

Nieuwsbrief 245

October 2021

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forms of activism. Communicating the outcomes of our research and ensuring its “valorization” or “social impact” is considered an increasingly important part of our role as academics. Valuing these activities is also central to the new “recognizing and rewarding” (erkennen en waarderen) framework that has been espoused by the Royal Netherlands Academy of Arts and Sciences (KNAW) and the Dutch Research Council (NWO). This framework aims to facilitate a diversity of academic career paths and to move away from a system that asks all academics to excel at everything. But what exactly does “good” science communication, valorization or social impact entail and who gets to determine this? And to what extent does seeking to “valorize” our research or gear it towards having “social impact” align or conflict with academic freedom or with using our research in activist ways, especially when certain forms of activism are considered controversial by the state or parts of the public? As became clear in the context of the Covid pandemic and was also discussed recently in a two-part program at Spui25 (Van wantrouwen tot bedreiging / From distrust to threats), some contributions by academics to public debates – whether part of activism or not – are not welcomed and may even lead to academics being threatened. How can we navigate public spheres – in the Netherlands and elsewhere – that seem to be getting more and more hostile to academic research and expertise in general? And how can ASCA, the university and organizations like the KNAW support researchers whose academic and/or activist work garners hostile responses? At the summit we will discuss these questions and others related to how we operate in the public arena in two panels, the first oriented more towards the Dutch context and the second more towards other national and international contexts. The programme will be posted on the website shortly.

DISSERTATION DEFENSE: LONNIE VAN BRUMMELEN

*On October 27th, 10:00 the artist Lonnie van Brummelen will defend her PhD research **Drifting Studio Practice** in Agnietenkapel.*

The research is a practice driven exploration of extensive coauthorship as a strategy to cope with the Anthropocene. It is based on two participatory documentaries, which the artist and her collaborator Siebren de Haan made with the Dutch fishing

ASCA SUMMIT 2021: ASCA ACADEMICS IN THE PUBLIC ARENA

Save the date: 4 November 2021, Compagnietheater (Kloveniersburgwal 50). This will be a hybrid event, so you can also attend on Zoom – a Zoom link will follow

The ASCA Summit 2021 will focus on the ways in which we garner attention for our research by intervening in public debates, nationally and internationally, as well as on how we mobilize our research as part of various

community of Urk and with Maroon communities in Suriname.



As part of the public defense, the films *Episode of the Sea* and *Stones Have Laws* are screened at Ketelhuis cinema on October 26th, 10:00 – 13:30 hrs. The research was realized in the framework of *Promoveren in de Kunsten*, a pilot project funded by NWO and Mondriaan Fund. The book launch of the PhD thesis, published by Hatje Cantz, takes place at Eye Filmmuseum, October 28th, 14 – 16 hrs.

DISSERTATION DEFENSE: ANNA BLIJDENSTEIN

Liberalism's Dangerous Religions. Enlightenment Legacies in Political Theory

Supervisors: Yolande Jansen, Michiel Leezenberg | 28 October 16:00 hrs | Agnietenkapel.



My thesis provides a conceptual-historical analysis of the dynamic between religious critique and the framing of Jews and Muslims in Enlightenment thought, and it examines the contributions of contemporary liberal philosophers debating religious freedom in the light of that conceptual history.

First, I show that the development a modern category of 'religion' went hand in hand with the unfolding of ideas about religion's *dangerous* characteristics. Ideas that were flexibly put to use in the construction of religious hierarchies and the problematization and early forms of securitization of specific groups of believers. An expansive tracing of how Judaism, Christianity, and Islam figure in the work of Enlightenment scholars also sheds light on the way the

category of 'religion' has played a role in the demarcation of European civilization.

I then discuss the ways in which these genealogies can and should inform contemporary political philosophers working on normative questions about religion's place within the liberal state. Philosophers reflecting on the concept of religion often focus on one aspect of the concept's construal, namely its Protestant foundations. What is needed, I argue, is a stronger engagement with the securitization and surveillance of religion and the diverse ways in which religion and religious difference can become *politicized*. Political theory should thus not only question how religion is *defined*, but also what it *does* in the framing and governance of social conflicts – e.g. those about immigration and integration – and how it interacts with other categories such as nationality, ethnicity, race, and civilization.

INAUGURAL LECTURE MILLIE TAYLOR

Global Markets and Local Communities: Exploring the Ecology of Musical Theatre in the Netherlands

On 15 October 2021, at 16:30 Millie Taylor will hold her inaugural lecture in the Aula.

Megamusicals have often been criticised in the academic world and in the media for their homogenizing tendencies, but increasing academic attention on them is providing us with new insights. In her inaugural lecture at the University of Amsterdam, professor by special appointment of the Musical Millie Taylor will outline the impact of megamusicals on local and national theatres, cities and regions. She will describe how the networks and ecosystems created by megamusicals make many innovations possible. Taylor is the first professor in the Netherlands in the specific field of the musical. Her chair was established by the VandenEnde Foundation, in collaboration with the Amsterdam University Fund.

NEW ASCA MEMBER: ROCCO BELLANOVA



Photo: Dirk Gillissen

Rocco Bellanova is Assistant Professor of Critical Data Studies in the Department of Media Studies at the University of Amsterdam. He holds a double PhD in Social and Political Sciences and in Law (2014).

