them. My fellow researchers will consider these types of issues in the Pressing Matter project. In the Repair Lab, we will subsequently test that knowledge in practice, by searching for new forms of ownership.'

Multidisciplinary teams

The Lab is going to organise workshops and meetings in various countries in which multidisciplinary teams of, among others, researchers, artists, curators, cultural

policy-makers and activists will address this issue. The 'Creative Co-Production' model of artist Tal Adler – which was developed to promote change within cultural institutions through artistic and collaborative practice-based research – will play a central role in this. The researchers are planning to organise workshops in, among other countries, Ghana, South Africa and Indonesia. As part of the execution of the project, De Cesari will collaborate with Vrije Universiteit Amsterdam (VU) researcher Katja Kwastek and other researchers within the Pressing Matter project, in addition to various cultural partners, including the Rijksacademie and Framer Framed.

De Cesari hopes that the project will yield new models and guidelines for how European museums can deal with their colonial collections, and this will lead to fairer relationships between the countries that were formerly colonised and their former colonisers. 'In this project, we will research how we can carefully tackle the issue of restitution of colonial heritage, while considering the broader issue of colonial legacies in our societies. I hope that we can give the mutual relationships a new, more generative form through these objects', according to the researcher.

Part of Pressing Matter

The Repair Lab is the creative, experimental part of [Pressing Matter: Ownership, Value and the Question of Colonial Heritage in Museums](#) – a four-year research programme in which five academic institutions and five Dutch museums are conducting research, together with international partners, into issues related to colonial museum collections. Pressing Matter is financed by the Living History (*Levend Verleden*) programme of the Dutch National Research Agenda (*Nationale Wetenschapsagenda*) and coordinated by VU professors Susan Legêne and Wayne Modest.

GASTON FRANSSSEN AT IAS

During the academic year 2021-2022, Gaston Franssen will be affiliated with the UvA Institute for Advanced Study as a research fellow. At IAS, Franssen will work on a project focusing on 'diagnostic cultures' in mental health-care. The project combines a qualitative analysis of patients' life stories with an ideological critique of popular narratives of psychiatric illness, such as bestseller memoirs, nonfiction, or testimonials in lifestyle and self-help publications. The aim is to more fully understand how diagnostic cultures impact individual experiences of illness, but also how they shape our general understanding of what it means to be healthy or ill in contemporary society.

ASCA EVENTS

VOICES ON ISRAEL/PALESTINE

1 June 2021, 20.00 – 21.30

<https://spui25.nl/programma/voices-on-israel-palestine>

This two-part event offers a critical, academic perspective on Palestine/Israel. Speakers on the first night will provide an

in-depth historical, cultural and social analysis of the current moment. The second night, June 2, will be in Dutch. See the [website](#) for more information.

How does the historical entanglement of nationalism and settler colonialism, and of different forms of racism shape this deeply asymmetric conflict? How do the recent violence and evictions in Israel connect with what human rights organizations like Human Rights Watch and B'Tselem have denounced as apartheid, the failure of the two state solution, and the Nakba of 1948? Speakers will also explore the role of racism in its multiple forms (anti-Arab-racism, Islamophobia, antisemitism, anti-Blackness) in shaping the Israeli-Palestinian conflict. Is there a connection between the decolonial struggle in Israel/Palestine and the decolonial struggle in Europe?

About the speakers

Ariella Aïsha Azoulay is Professor of Modern Culture and Media in the Department of Comparative Literature, Brown University. Her books include:

Potential History: Unlearning Imperialism (Verso, 2019);

Civil Imagination: The Political Ontology of Photography

(Verso, 2012); *The Civil Contract of Photography* (Zone

Books, 2008); *From Palestine to Israel: A Photographic*

Record of Destruction and State Formation, 1947-1950,

(Pluto Press, 2011); co-author with Adi Ophir, *The One*

State Condition: Occupation and Democracy between the

Sea and River (Stanford University Press, 2012).

Haidar Eid is Associate Professor of Postcolonial and Postmodern Literature in the Department of English at Gaza's al-Aqsa University. He is the author of, among others, *Worlding Postmodernism: Interpretive Possibilities of Critical Theory* (UNKNO, 2017) and *Countering The Palestinian Nakba: One State For All* (Noor Publishing, 2017).

Mezna Qato is historian of the modern Middle East, and in particular of migration, development, and social histories of Palestinian refugee and exile communities. She is completing a book on the history of education for Palestinians. She co-convenes the *Archives of the Disappeared Network* at the Margaret Anstee Centre for Global Studies and the Centre for Research in Arts, Social Sciences, and Humanities at the University of Cambridge.

