

**Nieuwsbrief 244**  
**September 2021**

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**2022 ASCA WORKSHOP STAGING GENDER: SEXUALITY AND EMBODIMENT ON STAGE ACROSS GEOPOLITICAL BORDERS**

The stage is never a neutral space; it is not an innocent ground of representation and entertainment. When sexuality, gender, or race enter the stage, the political and the personal meet with far-reaching implications. After all, who is being represented and how? By whom? And for what audience? Two decades ago, José Esteban Muñoz (1999) argued for a personal/political staging that moves beyond mere oppositions. With the notion of *disidentification*, Muñoz addressed forms of staging

and performing that cannot be collapsed into simplistic understandings of oppression and resistance. Muñoz’s work hinted at the increasing multiplication of staged bodies, of staged understandings of sexuality and race that in the last decades have depoliticized and commodified once radical forms of entering the stage. But what does it mean to put these sociocultural markers on stage nowadays? How have the political and personal changed positions in the last twenty years? Moreover, how can the stage itself, from that of a play or a film to that of a smartphone or the street, affect that which is being staged? After all, to speak of bodies, of sexuality, and violence from a stage and to an audience from the Netherlands, Iran, or Argentina entails different ways of relating to and interacting with the world. How do the personal and the political change in the movement across these contexts? And how is that which is represented transformed, (mis)understood, and/or reconceptualized?

All these questions aim to open a critical reflection and dialogue on the personal/political role of the stage; they intend to reflect on the ways that the stage (re)shapes gender, sexuality, and race across geopolitical borders in the contemporary moment. We want to rethink what the stage is according to its location, as well as its implications for the way in which we understand the world. We call for a dialogue that problematizes simplistic understandings of assimilation and resistance; we want to move beyond taking a film, or a play, or a street performance as either revolutionary or oppressive. In short, just like Muñoz, we aim at addressing the multiplicity of bodily, political, and social implications of the stage when it gets caught in the asymmetries binding different sociopolitical contexts.

References

Muñoz, José Esteban. 1999. *Disidentifications: Queers of Color and the Performance of Politics*. *Cultural Studies of America*. Minneapolis: University of Minnesota Press.

Call for Contributions:

We aim at opening a dialogue that attends to but is not reduced to academic and theoretical stances. We would like to invite contributors to join the workshop with papers from academic stances, as well as personal, political, and/or artistic perspectives. In short, our intention is to organize and stage a workshop where we can engage in a profound and critical dialogue able to account for the multiple hues and complexities inherent

to the staging of gender, sexuality, and race in the present moment.

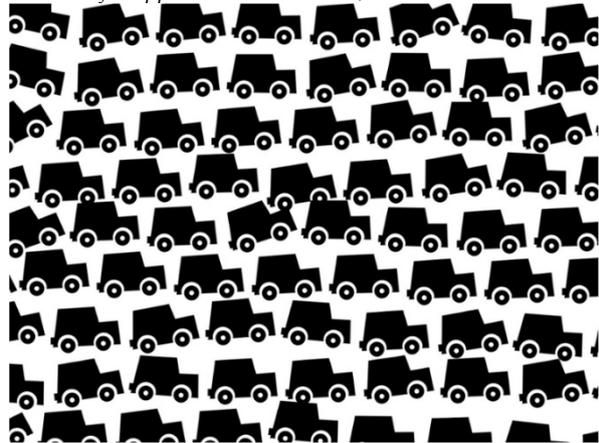
Potential (Intersecting) Areas for Contributions:

- Beyond Representation and Opacity in times of Hypervisibility: Reflections on and engagements with compulsory staging/visibility for/from a Western perspective of differing racialized experiences, embodiments, and sexualities.
- Contextual Tensions on Stage: Approaches to the differences and commonalities that stages and staging enact, assimilate, and/or subvert across different geopolitical settings.
- Trans Representations on Stage: Critical reflections on how gendered bodies and bodies in 'transition' are represented on stage and through different media.
- Performance and Violence: Critical engagements addressing the crossings of performance, violence, race, gender, and sexuality.

Please submit a 300-word abstract and short bio by November 30 to Shekoufeh Behbehani [S.M.M.A.A.Behbehani@uva.nl](mailto:S.M.M.A.A.Behbehani@uva.nl) and Alvaro Lopez [a.a.lopeznavarro@uva.nl](mailto:a.a.lopeznavarro@uva.nl).

#### AIHR PHD FINISHING FELLOWSHIPS

*The Faculty of Humanities invites applications for PhD Finishing Fellowships, tenable from January 1, 2022. Deadline for applications: October 1, 2021.*



Each fellow will be offered a temporary contract as a PhD for 0,5 fte and for a period of up to 12 months. They are required to deliver a completed dissertation (defined as "dissertation submitted to the examination committee") by the end of the fellowship period.

#### *Eligibility*

Only PhD candidates who are currently registered as self-funded PhD candidate at one of the AIHR Research Schools, and have been registered as such for the past two years are eligible to apply.

Applications by PhD candidates who have previously received a PhD fellowship or any multi-year scholarship aimed at obtaining a PhD from a university, funding body or other institution, in the Netherlands or abroad, will not be considered.

If you have any doubts or questions regarding your eligibility, please contact Dr. Eloë Kingma ([aihr-](mailto:aihr-)

[fgw@uva.nl](mailto:fgw@uva.nl)). In ambiguous cases the Faculty Research Director will make a decision.

*To apply, the selection committee requests:*

- a description of the PhD project (max. 500 words)
- a full academic CV
- a detailed overview of the chapters that have been written to date (including a word count for each chapter)
- a month-by-month schedule of the work to be carried out during the fellowship
- a PDF containing the complete text of all chapters written to date
- a letter of recommendation from both supervisors, which needs to comment on the current status of the candidate's project and the viability of completing the project by the end of the fellowship period.