He previously worked at the Institute for European Studies of the Université Saint-Louis – Bruxelles (USL-B), at the Amsterdam Institute for Social Sciences

Research (AISSR) and at the Peace Research Institute Oslo (PRIO). Rocco's work sits at the intersection of politics, law and science & technology studies (STS), and focuses on digital data as pivotal elements in the governing of societies. Using qualitative and interpretive methods, his research mainly focuses on European data-driven security practices and the role played by data protection and infrastructures in their governance. He has notably carried out pioneering research on security technologies and their infrastructural politics, as well as on the European governance of machine learning algorithms and data exchanges in the domain of justice and home affairs. His work is published in leading journals such as *European Journal of Social Theory, Regulation & Governance, International Political Sociology, Geopolitics, European Journal of International Security* or *European Foreign Affairs Review*. He has recently co-edited two special issues on critical approaches to politics and STS – in *Security Dialogue* (2019) and in *Critical Studies on Security* (2020) – and an edited book on citizens' perspectives on surveillance and privacy for Routledge (2017). Rocco is a member of the Scientific Committee of the Computers, Privacy and Data Protection conferences (CPDP) and has been a member of the Executive Committee of the International Studies Association (ISA) Section for Science, Technology and Arts in International Relations (STAIR). Since 2012, he has been co-organizing an annual Privacy Camp in Brussels, bringing together academics, policy-makers and advocates together to discuss recent EU policy developments in the domain of digital regulation and data protection.

NEW ASCA MEMBER: MARIJA CETINIĆ



Marija Cetinić is Assistant Professor of Literary and Cultural Analysis at the University of Amsterdam, coordinator of the MA Comparative Literature, research affiliate at the Amsterdam School for Cultural Analysis, and tutor in Critical Studies at Sandberg Instituut.

Signs of Autumn: The Aesthetics of Saturation, her current project, focuses on the concept of saturation, and on developing its implications for the relation of contemporary art and aesthetics to political economy. Her essays have appeared in *Mediations, Discourse*, and

the *European Journal of English Studies*. With Stefan Govaart, she is collaborating on an epistolary project on forms of negation, as well as a series of dialogues (to date including Lisa Robertson, Catherine Malabou, and Claire Fontaine) structured around five concepts: Sentence, Woman, Sex, Negation and Essence.

NEW ASCA MEMBER: GAVIN MUELLER



Gavin Mueller is an Assistant Professor of New Media and Digital Culture. He is the author of two books: *Media Piracy in the Cultural Economy* (Routledge 2019) and *Breaking Things at Work* (Verso 2021). His research interests include technology and the future of work, digital labour, and the politics of digital culture. He holds a Ph.D in Cultural Studies from George Mason University.

NEW ASCA MEMBER: BLANDINE JORET



Blandine is happy to return as Assistant professor of Media and Culture to ASCA, where she previously received her PhD in 2015. Her dissertation is an analysis of post-war French film and cultural criticism, which she interprets as an alternative to emerging academic methods at the time (semiotics and historiography, in particular). Her current research interests and activities are in immersive storytelling; ecopedagogy; popular education; film communities; emancipatory spectatorship; and world cinema. Blandine holds an MA in Film studies from the UvA and a BSc in Communication science from the KULeuven. She has

worked as visiting scholar at Yale University and is currently Comenius fellow at The Netherlands Initiative for Education Research. As a so-called 'big sister', Blandine is also actively involved in one-on-one, community-based youth mentoring in Amsterdam

NEW ASCA MEMBER: ASLI ÖZGEN



Asli has been teaching at UvA's Media Studies department since 2017. She conducted her doctoral research at ASCA into the aesthetic relationship between walking and filming in the city, and defended her dissertation *The Image of Walking: The Aesthetics and Politics of Cinematic Pedestrianism* in 2018. While revising her manuscript into a book, Asli recently embarked on a new research project that focuses on the precarious moving-image heritage of ethnicised, racialised, and migrant communities. Central to this research is the question of how such precarious (forgotten, smuggled, or uncatalogued) moving-image artefacts can shed light on the silences in (national) film histories. Her project explores Dutch (moving) image heritage in the Late Ottoman Empire as well as Turkish film heritage in the Netherlands. Asli specializes in critical approaches to film historiography, particularly feminist and decolonial interventions. She is an internationally accredited film critic and a regular contributor to film events, magazines, and festivals.

NEW ASCA MEMBER: EMELIA QUINN



Emelia Quinn is Assistant Professor of World Literatures & Environmental Humanities at the University of Amsterdam.

Her research establishes the emergent field of vegan theory and its intersections with queer theory, animal

studies, ecocriticism, and postcolonial studies. She is published in *PMLA*, *Sculpture Journal*, *Journal of Commonwealth Literature*, and *Society & Animals*. Her monograph, *Reading Veganism: The Monstrous Vegan, 1818 to Present* was published with Oxford University Press in September 2021.

NEW ASCA MEMBER: DIEGO SEMERENE



Diego Semerene was trained as a filmmaker before pursuing their MA in Cinema Studies at New York University and Ph.D. in Media Arts + Practice at the University of Southern California.

Prior to joining UvA Diego taught digital media, film theory and fashion theory at Brown University, the American University of Paris and Oxford Brookes University. Diego's research is interdisciplinary, traversing trans theory, queer theory, fashion history and Lacanian psychoanalysis. Diego is attached to the Centre for Freudian Analysis and Research, in London, and a film and book critic for *Slant Magazine*. Most recent publications include "Tailoring the Impenetrable Body All Over Again: Digitality, Muscle, and the Men's Suit" for *The Routledge Companion to Fashion Studies* (2021) and "Creampied to Death: Ejaculative Kinship in the Age of Normative Data Flows" for the journal *Psychoanalysis, Culture & Society* (2021).