Chiara De Cesari (moderator) is Associate Professor of European Studies and Cultural Studies at the University of Amsterdam. She is the author of *Heritage and the Cultural Struggle for Palestine* (2019, Stanford University Press), and co-editor of *Transnational Memories* (de Gruyter, 2014, with Ann Rigney) and *European Memory in Populism* (Routledge, 2019, with Ayhan Kaya). Her most recent NWO-Vidi project explores the globalization of contemporary art and forms of creative institutionalism and statecraft.

DOUBLE COLLOQUIUM WITH ALYSSA ADAMSON AND JANA CATTIEN

Philosophy and Public Affairs Colloquium | 2 June, 2021
03:00 PM Amsterdam | Contact: Henri Wijsbek
h.w.j.m.wijsbek@uva.nl.

Join Zoom Meeting

<https://uva-live.zoom.us/j/84119324386>

Alyssa Adamson, *Beyond the Coloniality of Gender*

The work of María Lugones and Sylvia Wynter point toward an understanding gender and sexuality from the perspective of a critique of coloniality, capitalism, and eurocentrism. While they emerge from different disciplinary traditions and largely focus on different archives, they each begin with a critique of modernity from the perspective of coloniality. Reading the work of Wynter and Lugones together, particularly as it pertains to sex, gender, and the disciplines that study these topics, we are better situated to see the limits of the popular discourses and frameworks of queer and feminist philosophy that may unwittingly, but dangerously, obscure its constructions of sex and gender along the global Color line. As Carole Boyce Davies writes of Sylvia Wynter's insights about gender, "it is not just 'performing gender' as Judith Butler would have it, for she sees a danger in separating gender from genre, but performing being human that is the new challenge." In what follows I will look at Wynter's analysis of gender as a category differentially applied across the global Color line and Lugones' analysis of the coloniality of gender for its consequences for feminism as both a political orientation and a method of study. I will also offer critical comments where I think some of Wynter and Lugones' work could be furthered in light of insights from intersex and trans theorists.

Alyssa Adamson completed their PhD in Philosophy at Stony Brook University in 2018 with focus on Hegel, Marx, Marxist feminism, queer theory, and decolonial philosophy. They currently teach at the City Colleges of Chicago.

Jana Cattien, *'On (Not) Becoming Chinese': Facemasks and the Racialization of Compliance*

This paper examines a particular aspect of the Covid-19 conjuncture: the fact that a majority of people in the West are compliant with compulsory facemask wearing, even as the public use of the facemask continues to signify racially and culturally as 'East Asian'. I argue that the racializing significations of the facemask have not disappeared since everyone is wearing them; quite the contrary: its racialized connotations must be preserved in order that people in the West may comply with restrictive government measures without thereby *becoming* (as compliant and authoritarian as the) *Chinese*. In order to develop this argument, I first offer a brief genealogy of the facemask as a racializing technology. I then show the continuities of Covid-19 Sinophobia in J.S. Mill's writings on individuality, which juxtapose an individualised European subject against a compliant and conformist

Chinese other. In formulating a warning to his fellow Europeans that Europe might "become another China" if it continues to devalue individuality, Mill relies on the assumption of an immutable Chinese otherness, which means that even if Europe were to become like China, it would not be exactly the same. Finally, I show how this European individuality is seen to reside in the unencumbered human face. Against this, the Chinese practice of foot-binding emerges as 'alien' and 'barbaric' not only because it signifies the 'stagnation' of the East relative to Western progress, but also because it suggests a bodily schema in which conformity and compliance, rather than individuality, are imprinted onto the body.

Jana Cattien is Assistant Professor in Social and Political Philosophy at UvA. Her research is in feminist philosophy, critical race and postcolonial theory. She holds a PhD from School of Oriental and African Studies, University of London.

The papers will be available next week. Since they will only be introduced briefly, participants are kindly requested to read them in advance.

EMA IN ASCA FILM AND MEDIA SERIES

Venice Film Festival'19 Winner [EMA](#) will be the next topic of discussion in ASCA's Film & Media Group. Pablo Larraín's explosive feature intersects a failed adoption by a choreographer and dancer coupled with the creation of a new spectacle. Tack spitting dialog, and spellbinding choreography, comprise this director's return feature to his native Chile.

Please watch the film(available on [Vimeo](#) and [Mubi](#)) ahead of the date, and bring your thoughts to our zoom discussion.