*Applications will be selected on the basis of the following criteria:*

the current status of the project and the viability of finishing the dissertation within the allotted time  
the track record of the candidate, based on the CV and the progress of the project over the previous years  
the track record of the supervisory team where it concerns the timely finishing of their PhD candidates  
Please send your application to the secretary of the committee, Dr. Eloë Kingma (email: [aihr-fgw@uva.nl](mailto:aihr-fgw@uva.nl)) by October 1, 2021. Applications will be assessed by a review committee. The committee will try to reach a decision by December, the fellowships will start on January 1, 2022.

#### DISSERTATION DEFENSE: WOUTER CAPITAIN



*Postcolonial Polyphony. Edward Said's Work on Music. Supervisors: Julia Kursell and Barbara Titus | 8 September 13:00 hrs | Agnietenkapel.*

In my dissertation I analyze the intersections between music and postcolonial criticism in the work of the cultural critic Edward Said (1935-2003). I argue that music variously informs and confronts his influential work on postcolonialism, thereby demonstrating the capacity of music to interfere in other disciplines and domains. More specifically, I argue that in his work,

music challenges the predominance of text as the primary frame of reference for academic knowledge formation.

In my study I move beyond the consideration of Said's prominent publications and also analyze his unpublished texts, preserved in the Edward W. Said Papers at Columbia University in New York. Based on archival research in 2018, I regard his texts as dynamic and multivocal performances that act in and upon their worldly circumstances. While I argue that Said's work epitomizes such multivocality, I also want to suggest that any historical document contains alternative voices that are (to paraphrase Said) dominated and silenced by the textuality of text.

#### DISSERTATION DEFENSE: NUR OZGENALP



*The Neo-Televisual-Image. Minoritan Politics of Millennial Television Series.* Supervisor: Patricia Pisters | 16 September 13:00 hrs. | Agnietenkapel

A new image-type emerged on television screens around the turn of the twenty-first century. Its storytelling practices and politics differ from previous televisual image-types. This new image-type revolutionises televisual storytelling by provocatively subverting classical television aesthetics. Furthermore, it reacts to contemporary global resistance movements, such as the Occupy Wall Street (2011) and Gezi Park Protests (2013), through its fictional storytelling practices. I name this emerging image the neo-televisual-image, being inspired by John Thornton Caldwell's televisuality, Gilles Deleuze's movement-image and time-image, and Patricia Pisters's neuro-image. In my research, in order to comprehend the social and political interactivities between television series and global uprisings, I conduct a cultural analytic study that combines both aesthetics and politics, and while so doing, I explore the storytelling and political potentials of the neo-televisual-image. I argue that, by employing novel storytelling elements, the neo-televisual-image introduces minoritarian politics to viewers while creating a fertile space for political contemplation.

#### DISSERTATION DEFENSE: JAKKO KEMPER



*Technological Aesthetics of Imperfection in Times of Frictionlessness.* Supervisors: Ellen Rutten & Marie-Aude Lous Baronian | 21 September 12:00 hrs. | Agnietenkapel.

This dissertation examines the notion of imperfection as both an aesthetic concept and an existential condition. By drawing on Jacques Derrida's concept of autoimmunity, Martin Hägglund's concept of chronolibido and the concept of spectrality, I demonstrate how the significance of an aesthetic of imperfection lies in how it affectively attunes its beholder to conditions of finitude and fragility. This aesthetic quality, so I argue, is especially pertinent today, in the technological era of what I describe as frictionlessness. In a reorientation of Bernard Stiegler's project of pharmacology, I conceive of frictionlessness as a pervasive technological design philosophy whose most toxic aesthetic ramification is that it, in order to operate, both requires *and* obscures from view a vast network of exploited bodies, objects and materials. While the design philosophy of frictionlessness aims to draw the user's perception away from the exploitative and destructive conditions of digital production, imperfection forms an aesthetic source of friction that alerts users to the fragile nature of technology and the finite resources on which it relies. These arguments are further developed through a close reading of three technological objects – a video game that was programmed to expire, an audiovisual performance that laments the fate of disused technology and a collection of music albums that dramatize a techno-cultural logic of relentless consumerism – that draw on an aesthetic of imperfection to elicit a sense of care for technology and the worlds that facilitate it. Ultimately, through introducing the concept of technological melancholia, I conclude that an aesthetic of imperfection potentially shapes a relation to technology that is marked by a sensitivity to rather than a disregard for the many fragile ghosts the digital breeds.

**HONORABLE MENTION NIELS TEN OEVER**

The first of DATACTIVE'S PhD students to cross the finish line, Niels ten Oever, has received the Honorable Mention for his dissertation "Wired Norms: Inscription, Resistance, and Subversion in the Governance of the Internet Infrastructure" by the Association of Internet Researchers (AoIR) as part of the 2021 Dissertation Award. The Committee report reads: "Dr. ten Oever's dissertation also tackles a pressing issue. It is strong in both theory and methods and offers a critical perspective to internet governance."

It is a truly awesome accomplishment especially because Niels' work is not exactly at the core of the AoIR research agenda—but the cutting-edge nature of his work couldn't be ignored!

**NWO FELLOWSHIP JASMIJN LEEUWENKAMP**

Jasmijn Leeuwenkamp has received funding for her PhD Project through the NWO programme PhDs in the Humanities. Her project, *Human Rights and the Anthropocene; Thinking Through the Implications of the Critique of Anthropocentrism for Universal Rights*, rethinks human rights from a non-anthropocentric perspective. It analyzes the implications of the critique of anthropocentrism by eco-philosophers such as Bruno Latour and Donna Haraway for the human rights framework. It focuses in particular on their understanding of human-nonhuman relations as

'earthbounded' and its implications for human-human relations. The aim is to reconceptualize the ethical and political foundations of human rights beyond anthropocentrism, without undermining the normative power of universal rights. The project involves case studies about Urgenda, the Embassy of the North Sea and the Dakota Access Pipeline, where questions of ecological and social justice are interconnected.