NEW ASCA MEMBER: IRENE VILLAESCUSA ILLÁN



Irene Villaescusa Illán teaches in the Department of

Literary and Cultural Analysis (LCA) at the University of Amsterdam. She has previously worked in the University of Hong Kong and the University of Utrecht. Her first book [Transcultural Nationalism in Hispano-Filipino Literature](#) (Palgrave 2020) studies a corpus of literary works written by Filipino authors in Spanish in the first half of the twentieth century from a transnational and transcultural perspective contributing to studies of the Global Hispanophone. She has published journal articles on Philippine literature written in Spanish in the [Revista de Crítica Literaria Lationamericana](#) (2018), [UNITAS](#) the bi-annual journal of the University of Santo Tomás in the Philippines (2019) and on feminism and travel writing in [Feminismo\(s\)](#) a peer-reviewed journal from the University of Alicante.

She is co-editor and contributor with a chapter in a volume that considers alternative views of globalization entitled [Other Globes: Past and Peripheral Imaginations of Globalisation](#), (Palgrave, 2019). She has an interest on studies of the Global Hispanophone world and comparative literatures, globalization studies and travel writing.

Irene is a member of the quality committee of the Digital Humanities Project that focuses on Philippine literature in Spanish [DigiPhiLit](#).

NEW ASCA MEMBER: DANIEL DE ZEEUW



Daniël de Zeeuw is assistant professor in Digital Media Culture at the department of Media Studies, University of Amsterdam. He is also a FWO Junior post-doctoral fellow at the Institute for Media Studies, KU Leuven, and affiliated with the Open Intelligence Lab and the Digital Methods Initiative. His current research and teaching focuses on post-truth media dynamics at the fringes of digital culture, including conspiracy theories, leaking, trolling, and memes.

THE BODY AS POINT OF ENTRY

A performative reading of the film 'Sarafina!' (1992)

Online Lecture by Buhlebezwe Siwani (Independent Visual and Performance Artist) in the Politics and Performance Series organized by Sruti Bala and Elize Mazadiego (Buhlebezwe Siwani replaces Nomusa Makhubu, who had to cancel her lecture) | 30 September 2021, 16:00-18:00 hrs.

By way of a reflection of the relationship between South Africa and the Netherlands in performance, the lecture

will depart from the 1992 film 'Sarafina!' to illustrate how the body is the first point of entry when attempting to take over or in taking over space. Through the film, and its underlying interplay of performance, the archive and history, the lecture will discuss how the ownership of land is tied to the ownership of bodies.



Buhlebezwe Siwani, iJoowish (2016). Photo by Carlos Marzia.

Buhlebezwe Siwani is a South-African visual and performance artist. She works predominantly in the medium of performance and installations, including photographic stills and videos of some performances as a stand in for her body which is physically absent from the space. Siwani completed her BAFA (Hons) at the Wits School of Arts in Johannesburg in 2011 and her MFA at the Michealis School of Fine Arts in 2015. She lives and works between Amsterdam and Cape Town.

PUBLIC LECTURES BY EDNA BONHOMME AND J.T. ROANE

Political Ecologies Seminar | In person at Framer Framed, 30 September 2021, evening (time TBD) | Contact maithri.maithri@student.uva.nl for readings in advance and register for attendance at <https://framerframed.nl/en> Co-sponsored by ASCA Political Ecologies Seminar, Goethe Institute, and Framer Framed

Edna Bonhomme is a historian of science, writer, and interdisciplinary artist based in Berlin, Germany. She earned her [PhD in the history of science from Princeton University](#) and a Master of Public Health from Columbia University, and a Bachelor's in Biology from Reed College. Her doctoral dissertation titled, "Plague Bodies and Spaces: Medicine, Trade, and Death in Ottoman Egypt, 1705-1830 CE," examined the commercial and geopolitical trajectory of plague and its links to commercial, provincial, and imperial policies in several North African port cities. Her master's thesis focused on sexuality, sex work, and HIV/AIDS in the Caribbean.

J.T. Roane is assistant professor of African and African American Studies in the School of Social Transformation at Arizona State University. He received his PhD in history from Columbia University and he is a 2008 graduate of the Carter G. Woodson Institute at the University of Virginia. He currently serves as the lead of the Black Ecologies Initiative at ASU's Institute for Humanities Research. He is the former co-senior editor of *Black Perspectives*, the digital

platform of the African American Intellectual History Society (AAIHS). Roane's scholarly essays have appeared in *Souls Journal*, *The Review of Black Political Economy*, and *Current Research in Digital History* and forthcoming work in *Signs*. His work has also appeared in venues such as *Washington Post*, *The Brooklyn Rail*, *Pacific Standard*, and *The Immanent Frame*. Roane is a 2020-2021 National Endowment for the Humanities/Mellon Foundation Research Fellow at the Schomburg Center for Research in Black Culture, New York Public Library

Moderator: Jeff Diamanti is Assistant Professor of Environmental Humanities at the University of Amsterdam and co-director of the ASCA Political Ecologies Seminar with Joost de Bloois. His first monograph is *Climate and Capital in the Age of Petroleum: Locating Terminal Landscapes* (Bloomsbury 2021).