Time: Jun 3, 2021 04:30 PM CET. Join Zoom Meeting

<https://uva-live.zoom.us/j/89758591529>

Meeting ID: 897 5859 1529

HINTERLANDS

A Project in the Rural, Literary and Environmental Humanities.

Hosted by WISER Johannesburg and ASCA Amsterdam

Johannesburg time (SAST / GMT+2) | **June 3, 1-3pm**

In this session, WISER Johannesburg and ASCA Amsterdam think together in relation to the concept of the hinterland in the aftermath of binaries between country and city that continue to dominate rural scholarship in the humanities and social sciences. How might hinterlands help us think through some of today's impasses pertaining to the afterlives of colonialism, impending environmental collapse, and rural-urban divides and inequalities? What kinds of affective economies recalibrate the political power of desolation, exhaustion or indignation? How is the conceptualization of the hinterland rendered complex via its literal meaning as a peripheralized place and its metaphorical association with that which lies beyond what is visible or known?

Opening remarks

Professor Sarah Nuttall, Director of the Wits Institute for Social and Economic Research

Professor Esther Peeren, Director of the Amsterdam School for Cultural Analysis

Road, Town, and Mountain: On Trying to Localise the Hinterland

Dr. Hanneke Stuit, Amsterdam School for Cultural Analysis

In this talk I use three spatial points of entry – the road, the town and the mountain – in order to ask if and how the concept of the hinterland helps to see beyond the colonially inflected triad of the South African rural as sublime wilderness, a place of failed service delivery, or as an agricultural setting, in all of which racially sorted access to the rural as idyll has dominated for so long. The hinterland is not a neutral descriptor and refers to a situation that is itself always already skewed. It is not a rehabilitative or reparative term, but rather a concept that seeks to describe and sharpen for analysis situations of discursive, economic, material and political disavowal that are associated with a spatial remove or demarcation of specific places from what metaphorically counts as civilization or the good life. By offering readings of the pastoral in Henriette Rose-Innes short story “Poison” (2010), of death worlds in Michael Matthew’s film *Five Fingers for Marseilles* (2017), and of personhood in John Trengrove’s *Inxeba* (2017), I seek to explore how the hinterland can be thought and represented in South Africa and beyond, and what kind of extractions, genres and affects the concept makes visible, particularly in comparison to related terms like rural, countryside and periphery.

Washed with Sun: Hinterland Landscapes of India and South Africa

Professor Pamila Gupta, Wits Institute for Social and Economic Research

In this keynote lecture, I take up Jeremy Foster’s evocative term ‘washed with sun’ (2008) to map out material knowledges and landscapes from two distinct hinterland locations in the Global South—India and South Africa. I also reflect on the role of affect, including light, colour, the visual, and sensorial in the making of these hinterlands that can perhaps be thought of relationally across time and space.

For more information on the full workshop, see [here](#).

Zoom link: <https://uva-live.zoom.us/j/89215298066>

HOW TO ARCHIVE A FILM FESTIVAL? THE SAN SEBASTIAN MODEL

The research group ‘Moving Images: Preservation, Curation, Exhibition’ (ASCA/UvA & Eye Filmmuseum) is happy to present the online event with Pablo la Parra, on Friday June 4, 14.30-16.00 hrs. CET, online, free access via IFFR: <http://iffr.com/howtoarchive>. | Gerwin Tamsma will give a response to the presentation by Pablo La Parra-Pérez, part of the 50th International Film Festival Rotterdam

In 2018, the San Sebastian International Film festival (SSIFF) and Elías Querejeta Zine Eskola (EQZE)

launched the research and archive project *Zinemaldia 70: All Possible Histories*. The project aims to preserve, study, and make accessible the largely unknown archives of the SSIFF: a vast collection of paper documents, photographs, journals, press archives, posters, and audiovisual materials preserved since the festival’s foundation in 1953. As the joint initiative of an international film festival and a graduate film school and research center, *Zinemaldia 70* aims to generate a *living archive*: a dynamic space for the debate around the past, the present, and the future of the SSIFF open to critical dialogues with contemporary research, creative, and curatorial practices. This lecture will map the ongoing lines of work activated by the *Zinemaldia 70* project, as it approaches an important landmark in 2022: the opening for public consultation of the archives coinciding with the SSIFF’s 70th anniversary.

After the talk by Pablo La Parra-Pérez there will be a discussion with programmer Gerwin Tamsma, how this case can serve as a model for archiving IFFR. The event is moderated by Floris Paalman (UvA).