Supervisors: Yolande Jansen and Huub Dijstelbloem

**NWO GRANT BJORN BEIJNON**

Bjorn Beijnon received the NWO Doctoral Grant for Teachers which is aimed at allowing teachers to gain research experience in order to improve the quality of education and to strengthen the ties between universities and schools.

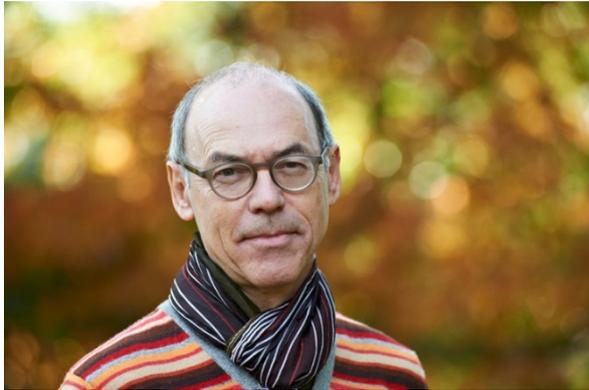
Bjorn's project, *Controlling Platform Media Ecologies: The Cultural Logic of Subjectification in Contemporary Surveillance Cultures*, investigates how digital platforms shape users their subjectivity in contemporary surveillance cultures. By focusing on attentional capturing on platforms as a possible technique of digital subjectification, this project analyses what role platforms play in steering users' subjectivity. Using cultural analysis in building a conceptual framework and media ethnography in examining two case studies, this project evaluates, on the one hand, how the blurring of truth and falsity on big tech platforms shapes subjective realities, while, on the other hand, it examines how resistant practices by users on platforms could also be part of a process of digital subjectification. Supervisors: Patricia Pisters and Julian Kiverstein.

**HUMBOLDT FELLOWSHIP DANIEL LOICK**

Daniel Loick received a "Humboldt Fellowship for experienced researchers" by the German Humboldt foundation to be at Barnard College in New York City from February to August 2022. He will be conducting research on a project on the ethical life of counter-communities and alternative forms of life.

**VALEDICTORY LECTURE JOSEF FRÜCHTL**

*Aula of the University of Amsterdam | 10 September 2021,  
16:30 hrs.*



The lecture is about the connection between philosophy, popular culture and politics. The trinity matters. For the generation born after the Second World War this is evident on the level of subjective and cultural experience, but also on the level of philosophical thought itself. Hence, the relation between these three spheres is a relation of coexistence, conflict and cooperation. Theodor W. Adorno offers a surprising and fitting example for this. The question: "how is it possible to change things?" requires an answer from practical politics, cultural creativity and philosophical ontology. There is no final relationship between these spheres, and thus there is no ending in figuring out what makes "another world", or another university, possible.

**POSTCOLONIAL FILM HISTORIES AND HERITAGES**

This new research group, initiated by Asli Ozgen and Emiel Martens, 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.

At its outset, the preliminary aim of this research group is three-fold:

- First, we seek to explore the theories, methods, and tools for postcolonial film historiography. Revisiting postcolonial theory and decolonial interventions to historical knowledge, we will probe the ways in which media history can be reimagined;
- Second, we are interested in exploring the anti- and post-colonial audiovisual heritage(s) – be it stored in national memory institutions, grassroots archives, collective databases or personal collections. At this level, we seek to explore practices of archiving, collecting, preserving, cataloguing, and making accessible such (post-)colonial audiovisual heritage(s). The absence or ruination of such heritage are among the topics we are interested in.
- Finally, in our critical study of historical knowledges, aesthetics, politics, and legacies of empire cinema (and visual culture more generally) as well as anti- and postcolonial film and media cultures, we seek to

consider creative use of audiovisual media as practices of counter-memory and counter-archive.

We're eager to explore these three areas and hope to expand this framework further with researchers, scholars, archivists, and artists who identify with or have an interest in these areas.

We are planning to have a first meeting in September. Our aim is to meet on a regular basis, but we can decide the content and the frequency of these meetings together in this first meeting. In time, our plans are to organise a workshop (probably in Summer 2022), put together a PhD Seminar (2022-2023), and convene an international conference at a later date. We're open to ideas about guest lectures, screenings (with Q&As) and other activities as well.

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-havekotte@uva.nl](mailto:a.ozgen-havekotte@uva.nl)) and Emiel Martens ([e.s.martens@uva.nl](mailto:e.s.martens@uva.nl)).

**ASCA PROGRAM 2021-2022**

Please check out the 2021-2022 program on the website: <https://asca.uva.nl/programme/programme.html> and have a good time!

**SHUT UP & WRITE THAT PHD!**

The Shut Up & Write that PhD is an initiative of ASCA PhD's, started right after the beginning of the Covid-19 crisis in 2020 in order to connect and avoid isolation. Every Monday and Thursday, you are welcome to join the Shut Up & Write sessions. From 9.30 to 12.30, we shut up and write together in a Zoom session: <https://uva-live.zoom.us/j/89055093850>

This means 3 hours of putting away all distractions and focusing on PhD work. We do advise to take small breaks in between - you could use a pomodoro timer - but stay away from distractions such as news websites, email and social media during the allotted time. It truly helps focus and progress. The sessions also provide a chance for meeting other PhD students and researchers.