Primary Readings:

- Edna Bonhomme, "Troubling (Post)colonial Histories of Medicine: Toward a Praxis of the Human." *Isis*, volume 111, number 4 (2020)
- J.T. Roane, "Mapping Black Ecologies." *Current Research in Digital History*, volume 2 (2019)

Supplementary Readings:

- Edna Bonhomme, "#15: Miniseries on COVID-19 and Inequality: The Racialization of Pandemics." Global Research Programme on Inequality (May 2020)
- J.T. Roane, "Tornado Groan: On Black (Blues) Ecologies." *Black Perspectives* (March 2020)

The link to the readings can be found [here](#). For further questions or queries, contact maithri.maithri@student.uva.nl.

INFRASTRUCTURE AND EXPERIENCE

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

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

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.

ASCA PHD SKILLS: THE ACADEMIC JOB MARKET AND ACADEMIC PUBLISHING

The annual ASCA PhD skills seminar, organized by Esther Peeren and Jaap Kooijman, is designed to supplement the training offered by the Graduate School of Humanities | 7 October 2021, 15:00-17:00 hrs.

What should (and shouldn't) I do at academic conferences? How do I go about organizing a conference, seminar or masterclass? Where should (and

shouldn't) I publish my research? How long does it take for a publication to come out? How do I write a book proposal? How do I get an academic job or postdoc position in the Netherlands or abroad? The annual ASCA PhD skills seminar, organized by Esther Peeren and Jaap Kooijman, and featuring an ASCA alumnus who will share their experiences on the job market, is designed to supplement the training offered by the Graduate School of Humanities by providing answers to these questions and more, specifically tailored to ASCA PhD candidates. To register, send an email to asca-fgw@uva.nl.

ASCA PHD DRINKS

All ASCA PhD candidates are invited to join for Drinks in De Jaren (Nieuwe Doelenstraat 20, 1012 CP Amsterdam). This is a recurring event every first Thursday of the month: October 7th, November 4th, and December 2nd. First two drinks are on ASCA. Contact: Nadica Denić: n.denic@uva.nl

POSTCOLONIAL FILM HISTORIES AND HERITAGES

The first meeting of ASCA Research Group Postcolonial Film Histories and Heritages will take place virtually on 7 October between 15:30-17:00.

This will be an informal introduction round to learn more about the group's research interests and to brainstorm collectively about future activities, collaborations, and topics to cover. Those interested in participating can send an email to convenors Asli Ozgen (a.ozgen-havekotte@uva.nl) and/or Emiel Martens (E.S.Martens@uva.nl) to receive a link.

LETTING GO OF HAVING TO SPEAK ALL THE TIME

Amsterdam Assembly, organized by Nuraini, Thursday 7 October to Saturday 9 October

How can we talk to each other to pass down intergenerational memories? How can we not repeat violent patterns in our ecosystems? Let us practice intellectual humility. Let us step aside, let us stop taking centre stage. Let us talk to each other and practice listening. We will sit and think together. We will write in commons, and pass on certain knowledge and wisdom. How do we start listening?

Join us for the Amsterdam Assembly, Thursday 7 October to Saturday 9 October! The Amsterdam Assembly is organised by the University of Amsterdam, the Vrije Universiteit, and the Research Centre for Material Culture.

The Assembly is envisaged to be a gathering and thinking space for activists, artists, scholars, and other cultural practitioners to discuss various topics around decolonisation, pedagogy, racism, and the politics of archiving. We employ an 'ethics of listening' as a useful mode to create a space for thinking together and establish conditions for interconnectedness between different locales. While this Assembly takes place in the Netherlands, we want it to be a site of reflection where activists, artists, and cultural practitioners in the

Netherlands think about their struggles and positionalities in relation to the pressing matters in different contexts. The Assembly is preceded by the production of *Connecting Oceans*, a podcast for translocal conversation between artists, activists, and scholars.

The Assembly is organised with contributions of Diah Widuretno & Sekolah Pagesangan, Dicky Senda & Lakoat Kujawas, Tauriq Jenkins, Ola Hassanain, No More Later, O Coletivo Dulcinea Catadora, Deborah Thomas/Practicing Refusal Collective -The Sojourner Project, Nawal Mustafa, Quinsy Gario, Simone Zeefuik, IMAGINART (Yazan Khalili, Eszter Szakacs, Aria Spinelli, Chiara de Cesari, Abdulkerim Pusat, Nuraini Juliastuti, Carine Zaayman), Homing, ASKV PAO, Hodan Warsame, Julian Togar Abraham, and Katayoun Arian aka discourse. Amsterdam Assembly is made possible by the Worlding Public Cultures Project: The Arts and Social Innovation. It is realised with the support of Framer Framed.

For registration to this event, please contact n.juliastuti@uva.nl

ARTISTIC RESEARCH WITH JESSE AHLERS AND JUDJULIASTUTIITH WESTERVELD

First session of the Artistic Research Research Group (ARRG) with Jesse Ahlers and Judith Westerveld. The event will take place on October 8th, in Oudemanhuispoort, room C0.17, from 13:00-16:00.