Pablo La Parra-Pérez is professor and head of research at Elías Querejeta Zine Eskola and leader of *Zinemaldia 70*, and co-head of the section ‘Thought and Discussion’ at the San Sebastian International Film Festival. He holds a PhD from New York University. [See also:](#)

Pablo La Parra-Pérez and Ekain Olaizola Lizarralde: “Festival Space: Notes on the Radical Geography of the Barrios y Pueblos Project at the San Sebastian Film Festival (1977–1985).” *Mediapolis* 6.1 (2021): <<<https://www.mediapolisjournal.com/2021/02/reinventing-film-festival-space/>>>

Gerwin Tamsma is Senior Programmer and Artistic Board Member of the International Film Festival Rotterdam. For the 50th edition of IFFR he has curated, among other, the photographic archival presentation ‘Picture This’: <https://iffr.com/en/picture-this>

ARTISTIC RESEARCH WITH ESMEE GEERKEN AND SEMA BEKIROVIC

4 June 13:00-16:00 | Oudemanspoort Amsterdam (This event will take place on-site in Amsterdam) | Part of Artistic Research Research Group

Please note that you will need to register before every session, as the number of seats is limited due to Covid-19 containment measures. This year Maria Sartzetaki (maria.sartzetaki7@gmail.com) will be assisting Paula Albuquerque with the organization of the ARRG sessions, so if you have any questions, please do not hesitate to contact her.

For the fourth session of ARRG this academic year, we welcome Esmee Geerken and Sema Bekirovic to share their research with us.

Esmee Geerken is a Dutch artist and Earth scientist, with a main expertise in biomineralization and paleoceanography. After defending her dissertation entitled *Elements in foraminiferal shells as recorders of past climates* in December 2019, Esmee combines Earth Science and Artistic Research into a hybrid practice

influenced by geology, chemistry and philosophy. Her artistic work playfully questions our perception of the obvious – the curvature of the Earth, and the peculiar – how organisms, such as humans, build their shells.

Sema Bekirovic (1977, Amsterdam, NL) is an artist and curator. Both in her art and in her curatorial practice she deals with questions regarding the relationship between humans and nature. Her work questions perceived hierarchies by revealing the dynamic interplay of powers and actors that underlies everything. In order to probe this performative reality, she often collaborates with scientists. She has made works using reactive chemicals and meteorites, and has collaborated with animals and natural forces. In her recent work Bekirovic focuses on how (art) objects change and resonate through different times. In these works, her approach is both object oriented and personal.

TRANSNATIONALISM AND ITS NEW SPATIAL FRAMES

artists, objects and forms of deterritorialization

Tuesday 22 June, 2021 and Wednesday 23 June, 2021, 16:00-18:00 CET-Amsterdam/9:00-11:00 CT-Chicago | Online workshop organized by ASCA/University of Amsterdam in collaboration with the School of the Art Institute of Chicago | Convenors: Elize Mazadiego (Marie Skłodowska-Curie Fellow, University of Amsterdam) and Daniel R. Quiles (Associate Professor of Art History, School of the Art Institute of Chicago)

Since the global turn in the early 2000s concepts of transnationalism abound in the field of art history, in addition to radically changing the discipline's topography. Increasingly the fixed national frameworks that once characterized art historical scholarship are eclipsed by seemingly fluid interregional flows, diasporic cultural matrices, mobility and globalized interactions. This 2-day workshop explores the current state of transnationalism in the field, with an interest in understanding new methodologies in transnational research within art history and directions for future scholarship. It considers various modalities and theorizations of transnationalism including, but not limited to trans-spaces of imagination (transpacific and transatlantic connections), forms of worlding and minor transnationalisms. Some of the workshop's animating questions are: what new spatialities can be drawn under transnational frames? How have the flux of mobility combined with new technologies since the late 1960s shaped global, nomadic artistic subjectivities? In what ways are these subjectivities still circumscribed by their national origins? In what ways do concepts of deterritorialization and dislocation serve as a model to describe artistic processes unhinged from geographical, territorial, national or regional importance?

This workshop, part of the Amsterdam School for Cultural Analysis at the University of Amsterdam and organized in collaboration with the School of the Art

Institute of Chicago, proposes to share and discuss work on art from and in relation to the Global South, highlighting the history and operation of transnationalism as it relates to these geographies, while also taking into account possible axes of solidarity and relational fields of production.