What a session looks like:

9.30 camera and mic on for check-in: share what you are working on and goals

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Write! Mic muted, camera on/off following your own preference

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12.30 camera and mic on for catch up: share your writing experience and review goals. You can join us via <https://uva-live.zoom.us/j/89055093850>

**WEB LITERARY STUDIES**

**(“NETZLITERATURWISSENSCHAFT”): COMMUNITY, PLATFORM, CONFERENCE, NEWSLETTER**

Literary studies in a digital society: it is time to connect the various research approaches to (German) literature in social media and to establish a research community

under the umbrella of Web Literary Studies (“Netzliteraturwissenschaft”). Curator Thomas Ernst (University of Antwerp/UvA) has built a web platform (<https://netzliteraturwissenschaft.net>) and from 6 to 8 september 2021, an online conference on this topic will take place ([https://netzliteraturwissenschaft.net/NetzLW21\\_Konferenzprogramm/](https://netzliteraturwissenschaft.net/NetzLW21_Konferenzprogramm/)). This conference (in German) is funded by ASCA, the Department of Literature at the University of Antwerp and vDHd2021. The panels deal with topics like

- Web Literary Studies: Foundation, History and Contemporary Challenges;
- Web Literary Studies and Digital Literary Studies: Views of Book Scholars;
- Analyzing Web Literature (1): Intertextuality, Performance Studies, Communication Studies;
- Analyzing Web Literature (2): Media Formats and Their Qualitative, Quantitative and Linguistic Analysis;
- Online Literary Criticism and Literary Practices in Social Media;
- Archives, Didactics and Academic Communication of Web Literary Studies.

The event will be live-streamed and presentations will be given by, amongst others, important scholars on that field like Christiane Heibach (Regensburg), Svenja Hagenhoff (Erlangen-Nürnberg), Gerhard Lauer (Mainz), Julia Nantke (Hamburg), Konstanze Marx (Greifswald), Gunther Martens (Gent), Berenike Herrmann (Bielefeld), Gabriel Viehhauser (Stuttgart) and Andrea Geier (Trier); research-projects like *SDC4Lit* (Stuttgart/Deutsches Literaturarchiv Marbach), *Schreibweisen der Gegenwart* (Greifswald), *Rez@Literatur* (Hildesheim) or *#RelevanteLiteraturwissenschaft* (Trier) will reflect on their methodologies and results. If you are interested, you can subscribe to the newsletter (in German): [t.ernst@uva.nl](mailto:t.ernst@uva.nl).

## DISMANTLING GLOBAL HINDUTVA

10-12 September 2021

This rise of militant Hindu groups in India and the corresponding escalation of violence against religious minorities and other marginalized communities is well documented, including by global media. International attention has also been directed at the exclusionary Citizenship Amendment Act of 2019 pushed through by the ruling Hindutva-aligned Bharatiya Janata Party (BJP), the aggressive crackdown on all forms of democratic dissent, and the intimidation and imprisonment of journalists, human rights groups and activists working to empower marginalized caste and tribal communities. This overall erosion of democratic practices and freedoms in India has been noted by global research networks. There has also been some useful scholarship, journalism and community-based activism on the links between Hindutva and racism and caste-ism. We need now to develop a comprehensive understanding of Hindutva and its global implications

through its different iterations in the large Indian Diaspora and its potential for building links with other supremacist ideologies, especially as Hindutva groups expand their influence well beyond India.

The BJP and its various affiliate groups have been adept at building connections with the vast Hindu diaspora, particularly in the United States, the United Kingdom, and Canada. This reach has contributed materially and ideologically to the strengthening of Hindutva in India. Moreover even as such groups have leveraged racialized minority protections in, for instance, the US, they have continued to support caste-discriminatory practices and have found common cause with far right and white supremacist groups in Europe and the US.

It is also important to recognize the economic turmoil unleashed by the authoritarian economic policies and policy-making framework of the BJP government, including the failed demonetization policies and the ill-conceived agricultural reform policies. Such erratic and draconian policy making has led to stalled economic growth, dangerous declines in basic living standards, and loss of protections for the most vulnerable labor and agricultural communities in India.

This conference will convene panels on a variety of interlinked topics that address the threat and power of Hindutva. Scholars, journalists, and activists will examine the historical development of Hindutva, the fascist dimensions of the ideology, its alignment with other supremacist movements and define all that is at stake across a range of political, socio-cultural, and economic issues. We also aim for the conference to be a space for examining the history of dissent and resistance against Hindutva. Dalit and Feminist traditions have long resisted the singular narrative of Hinduism adopted by Hindu Supremacists. A broader coalition of activists from progressive communities have mobilized to enable both material and ideological divestment from Hindutva. Drawing inspiration from such collectivities, we expect to develop resources for anti-Hindutva pedagogy and organizing in educational and cultural institutions everywhere.

You can access the website at [dismantlinghindutva.com](http://dismantlinghindutva.com) and the registration link at [bit.ly/dghconference](http://bit.ly/dghconference).

## BOEHME, HEGEL, SCHELLING, AND THE HERMETIC THEOLOGY OF EVIL

*The Critical Cultural Group cordially invites you to the following events and students from the tutorial on Schelling's Freedom Essay, would like to invite you to the next Critical Cultural Theory Seminar, for which we are organizing a workshop with Prof. Sean J. McGrath | 13<sup>th</sup> September, 17h–18.30, Zoom: <https://uva-live.zoom.us/j/83962721636>*

The workshop will be dedicated to Schelling's *Freedom Essay*, but we will be working with and discussing McGrath's paper on: *Boehme, Hegel, Schelling, and the Hermetic Theology of Evil*

**Abstract:** Building on recent research exposing Hegel's debt to esoteric Christianity (both Gnostic and Hermetic traditions), the aim of this paper is to show how Hegel

and Schelling resolve an ambiguity in the Boehme's theology of evil in opposing ways. Jacob Boehme's notion of the individuation of God through the overcoming of opposition is the central paradigm for both Hegel's and Schelling's understanding of the role of evil in the life of God. Boehme remains ambiguous on the question of the modality of evil: Is it necessary to God's self-unfolding, or is it rather an anarchic act that God permits in the interest of preserving the autonomy of finite freedom? If the former, Boehme becomes much more closely aligned to Gnosticism by identifying finitude with evil. This identification is shown to be exactly Hegel's solution to the ambiguity, one Hegel opts for in the interest of maintaining the absolute rationality of the system. Hermeticism opposes Gnosticism on this point: for the Hermeticist, finitude / material being / nature is not evil but 'of God,' the means of his individuation. The conflict in interpretations of Boehme illuminates an often overlooked but essential difference between Gnosticism and Hermeticism. Schelling remains faithful to the Hermetic tradition by sacrificing system for the sake of preserving the contingency of evil, and disidentifying finitude and evil.