Jesse Ahlers is an artist living and working in Amsterdam. She studied Fine Arts at Hogeschool voor de Kunsten in Utrecht and later Artistic Research at the University of Amsterdam. Ahlers works across a variety of mediums including, writing, drawing, taking (and finding) photographs. However, her main focus is on colour pigments. According to Ahlers, "Colour is something like a 'container concept': it is a discursive while at the same time an utterly physical and sensory phenomenon; it's not tied to form yet it's not formless; it always refers to something outside itself (as quality or property or assigned characteristics); subject to personal taste, tendencies and associations on the one hand it affects all people — consciously or subconsciously — on the other. It can manifest itself as personification, as abstraction, as affect or allegory or both, or even all of this at once."

Judith Westerveld grew up in South Africa and the Netherlands. She studied Fine Art at the Gerrit Rietveld Academie, followed by the Master Artistic Research at the University of Amsterdam. In her films, audio-visual installations, photocollages and performance based work, she researches the relation between the archive, the voice and the narrative, probing who is heard and seen, remembered and historicized in a postcolonial world. Language in spoken, written and embodied form, as well as memory, oral history and archival material are recurring elements that shape her work. Gathering a multiplicity of perspectives and interpretations that are historical and contemporary,

public and private, her works intertwine the worlds of facts and stories. With her work she aims to address and reflect upon the multiple ways the colonial past continues to impact the present.

MICROFASCISM & DIGITAL CULTURE

Radical Right Reading Group session | Friday 8 October 15:00-17:00 in BG1 0.12 | For the first session of the 21/22 season, we want to continue our discussion on the idea of "microfascism" as developed by Deleuze and Guattari.

Having gone back to the primary texts, in this session we will venture into some of the secondary and more contemporary literature. The key question that we would like to explore this time around can be summarized as follows: (To what extent) does microfascism provide a helpful conceptual frame for thinking about extreme-right/reactionary subcultures and subjectivities online? And how does it "synergize" with recent (new) materialist media theories? The session will take place in **BG1 0.12, Friday 8 October 15:00-17:00**.

If you would like to join through Zoom, and/or require access to the texts, please send us a message (d.dezeeuw@uva.nl).

Readings:

Evans and Reid "Introduction: Fascism in All its Forms" in *Deleuze and Fascism*, pp 1-12.

May, Todd. "Desire and Ideology in Fascism", in *Deleuze and Fascism*, pp 13-26.

Bratich, Jack 'Give me liberty or give me Covid!': Anti-lockdown protests as necropopulist downsurgency. *Cultural Studies* 35, 2021.

Extra recommended reading:

Holland, Eugene "Schizoanalysis, Nomadology, Fascism" in *Deleuze and Politics* pp 74-97

BAD TRANSLATIONS—TRANSPHOBIC VIOLENCE, NATIONAL ANXIETIES, AND EUROPEAN IDENTITIES

First session Reading Group Trans and Psychoanalytic Perspectives on Contemporary Cultural Issues 2021-2022 organized by Alvaro Lopez (a.a.lopeznavarro@uva.nl) and Mina Burnside (theminhunt@gmail.com) | 13 October 2021 from 16:00 to 18:00, at Oudemanhuispoort, UvA (room/exact location upon registration).*

Last academic year, Trans* and Psychoanalytic Perspectives on Contemporary Cultural Issues addressed the relationship between anxieties derived from shifting cultural, social, and national identities and contemporary forms of violence that span from transphobia and racism to Islamophobia and far-right movements. However, when relating certain texts and concepts to the issues addressed by the group, there seemed to be a disconnection. After all, TERF violence/anti-gender movements appear as manifestations of Anglo contexts that cannot be easily translated into the (seemingly inclusive) Dutch setting; racism and racialized violence do not find one-to-one translation into the Polish context; Western conceptualizations of sexuality and embodiment cannot

find proper vocabulary for the lived experience of cultures and individuals that move well beyond Europe or the US. Yet, in the present moment, transphobia and racism remain rampant in the European context, and Western conceptualizations of sexuality and embodiment violently affect cultures and individuals around the globe. What these disconnections reveal is a series of bad translations. To uncritically transplant activist or theoretical stances into a different cultural and political setting overshadows the shape that those same issues take according to each particular context. Accordingly, to narrowly impose historically- and culturally-bound epistemological stances to address different forms of sexuality and embodiment results in their violent erasure.

In order to address these bad translations, the reading group will take as a point of departure the anti-gender movement in Europe and its connections to social, political, academic, and cultural stances. In order to address this issue, we will read Yv E. Nay and Eliza Steinbock's introduction to the European issue of *TSQ*, "Critical Trans Studies in and Beyond Europe: Histories, Methods, and Institutions," as well as Nicholas Evzonas's "Psychoanalytic Transphobia or a Generalized Gender Trauma." This first meeting will take place on October 13, from 16:00 to 18:00, at Oudemanhuispoort, UvA (room/exact location upon registration).

Trans* and Psychoanalytic Perspectives on Contemporary Cultural Issues invites scholars, researchers, and graduate students interested in widening the academic and critical engagement with these perspectives and their critical tackling of contemporary issues and events. This reading group is a collaboration between ASCA, ICON, NICA and NOG. RMA and PhD students can obtain up to 3 ECTS: 2 EC for participating in at least 5 of the sessions, and an extra EC for writing a final reflection of about 2.000 words addressing the potential of these fields of research in relation to contemporary cultural issues (please state the number of credits desired upon registration). To join, please email the organizers Alvaro Lopez (a.a.lopeznavarro@uva.nl) and Mina Burnside (m.burnside@uu.nl).