This event is organized in the framework of the Marie Skłodowska-Curie funded project "Decentralising Conceptual Art's Internationalism: Latin American Artists in Western Europe, 1968-1979" at the Amsterdam School for Cultural Analysis (ASCA), University of Amsterdam.

Convenors: Elize Mazadiego (Marie Skłodowska-Curie Fellow, University of Amsterdam) and Daniel R. Quiles (Associate Professor of Art History, School of the Art Institute of Chicago)

To register for the workshop please contact: e.mazadiego@uva.nl Read more: <https://asca.uva.nl/shared/subsites/amsterdam-institute-for-humanities-research/en/events/events/2021/06/deterritorialization.html?origin=IzNhHdpfOsKwjU8LWksXIg>

PRIVACY AS SOLIDARITY

23 June 16:00 hrs. | Marjolein Lanzing (University of Amsterdam) presents her work in the Philosophy and Public Affairs Colloquium. | Contact: Henri Wijsbek h.w.j.m.wijsbek@uva.nl.

THE POLITICS OF PRODUCTION IN THE PERFORMING ARTS

24 June 2021, 4 – 6 pm. | Presentation by Ana Vujanović (Independent scholar and cultural worker, Berlin/Belgrade) in the ASCA Lecture Series on Politics and Performance organized by Sruti Bala and Elize Mazadiego. | Respondent: Christa-Maria Lerm Hayes (Art History, University of Amsterdam). Contact: e.e.mazadiego@uva.nl



Photo: Ivian kan Mujezinović *Freedom Landscapes* (2018), a choreographic-cinematic installation, Mladinsko Theater Ljubljana by Ana Vujanovic and Marta Popivoda

The lecture argues that performance today is a model of production, rather than a model of politics, as it has been assumed in democratic society. This, however, does not mean that the performance is apolitical or politically irrelevant, but that its politicality is now usually indirect and tacit, predominantly operating in the register of the 'political unconscious'. Reasons for

that indirect and dubious politicality of the performing arts should be found in a wider socio-economic process of today's neoliberal society. The point is that therein, politics has already been immersed in capitalist production, which is post-Fordist and post-industrial. That phenomenon has multifold causes and consequences. In order to disentangle it, I unfold the twin processes of the economisation of politics and the politicisation of production, as a backdrop against which one should approach the issue of the political dimension of art today.

Ana Vujanović holds a Ph.D. in Humanities (Theatre Studies). She has lectured at various universities and was a professor in the Performance Studies Department at the University Hamburg. Since 2016 she is a team member and mentor at SNDO – School for New Dance Development, AHK Amsterdam. She was a founding member of the TkH [Walking Theory], a Belgrade-based collective, and editor-in-chief of the TkH Journal for Performing Arts Theory (2001-17). She has published a number of articles and several books, such as *Public Sphere by Performance*, with B. Cvejic (2012), *A Live Gathering: Performance and Politics in Contemporary Europe*, edited with L. Piazza (2019) and *Toward a Transindividual Self*, with B. Cvejic (2021). She also works as a dramaturg in contemporary theatre, dance, performance and film. With filmmaker Marta Popivoda she is engaged in long-term artistic-theoretical research, which most recently resulted in a documentary *Landscapes of Resistance* (2021).

OTHER EVENTS

THE ROLE OF THE DIGITAL IN THE STUDY OF CULTURE

New Horizons, Potentials, Challenges

On behalf of the International Graduate Centre for the Study of Culture, I would like to draw your attention to the GCSC **Keynote Lecture Series**.

It is our pleasure to invite you to the following lectures that will take place online:

- 01.06.2021 (18.00-20.00) [BookTube and Co: An Introduction to Reading Culture on Social Media](#), Prof. Dorothee Birke (Norwegian University of Science and Technology, Norway)
- 06.07.2021 (18.00-20.00) [The Politics of Code: Curating Cultural Heritage in the Digital. A Conversation](#), Prof. Katharina Lorenz (JLU Gießen), Annette Löseke (Bard College Berlin)

More information can also be found [here](#).

CALLS FOR PAPERS

POLITICS AT THE MARGINS

Reason, Stupidity, and Alienness in Conflict

Invited Speakers/Participants:

- Prof. Maeve Cooke (University College Dublin)
- Prof. Robin Celikates (Freie Universität Berlin)

A consensus in political philosophy goes that democracy is the best regime for mastering conflict. While many authors highlight the procedural values of joint deliberation, inclusion, and equality, others (also) underline democracy's capacity 'to get it right.' Such epistemic theories claim that democratic procedures produce the best results in conflict (Estlund 2009; Habermas 2006; Mouffe 2018; Schwartzberg 2014; Talisse 2009).