**Sean J. McGrath** researches and teaches in the areas of metaphysics, classical German philosophy (Kant to Heidegger), phenomenology and hermeneutics, and psychoanalysis. He is author of *The Early Heidegger and Medieval Philosophy: Phenomenology for the Godforsaken* (Catholic University of America Press, 2006, reprinted 2013). In 2008 he published a second book, *Heidegger: A (Very) Critical Introduction* (Eerdmans), which was commissioned by the Centre for Theology and Philosophy at the University of Nottingham. That same year he was awarded a Humboldt Fellowship for two years of research in Germany on the topic of the historical and systematic connections between psychoanalysis and German Idealism. The fruit of that research was published in 2012 as *The Dark Ground of Spirit: Schelling and the Unconscious* (Routledge). He is the co-editor of *A Companion to Heidegger's Phenomenology of Religious Life* (Rodopi, 2010) and the editor of *Analecta Hermeneutica*, an annual journal on philosophical hermeneutics and related fields. He serves as the co-chair of the North American Schelling Society (which he founded with Jason Wirth in 2011) and a member of the executive committee of the Canadian Society for Continental Philosophy. Sean McGrath is currently working on a book dedicated to a further analysis of Boehme's influence also in Schelling's later works.

Please contact Katia Hay [k.d.hay.rodgers@uva.nl](mailto:k.d.hay.rodgers@uva.nl) if you would like the paper.

#### **INTERFERENCES: LIVE**

*September 15, 2021, 6.30 P.M. – 8 P.M.*

This sound-performance piece listens to the interferences of radio history and colonialism. By sampling recordings of historical radio broadcasts from Germany, the Netherlands, Great Britain, and Asia, and

composing them, audio interviews, electronic music as well as a live performance by trumpeter Thijs van den Geest, meLê yamomo ensounds the repetitive loop of colonialism's failures into "Interferences: Live". With the help of historical radio recordings from Germany, the Netherlands, Great Britain and Asia, the artist meLê yamomo examines how the last century of listening to the radio has adjusted our hearing to certain aesthetic and affective listening habits.

By removing technical, cultural, and psychological disturbances, we try to ensure an "unimpeded" – interference-free – transmission. Less noise through better technology – and at the same time drowning out the indigenous population through programming according to Western European standards? Is that the colonization of hearing?

yamomo composes audio interviews, historical audio recordings, electronic music and a live performance by trumpeter Thijs van den Geest in "Interferences: Live" to set the endless loop of colonial failure to music.

The work is based on the radio play *Interferenzen*, which was commissioned by Deutschlandfunk Kultur as part of the focus "100 Years of Radio" 2020.

Concept, artistic and musical direction: **meLê yamomo** | Additional sound design and engineering: **Thijs van den Geest** | Performance: **meLê yamomo and Thijs van den Geest**

For information see: <https://www.mfk-berlin.de/interferences>

You can listen again to the original Hörspiel here: [https://www.deutschlandfunkkultur.de/hoerstuecke-ueber-fruehe-radiosender-in-suedostasien.3685.de.html?dram:article\\_id=486835](https://www.deutschlandfunkkultur.de/hoerstuecke-ueber-fruehe-radiosender-in-suedostasien.3685.de.html?dram:article_id=486835)

#### **WHAT IF TRUTH WERE A WOMAN? ON NIETZSCHE, WOMEN, AND PHILOSOPHY**

*The Critical Cultural Theory Group is co-hosting, together with the FNS and the Nova University of Lisbon, the 26<sup>th</sup> International Conference of the Friedrich Nietzsche Society on 16-18 September 2021.*

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.

Confirmed keynote speakers:

Judith Norman (Trinity University, Texas)

Paul Patton (Wuhan University)

Maria Cristina Fornari (University of Salento)

Sigríður Þorgeirsdóttir (University of Iceland)

Make sure you register on time so you have access to the schedule and the pre-recorded video conferences, since parallel sessions will only be for the discussion of papers.

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

### ASCA PHD MEETING

*Friday 17 September, 13:30-15:00 hrs.*

All ASCA PhD candidates are invited to this general PhD meeting. We will welcome new PhD candidates and two new PhD representatives will introduce themselves: Omar Escobar and Nadica Denić.