NEW SCIENCE AND TECHNOLOGY STUDIES

READING GROUP

Coordinated by Anna Hansen | First session 19 October 2021

'Do artefacts have politics?' That question was raised by political theorist Langdon Winner in his seminal article from 1980, where he discussed the embodied political intentions in Robert Moses design of the low bridges to Long Islands that made it impossible for busses to use the bridge, thereby, limiting the access of racial minorities and low-income groups to Jonas Beach, an acclaimed park designed by the very same architect. In a new reading group in AHM, we will discuss exactly such propositions by diving into the literature in the

field of Science and Technology Studies (STS) that have long dealt with questions of how we can understand the agency and politics of artefacts and include them in our analysis.

The reading group will meet in person once a month and discuss the planned readings followed by drinks – as the group develops, we could also invite speakers to give short talks on their work with STS. As this is a new group the exact content will be discussed during the first meeting. We will meet on Tuesday's from 15.30-17.00 and the group is open for all faculty at UvA and there are no prerequisites except and interest to explore this line of thinking. The dates for the remainder of 2021 will be: October 19th, November 16th and 21st of December. If you are interested in participating, write to a.s.hansen@uva.nl.

ASCA THEORY SEMINAR: INTERVENTIONS #2

Converners: Esther Peeren and Jaap Kooijman. Coordinator: Eloe Kingma | 21 October 2021, 15:00-17:00.

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 21 October session is devoted to Feminism. Preparatory readings are sections from Silvia Federici, *Re-Enchanting the World: Feminism and the Politics of the Commons* & Sara Ahmed, *Living a Feminist Life*). The session will be organized by Tianran Zhang, Yorgos Karagiannopoulos, Rebecca Robinson, Yiorgos Douliakias, and Shao Shao.

BLACK SWAN: THE ASSETS

Van Abbe Museum, 23 October 2021 | Organizer: Barbara Cueto.

<https://vanabbemuseum.nl/programma/programma/black-swan-the-assets/>

<https://www.whitepaperdissent.xyz/workshop/blackswan>

<https://www.whitepaperdissent.xyz/registration-black-swan>

- What is the value, or values, of art? And how is that value constructed by different ontologies of art?
- Can we compare the forms of value generated by different ontologies of art, if so how?

- How do different processes and practices construct different forms of value within Art? what are the material, technical, aesthetic, knowledge-based conditions that constitute Art's values in different milieus?

- What makes something sustainable and socially relevant?

- Can new systems of collective working methods equate to a sustainable economic model through the lens of Art?

Black Swan is a Berlin-based collective pursuing horizontal and decentralized approaches to the traditional art world templates for art making. For White Papers on Dissent, they will develop a nine hour hackathon at Van Abbemuseum during Dutch Design Week. The Assets invites local cultural workers and organisations in groups of 2 to 4 people to a role-playing activity reflecting on the forms of artistic value created by their work. The hackathon aims to facilitate dialogue about the ontologies of art present in existing practices. The learnings will later inform the development of Black Swan DAO, an open-source tool-kit for artistic collectives.

This hackathon continues the investigation of White Papers on Dissent about the understanding of value as a non-capitalocentric notion, and the potential of using digital technologies such as blockchain to channel these values into alternative governance mechanisms. In this way, Black Swan helps unravel threads of thinking about value otherwise, as a fluid, diverse and community-oriented practice. To unlearn this concept, the hackathon delves into how creativity and innovation generate new models that foster diverse forms of value and its repercussions transforming social organisations. As a result, this project expands and continues the research of White Papers on Dissent about the social uses of blockchains, and how this technology can support social structures grounded in alternative configurations of value.

Black Swan warmly invites 2-4 kin, peers or representatives of the Faculty of Humanities at the University of Amsterdam to participate in a hackathon where we'll explore different forms of value in the arts. We ask each group to bring a few valuable artefacts to your organisation. They could be objects, projects, digital things, exhibitions, knowledge, research outputs. This could be something that your org has developed internally or something from the world that it considers valuable. Please reply to this email with an image of something your organisation finds valuable to confirm your place at the hackathon.

We are looking for diverse collectives to take part, so please forward our invitation to anyone you think might be interested.

The event takes place at the Van Abbemuseum, 10:30-7pm on 23rd October 2021. The hackathon will be followed by a dinner for all participants.

ETERNAL PRESENTS AND RESURFACING FUTURES

Postcolonial/Postsocialist Dynamics of Time and Memory in Literature and Art

<https://www.oslit.nl/eternal-presents-and-resurfacing-futures-postcolonial-postsocialist-dynamics-of-time-and-memory-in-literature-and-art/>

Groningen | 28-29 October 2021 [NB: The event is planned as hybrid, but will move online if necessary]

Keynote speakers: Ilya Kukulkin (National Research University Higher School of Economics, Moscow), Andrew van der Vlies (University of Adelaide), Françoise Vergès (Collège d'études mondiales | Fondation Maison des sciences de l'homme, Paris)

Organizers: Ksenia Robbe (University of Groningen), Hanneke Stuit (University of Amsterdam) and Sanjukta Sunderason (University of Amsterdam)

This workshop addresses the ways in which literature and art, in their generic capacity for multi-perspective representation, reimagine place and agency in the impasse of an eternal present and develop ways of engaging with the past that “resurface” futurity. We propose to begin thinking about these questions from the “peripheries” of the Global South and the Global East which, despite their key role in the global transformations of the 1980-1990s, are mostly regarded as recipients rather than producers of theoretical and critical perspectives. Drawing upon Jean and John L. Comaroffs’ proposition that African and other Global South societies are where key practices and ideas are being developed and tested before they “travel” to the West, we open a dialogue between these and postsocialist contexts of the Global East. We suggest that these entangled contexts generate alternative temporalities and constellations of time as they grapple with ambiguities of “post-transitional” experience and experiment with a variety of post-/alter-postmodernist modes.