However, democracy's pole position often comes with theoretical and practical caveats. In theory, authors usually limit the relevant citizenry to *reasonable* citizens (e.g., Rawls 1993; Quong 2011; McCabe 2010); in political practice, governments and parties appoint a battery of advisers and select candidates for office who rarely are not academics or when not, this is presented as an issue. This way, democracy seems to move closer to technocracy rather than being the rule of the many (Christiano 1996). On the other hand, there is a recent backlash against the idea of meritocracy (Markovits 2019; Sandel 2020). Reason and demos, it seems, stand in an ambiguous relationship to one another.

In this light, how are we to interpret recent epochal events such as Brexit and the Trump or Bolsonaro presidency? How are we to judge European, the US's and Latin American responses to the COVID-19 pandemic, racial justice, or mass immigration? What are we to think of the rise of conspiracy theories and those who point at new technological avenues as inherently damaging to democracy?

All these events and developments present instances where democracy's mechanisms of coping with conflict seem to prove ineffective. This workshop is dedicated to the question what this ineffectiveness is a symptom of: are current events proof that democracy's institutions are too democratic and allow the 'stupid' to derail politics (Brennan 2016)? Or is the epistemic desire of current democratic regimes the sign of a neurosis that limit their legitimacy? Are current events reactions to past and ongoing injustices such as: epistemic injustices (Fricker 2007; Spivak 1988); social inequalities (Boltanski and Chiapello 1999; Bourdieu 1990; Fraser 2008); or discrimination (Davis 1989; Gordon 2021)? Is democracy sufficiently pluralist (Cooke 2006; 2019)? Or does it need to begin including voices alien to the language of politicians and experts (e.g., Young 1997, 2000; Waldenfels 1997)? Must we even learn to be more stupid?

The conference invites postgraduate students and early-stage academics from the UK, Europe and beyond to address the conflictual relation of reason, stupidity, and alienness in contemporary democracies, including the following themes:

- What is the idea of the demos and the conditions for democratic legitimacy?
- How do democracies attempt to resolve conflict? Are they successful?

- Do current democratic regimes implement repressive or marginalizing techniques? If so, what are they?
- What is the relation between politics as an open sphere of dispute and technocracy in politics?
- Is current democracy sufficiently pluralist? What is the relation between democracy and pluralism?

The conference brings together scholars from all areas relevant to the topic, such as, but not restricted to:

- Political epistemology
- Epistemic injustice
- Postcolonial, feminist, critical democratic theory/epistemology
- Political/critical phenomenology

Applicants are asked to submit an abstract (max. 300 words) suitable for blind review, along with a title page including your personal information (title, name, short bio, affiliation, technical equipment, and mode of participation) to poliatmargins2021@gmail.com. Papers should be suitable for a presentation of no more than 20 minutes. **The deadline for submission is 15/07/2021.**

The event is funded by the *Royal Institute of Philosophy*. The conference will be hosted by the *School of Philosophy and Art History* at the University of Essex, with support from the *Philosophy Department* and the *Philosophy and Public Affairs* Research Group at the Amsterdam School of Cultural Analysis.

Modes of Participation:

The conference will take place at the University of Essex between the 7th and the 9th of October.

-UK participants: are invited to physically attend the conference at the university campus.

-EU participants: are invited to either physically attend the conference or participate online. *Please state your mode of participation in your submission.*

-International participants: we invite submission from international participants and arrangements for online participation will be made.

PUBLICATIONS

NEW BOOK: TARJA LAINE

Emotional Ethics of The Hunger Games (Palgrave Macmillan 2021)

Emotional Ethics of The Hunger Games expands the 'ethical turn' in Film Studies by analysing emotions as a source of ethical knowledge in *The Hunger Games* films. It argues that emotions, incorporated in the thematic and aesthetic organization of these films, reflect a crisis in moral standards. As such they cultivate ethical attitudes towards such phenomena as totalitarianism, the culture of reality television, and the society of spectacle. The focus of the argument is on cinematic aesthetics, which expresses emotions in a way that highlights their ethical significance, running the gamut from fear through guilt and shame, to love, anger and contempt. The central claim of the book is that these emotions are symptomatic of some moral conflict, which renders *The Hunger Games* franchise a meaningful commentary on the affective practice of cinematic ethics.