### THE ECOLOGY OF FORMS

ASCA Political Ecologies Seminar 2021-22 organized by Joost de Bloois and Jeff Diamanti | First session on Friday 17 September | For registration or further information, please contact [maithri.maithri@student.uva.nl](mailto:maithri.maithri@student.uva.nl) or [j.g.c.debloois@uva.nl/j.diamanti@uva.nl](mailto:j.g.c.debloois@uva.nl/j.diamanti@uva.nl)

Through reading groups, masterclasses, and public lectures from international scholars and artists engaged in the creative and theoretical study of ecological relation and crisis, this year two of "Ecology of Forms" will move through distinct but overlapping forms that focalize contestation and collectivity across a multitude of vectors: economic, legal, environmental, architectural, infrastructural, cultural, and so on. Forms can include anything from a watershed, general strike, or class action lawsuit; subsea mine or natural gas pipeline; or an assembly of bodies in the thick of a morning commute. Forms put into relation on the terms of their arrangement, historicity, and materiality. Some more obviously than others. Maybe there are new forms emerging amidst the crumbling in of the present. Maybe there are some that we tend to overlook because they're so sedimented into our experience of the world that we forget they are themselves provisional and mutable. And maybe there are forms that we want to expose for the conceit of their (abrasive) arrangements: the oil terminal, for instance, or the fossil fueled family. Furthermore, we will ask which new forms of (non-academic) writing and thinking are needed to tackle such issues. We will look into different forms of writing

and visualizing possible 'ecologies of form.' Part of the idea is to gather theoretical concepts around situated and historically contingent forms that materialize a polis in place. But we're also interested in exploring the animacy and nonhuman force of forms into domains of humanistic and social scientific inquiry. Graduate students and faculty from all disciplines are encouraged to attend.

Tentative Schedule:

Friday, September 17 @ 1pm: Introductory Meeting

Readings (email seminar assistant for dropbox access):

- Jason W. Moore, "Amsterdam is Standing on Norway Part 2". *Journal of Agrarian Change* 10.2 (April 2010).
- Elizabeth M. DeLoughrey, Introduction to *Allegories of the Anthropocene*. Durham, NC: Duke UP, 2019.

Friday, October 22

Masterclass (10-12) and Public Lecture 16:00-18:00) by Dr. Amanda Boetzkes

Readings: TBA

Friday, November 19<sup>th</sup>

Masterclass (10-12) and Public Lecture 16:00-18:00) by Dr. Daniel Barber

Readings: TBA

### ASCA THEORY SEMINAR: INTERVENTIONS

*Convenors: Esther Peeren and Jaap Kooijman. Coordinator: Eloe Kingma | First session [online] 23 September 2021, 15:00-17:00. | Other sessions: 21 October 2021, 25 November 2021, 17 February 2022, 14 April 2022, 12 May 2022.*

As Fred Moten and Stefano Harney write, "it cannot be denied that the university is a place of refuge, and it cannot be accepted that the university is a place of enlightenment" (2004: 101). The critical scholar is "to be in but not of" the university. What then is the place of scholars and their research both within and outside of academia? How can we do research that matters? In this year's seminar we will explore these questions by reading texts by scholars that have had an impact in both academic and public debates and which have provided theoretical underpinnings to political activism in a post-truth society, addressing issues of structural inequality based on race, gender, class, and sexuality, of the environment and climate change, and of conspiracy theories and a growing distrust in science. By discussing how these texts have made interventions in debates beyond academia, we can also address the position of the critical scholar in relation to society at large.

**The aim of the ASCA Theory Seminar is twofold:**

First, we propose to explore broad theoretical and methodological paradigms, and discuss influential texts in relation to ASCA PhD projects. Participants of the Theory Seminar will become acquainted with current practices in cultural analysis and learn how to integrate them in their own work.

The second important aim of the Theory Seminar is community building. The seminar aims to bring together PhD candidates from the diverse disciplines

within ASCA to learn about each other's research projects, struggles and joys, and to make new friends. To serve this latter purpose, each session will end in a café with drinks for the participants who are in town. The ASCA Theory is a collective initiative of the PhD candidates and the ASCA directors. The ASCA directors, Esther Peeren and Jaap Kooijman, will be involved as 'guides', formulating a theme and selecting some of the readings. The sessions will be prepared and chaired by a team of (two to four) PhD candidates from different disciplines. They are expected to propose an additional reading and to show how the particular theoretical paradigm under discussion is of use to them in their project.

We want to create a regular group for all six sessions, so if you register you are making a commitment to participate in all sessions. We recommend that all PhD candidates in their first and second year follow the ASCA Theory Seminar integrally. PhD candidates who are in their third year or further along are very welcome to join, too, as are ASCA staff members.

Please register for the ASCA Theory Seminar by sending an e-mail to Eloë ([asca-fgw@uva.nl](mailto:asca-fgw@uva.nl)) with a short summary of your project (no more than 100 words) before 15 September 2021.

#### FILM ARCHIVING AND COPYRIGHT

Lecture by Claudy Op Den Kamp in the Moving Images seminar | September 24, 14:30 hrs, Eye Collection Center (Asterweg 26); rsop: [<eyeacademic@eyefilm.nl>](mailto:eyeacademic@eyefilm.nl). Contact: Floris Paalman [f.j.w.paalman@woa.nl](mailto:f.j.w.paalman@woa.nl)

Claudy op den Kamp will speak about her research on the role of copyright in film restoration, copyright and access to archival film collections, and film historiography. Op Den Kamp is currently faculty member at the Centre for Intellectual Property Policy and Management at Bournemouth University. She is the author of *The Greatest Films Never Seen: The Film Archive and the Copyright Smokescreen* (AUP, 2018), and co-editor of *A History of Intellectual Property in 50 Objects* (Cambridge UP, 2019).

#### CREATIVE WRITING FOR ASCA STAFF MEMBERS

ASCA offers a Creative Writing Workshop by Marie Beauchamps on 28 September and 5 October, 10:00 - 13:30 hrs. Registration at [asca-fgw@uva.nl](mailto:asca-fgw@uva.nl).

Time to find joy in your writing practice! Come and experience the power of creative writing as a tool in academic writing, explore new possibilities, and join the conversation.

The choices we make when we write have profound effects on the reality that we observe. Giving an account of our observations requires a multitude of styles of writing for achieving the greatest accuracy. Finding the most accurate style of writing for a particular purpose sometimes implies letting go of a seemingly neutral style of writing, instead embracing a plurality of voices, such as staging a dialogue or exploring a more poetic style.