Please note that places for the workshop are limited, however, there are no limits for remote attendance to the keynote lectures. If you are only interested in attending the keynote sessions online, [please register here for the individual keynotes](#).

Open to PhDs and RMA students; Credits: 1-2ECs. [Register here](#) for the full workshop.

SLAVERY IN THE CULTURAL IMAGINATION

<https://sitci2021.wordpress.com/about/>

Amsterdam-Utrecht, 28-29 October 2021

Four hundred years of colonial history and involvement in slavery and indenture have left palpable traces in the emotions and imagination of the Dutch (Wekker 2016, Hoving 2012). Yet ‘Dutch exceptionalism’ and the ubiquitous myth of the Netherlands being a ‘colour blind’ country, has heavily glossed over these traces (Mathijssen 2019). The lack of awareness about the role of the Netherlands in slave trade and the anti-black and orientalist cultural production that accompanied it, stems from a complex merger of political, economic and cultural interests that prohibit the prospering of a

critical understanding of Dutch racism and its history. This conference acts on the urgent need for knowledge of the Dutch colonial past and its current impact by bridging the compartmentalisation of the study of the Dutch colonial past (Stoler 1995; Snelders 2018). In doing so, it strives to move beyond ‘Dutch exceptionalism’, without ignoring the specific Dutch context.

We wish to facilitate an international, interdisciplinary exchange of both visual and textual narratives of the lives and afterlives of slavery and indenture. The scope of the conference encompasses the long historical period from the early modernity to the present-day. Therefore, we warmly invite both scholars working on the early-modern colonial period, scholars working in the domains of postcolonial and decolonial criticism, and all the intersections between these disciplines.

The conference involves Dutch colonialism and its world-wide heritage. This includes all research conducted in the entire ‘Neerlandophone’ space – i.e. the complex linguistic space spanning across former Dutch colonies (De Mull and Boehmer 2012). We warmly welcome research that focuses on written and oral sources in vernacular languages (such as, but not limited to, Sranantongo, Papiamentu, Malay etc.), and we encourage proposals from a transnational, comparative perspective.

We especially wish to bring voices of dissent in (post)colonial discourse to the fore: marginalised voices, slavery narratives, (post)colonial interpretations of canonical literary texts touching on colonial history, and decolonial revolutionary poetry. Such voices may be hampered by the aporia between writing and the inability to write, between language and pain, verbal and physical violence, as a manifestation of intergenerational trauma. We want to focus on narrativity, as we believe that attention to the layered and polyphonic qualities of narratives can reveal silent and disruptive voices in colonial discourse, as well as collective emotions and imaginations that have not been recorded in most historical sources. We are moreover interested in aesthetic, poetical and storytelling practices, including art, film, performance, philosophy, and other forms of knowledge production that were formed both in the metropolis and by enslaved and indentured peoples.

ART & DESIGN IN THE AGE OF CLIMATE CRISIS AND ECOCIDE

Lecture by Suzanne Dahliwal (St. Joost School of Art & Design, the Netherlands) in the Politics and Performance Series organized by Sruti Bala and Elize Mazadiego. | 28 October 2021, 16:00-18:00 hrs.

The cultural shift required to address the climate crisis calls on the cultural sector to look closely at the sites of ecocide globally, to understand the relationship between white supremacy, colonialism and ecological degradation. Frontline communities resisting extraction have been at the forefront of challenging the current rate

of exploitation and exposing the absence of monitoring and restoration of vital ecosystems that have brought us to this planetary tipping point.



In this talk, Suzanne will explore how the climate crisis intersects with the ongoing colonial exploitation of crucial ecosystems such as the Athabasca Delta in the Canadian Tar Sands to the Niger Delta. She will share her practice as a climate justice creative to expose the webs of corporate and financial power that have led to the current crisis. Through working in international, intergenerational solidarity her work has sought to uplift those challenging the paradigm which has led to the devastation which characterizes the Anthropocene. **Suzanne Dhaliwal** Voted one of London's most influential people in Environment 2018 by the Evening Standard. In 2009 she co-founded the UK Tar Sands Network, which challenged BP and Shell investments in the Canadian tar sands in solidarity with frontline Indigenous communities, spurring the internationalisation of the fossil fuel divestment movement. Her corporate and financial campaigning spans over a decade, including spearheaded a European coalition to challenge the insurance industry on their underwriting of highly polluting coal and tar sands projects. Suzanne completed a Research Fellowship at the [Centre for Research in Spatial Environmental and Cultural Politics](#) at University of Brighton from 2019-2020. Suzanne has led artistic interventions to challenge fossil fuel investments globally and currently works as a creative practice tutor in [Ecology Futures](#) at the St. Joost School of Art & Design and is a freelance consultant.