In these interactive workshops Creative Writing for Academics, Marie Beauchamps will lead you through a series of hands-on exercises to make you experience creative writing within your academic practice. The aim is to explore what happens when we loosen up the frame of our habitual academic writing practice, inviting multi-layered stories to bubble up and become part of the conversation unfolding on the page.

The number of participants is limited and the workshop is open to staff only. PhD candidates can take the Creative Writing Course in the PhD Skills program.

#### WALKING AS RESEARCH PRACTICE (WARP)

ASCA Research Group/Seminar organized by Tânia Cardoso, Alice Twemlow, Fenna Smit.

We are pleased to announce the 2021-22 programme for the Walking as Research Practice (WARP) Research Group, which will be devoted to the theme of walking practices in a range of disciplines and across discipline boundaries.

Whether we are engaged in site-specific or virtual wanderings, feminist *flâneries* or digital *dérives*, and whether we prioritize listening or looking, day or night, urban or rural, pre-planning or play, being alone or walking *with*, through walking practices we can transform ourselves, what we make and the landscapes/environments we traverse. As a research method, walking can be used to perform and/or document in creative ways the act of walking, the path, the environment, or the events unfolding during this practice.

We invite everyone interested in walking practices as research to join us for group discussions, close reading of texts, guest lectures and walking expeditions, in order to rethink the dynamics between critical walking methodologies and the disciplines with which they are involved.

Please check [WARP](#) for more information and the description of the Research Group.

Timeline:

The sessions are organised bimonthly, on Monday evenings from 5 to 9 pm. Please note that the sessions may not take the whole time.

Semester 1:

Mon. 27 September 2021 – presentation, close reading and reading discussion session. Location: tbc, Time: 5-9pm (Amsterdam time).

Mon. 15 November 2021 – show and tell session and possible future research collaborations. Location: tbc, Time: 5-9pm (Amsterdam time).

Mon. tbc January 2022 – guest lecture from a prominent figure on walking studies as research (if not possible to have a guest, another show and tell session). Location: tbc, Time: 5-9pm (Amsterdam time).

Semester 2:

Mon. tbc March 2022 – guest lecture or walking session (practice) in Amsterdam, a practical journey into research with end discussion. Location: tbc, Time: 5-9pm (Amsterdam time).

*Mon. tbc May 2022* – walking session (practice) in Amsterdam, a practical journey into research with end discussion. Location: tbc, Time: 5-9pm (Amsterdam time).

The timeline and location is provisional depending on COVID-19 measures.

If you would like to join the research group network please contact Tânia, [t.a.cardoso@uva.nl](mailto:t.a.cardoso@uva.nl).

We look forward to seeing everyone at the first meeting!

### AESTHETICS AND POLITICS IN CRITICAL THEORY

*ASCA Reading Group coordinated by Ben Moore, Marc Farrant and Steyn Bergs. First session on Tuesday 28 September, and we will begin with Hegel's Aesthetics.*

This reading group will explore a selection of seminal, and some lesser-known, works within the tradition of critical and cultural theory from around 1800 to the present day, with an emphasis on the intersection between the aesthetic and the political. Walter Benjamin famously argued in the conclusion of his 'Work of Art' essay of 1936 that one of the dangers of fascism is its 'aestheticizing of politics', and that communism must respond by 'politicizing art'. As our contemporary political moment comes to resemble the conjuncture at which Benjamin was writing in the 1930s, we will ask how the relationship between politics and aesthetics has been theorised by thinkers since, and how we might use their work to analyse and rethink that relationship today.

We plan to meet once a month in the afternoon for two hours (aiming for Tuesdays 16.00-18.00). Our first few sessions will be dedicated to reading and discussing foundational texts in modern Western thought on the interrelations between the political and the aesthetic, starting this year with excerpts from Hegel's *Aesthetics*. Subsequently, we aim to organize sessions on the contemporary legacies of Hegel, and around particular themes such as universality and freedom. The direction of our reading is open and flexible, however, and depends partly on the interests of the participants. Last year we read texts by Kant, Foucault, Rita Felski, Deleuze and Guattari, Bruno Latour, Sianne Ngai, Eve Sedgwick and others. We will keep discussions open and informal. All staff and graduate students, from inside or outside the UvA, are welcome to take part. Research Master students who take part in the group will be eligible for 2EC via NICA.

The first meeting of the 2021-22 academic year will take place at 16.00-18.00 on 28 September. We will make a decision in early September on whether the first meeting will take place via Zoom or in person, and will confirm the date and time at this point. We hope to be able to meet physically at the UvA as soon as possible. To participate, please email Ben Moore ([B.P.Moore@uva.nl](mailto:B.P.Moore@uva.nl)), Marc Farrant ([m.w.farrant@uva.nl](mailto:m.w.farrant@uva.nl)) and Steyn Bergs ([s.bergs@vu.nl](mailto:s.bergs@vu.nl)). You will be sent a pdf copy of the readings and added to the mailing list.

### SPECTACULAR NOISE: THE CASE OF GABBER

*Presentation [online] by Hillegonda C Rietveld (London South Bank University, UK) organized by Oliver Seibt (f.o.seibt@uva.nl) as part of the research group Amsterdance. 29 September 2021. To register, please, send a message to Oliver.*

The presentation will address sonic and visual dominant sensory modes on the dancefloor, with reference to gabber, an abrasive form of electronic dance music with tempos of over 170 bpm, as case study. During the 1990s, gabber developed as a sonic overdrive aesthetic, initially connected to living with Rotterdam Europoort. Centred on a carnivalesque engagement with noise, gabber functioned as the soundtrack to a sonic culture that turned the pain and rage of horror, noise, and acceleration into pleasure. Within a few years, the musical form and the early characteristic dress style of its dancers morphed into a spectacular form of popular culture in the Netherlands, with some Dutch pop songs and advertisements drawing on gabber caricatures. Dance parties started to fill up sports halls and festival fields, placing the DJ on a high stage, surrounded by dance performers and spectacular stage sets. Due to the genealogy of the sound of gabber, however, the *sound* of gabber was internationally appropriated by a different, more experimental, crowd. Such varied and, at times, contradictory understandings of gabber illustrate an ongoing dynamic between embodied sonic culture on the one hand, and visually dominated cultural forms on the other hand.

Hillegonda C Rietveld is Professor of Sonic Culture at London South Bank University (UK) and was Chief Editor of *IASPM Journal* between 2011 and 2017. She has published extensively on electronic dance music and DJ cultures, including a co-edited special issue for *Dancecult: Journal of Electronic Dance Music Culture* and the co-edited collection *DJ Culture in the Mix: Power, Technology, and Social Change in Electronic Dance Music*.

### READING ITOYI TOYI - MAKING A CASE FOR BLACK LIVE ART

*Lecture by Nomusa Makhubu (University of Cape Town, South Africa) in the Politics and Performance Series organized by Sruti Bala and Elize Mazadiego | 30 September, 16:00-18:00. Registration contact Elize Mazadiego at [e.m.mazadiego@uva.nl](mailto:e.m.mazadiego@uva.nl).*

Itoy toyi encompasses strategies of protest in Southern Africa. Often interpreted through ethnographic lenses, itoyi toyi is generally defined as a 'foot-stomping dance' and struggle songs performed during protests. In other instances, it is defined as an example of political performing arts. This exploration of performance and live art seeks an alternative 'reading' of itoyi toyi, focusing on radical creative practices in South Africa.

**Nomusa Makhubu** is an associate professor in Art History and deputy dean of transformation in Humanities at the University of Cape Town. She was the recipient of the ABSA L'Atelier Gerard Sekoto

Award in 2006 and the Prix du Studio National des Arts Contemporain, Le Fresnoy in 2014. She received the American Council of Learned Societies (ACLS) African Humanities Program fellowship award and was an African Studies Association (ASA) Presidential fellow in 2016. In 2017, she was also a UCT-Harvard Mandela fellow at the Hutchins Centre for African and African American Research, Harvard University. Recognising the need for mentorship and collaborative practice in socially responsive arts, she founded the Creative Knowledge Resources project. She co-edited a Third Text Special Issue: 'The Art of Change' (2013) and with Nkule Mabaso co-curated the international exhibition, *Fantastic*, in 2015 and *The stronger we become* in 2019 at the 58th Venice Biennale in Italy.

### INFRASTRUCTURE AND EXPERIENCE

*First session of ASCA's Cross-Media Seminar 2021-2022 | Organizers: Sudeep Dasgupta, Abe Geil, Markus Stauff | 1 October, 15:00 hrs. Contact: Markus Stauff: m.stauff@uva.nl*

What can infrastructures of contemporary media culture tell us about the (im)possibility and (in)equality of experiences? The efforts to structure collective life through the creation and standardization of vast technical systems that combine material, political and symbolic elements are both powerful and fragile. The term "infrastructure" focuses on the vast systems that are often hidden from sight, used in a habitualized manner, instantiate and combat power in material and symbolic ways. A number of scholars have highlighted the fragilities and frictions that characterize infrastructures. Infrastructures that are habitualized for some become a problem for others (Susan Leigh Star); the allegedly "culture-less" qualities of infrastructures and their constant maintenance differentially distribute privileges (Lauren Berlant; Ruha Benjamin); the assumption of an invisibly working infrastructure may only hold for a small part of the world population (Paul Edwards). Instead of analysing and comparing individual infrastructures (transport vs communication, broadcast vs network, cable vs wireless etc.), it seems appropriate to focus on the ongoing "infrastructuralization" of media and culture more generally. As black-boxes they seem to withdraw themselves from experience and yet they need to be considered a constant presence in and even condition of possibility for experience. By moving beyond, though connecting with, a strict focus on media texts, infrastructures provide an increasingly important vantage point from which to approach dimensions of media experience. The substantial history of "experience" as a philosophical concept (Martin Jay), field of media study (Walter Benjamin, Raymond Williams, Miriam Hansen, Vivian Sobchack) and focus of cultural analyses (Joan Scott, Sara Ahmed, Jacques Rancière) has, and can be further enriched from the perspective of infrastructures and technology. The experiential side of infrastructures takes on a particular urgency now given the proliferation of

discourse of the "experience economy", affective marketing and the politics of embodied protest. Bringing the two dimensions of infrastructure and experience together from a historical perspective and in the contemporary moment can enrich our understanding of both as they loop back and forth into each other.

#### *Dates and Readings:*

We will meet three times per semester, always Fridays from 15-18h. For semester one, the dates are: *October 1st; November 5th; December 3rd*. In the first meeting we will start with discussing the texts below; we will then also determine further readings e.g. from the authors mentioned above but additional input is very welcome. Research MA students can earn 6 EC by participating in at least 4 of the 6 meetings and doing a presentation and/or writing a final essay. For enrolment and other questions send an email to [m.stauff@uva.nl](mailto:m.stauff@uva.nl)

#### Readings for October 1st

- Benjamin, Walter. 2005. "Experience and Poverty." In *Walter Benjamin: Selected Writings*, Volume 2: Part 2, 1931 - 1934, edited by Michael W. Jennings, Howard Eiland, and Gary Smith.
- Edwards, Paul. 2003. "Infrastructure and Modernity: Scales of Force, Time, and Social Organization in the History of Sociotechnical Systems." In *Modernity and Technology*, edited by Thomas J. Misa, Philip Brey, and Andrew Feenberg, 185–225. Cambridge (Mass.); London: MIT Press.
- Jay, Martin. 2005. *Songs of Experience: Modern American and European Variations on a Universal Theme*. Berkeley: University of California Press.