ECOLOGICITY, A THRIVING NEGATION OF NEGATION

ASCA Political Ecologies Seminar | October 29th | Public Talk and Masterclass with Amanda Boetzkes | Masterclass: 10-12pm (in person) Public Talk: 3-5pm (hybrid) | Hosted by Joost de Bloois, Jeff Diamanti, and Maithri Maithri | To sign up, message maithri.maithri@student.uva.nl

This lecture and seminar will consider a primary form of ecology, the feedback loop, in its collision with decolonial aesthetics in contemporary art and literature. This collision, I argue, is the origin of what I am calling art's *ecologicity*, a notion that captures the complexity of collective organization and their political meta-

negation of being. I distinguish ecologicity from a standard formulation of ecology—the recursions of information that define environmental, social, and cybernetic systems—by positioning it as a thriving of paradoxical forms of excess and that resists those very systems. Ecologicity challenges the regime of plasticity in its refusal of an abstract common ground by which to make political claims for land, lives, defendability and grievability. I therefore address how forms of political struggle are nested in environmental mediation and the production of planetary perspectives.

Amanda Boetzkes is Professor of Contemporary Art History and Theory at the University of Guelph, Canada. She will be a fellow at Käte Hamburger Kolleg "Cultures of Research" at RWTH University of Aachen from 2021-22. Her writing examines the politics, aesthetics, and ecologies of contemporary art through the lens of human waste, energy consumption and expenditure, and most recently, climate crisis and glacier melt in the circumpolar north. She is the author of *Plastic Capitalism: Contemporary Art and the Drive to Waste* (2019) and *The Ethics of Earth Art* (2010). She is co-editor of *Heidegger and the Work of Art History* (2014) and a forthcoming volume on *Art's Realism in the Post-Truth Era* (2023). She has published in the journals *South Atlantic Quarterly*, *e-flux*, *Postmodern Culture*, and *Afterimage*, among others.

Recent book chapters appear in *Nervous Systems: Art, Systems, and Politics Since the 1960s* (2021), *Climate Realism: The Aesthetics of Weather and Atmosphere in the Anthropocene* (2020); *The Edinburgh Companion for Animal Studies* (2018); and *Art in the Anthropocene: Encounters among Politics, Aesthetics, Environments, and Epistemologies* (2015).

Masterclass readings:

- Achille Mbembe, "Necropolitics," *Public Culture* 15.1 (2003): 11- 40.
- IndigenousAction.org, *Rethinking the Apocalypse: An Indigenous Anti-Futurist Manifesto* (November 16, 2020). <https://www.indigenouaction.org/wp-content/uploads/simple-file-list/rethinking-the-apocalypse-PRINT.pdf>.
- IndigenousAction.org, *Accomplices Not Allies: Abolishing the Ally Industrial Complex* (2014): <https://www.indigenouaction.org/accomplices-not-allies-abolishing-the-ally-industrial-complex/>.
- "Metaphysical Anarchy and Political Anarchy," Interview with Catherine Malabou, *Acid Horizon*, <https://www.youtube.com/watch?v=pxHeRqphOzg>

Recommended:

"Aesthetic Action, Planetary Praxis," *Nervous Systems: Art, Systems, and Politics Since the 1960s*. Eds. Tim Stott and Johanna Gosse, (Durham: Duke University Press, 2021).

WOMEN AND TRANSNATIONAL MODERNISMS

Groningen | 1-2 November 2021 (two days) [NB: The event is planned as hybrid, but will move online if necessary]

Organizers: *Camilla Sutherland (University of Groningen), Ruth Clemens (Utrecht University) and Kathryn Roberts (University of Groningen).*

Responding to the recent 'transnational turn' in Modernist Studies, as well as the growing field signalled by the establishment of the Feminist Modernist Studies journal in 2018, this workshop will explore the relationship between gender and transnational modernism. Bringing together scholars of a variety of national and regional modernisms (North America, Europe, Latin America, and beyond), we seek to assess where women fit into the redrawing of the geographical borderlines of Modernist Studies and how to account for not only the geographic but also symbolic marginalisation of these figures. Spread over two days, the workshop will combine presentations, discussion groups and collaborative writing sessions.

NEW BOOK: READING VEGANISM

The Monstrous Vegan, 1818 to Present

Monograph by Emelia Quinn published by Oxford UP

Reading Veganism: The Monstrous Vegan, 1818 to Present focuses on the iteration of the trope 'the monstrous vegan' across two hundred years of Anglophone literature. Explicating, through such monsters, veganism's relation to utopian longing and challenge to the conceptual category of the 'human,' the book explores ways in which ethical identities can be written, represented, and transmitted.

Reading Veganism proposes that we can recognise and identify the monstrous vegan in relation to four key traits. First, monstrous vegans do not eat animals, an abstinence that generates a seemingly inexplicable anxiety in those who encounter them. Second, they are hybrid assemblages of human and nonhuman animal parts, destabilising existing taxonomical classifications. Third, monstrous vegans are sired outside of heterosexual reproduction, the product of male acts of creation. And finally, monstrous vegans are intimately connected to acts of writing and literary creation. The principle contention of the book is that understandings of veganism, as identity and practice, are limited without a consideration of multiplicity, provisionality, failure, and insufficiency within vegan definition and lived practice. Veganism's association with positivity, in its drive for health and purity, is countered by a necessary and productive negativity generated by a recognition of the horrors of the modern world. Vegan monsters rehearse the key paradoxes involved in the writing of vegan identity.