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### ASCA BORREL 31 MARCH 2022

All ASCA Members and Friends are cordially invited to the first in person ASCA Borrel of 2022. We will hopefully convene at BG3, the new home of the ASCA Office. We start at 5 pm sharp and look forward to seeing you again!

### TWO FUNDED ASCA PHD POSITIONS

**Deadline for applications: 31 March 2022** |

<https://vacatures.uva.nl/UvA/job/Two-PhD-Positions-at-Amsterdam-School-for-Cultural-Analysis/741915602/>

ASCA is offering two salaried PhD positions. We are looking for PhD projects that are interdisciplinary, socially relevant, methodologically and theoretically innovative, and that include detailed analyses of cultural expressions from a contemporary perspective. ASCA is committed to making its academic community more inclusive, including in respect to ethnicity, gender, sexuality, ability and class. We strongly encourage the application of candidates

and projects that can contribute to the diversity of ASCA.

[ASCA](#) nurtures a large and relatively diverse PhD community. We are committed to assist our PhD candidates to develop themselves academically, socially, and professionally. Our community is active and supportive.

Your application should include the following:

Your curriculum vitae, listing at least:

- Full address and contact details
- Current and previous education
- Relevant employment
- Language proficiency
- Grants/honours
- Conference presentations and publications, if applicable
- A list of grades (transcript) obtained for your Master (or equivalent) programme; at this stage a certified document is not yet necessary.

A research proposal of no more than 800 words containing the following elements:

- Outline of the central issue/problem/question (why is your project important/urgent now?)
- Object(s) of research (what will you analyze?)
- Methodology/theoretical framework (how will you analyze your object(s)?)
- Explanation of how your project fits into ASCA's research programme
- Motivation for wanting to do a PhD (no more than 200 words).

The name of a potential supervisor for your PhD project who is a [staff member of ASCA](#). **You do not have to contact this staff member before applying.** More detailed information is available from the [website](#).

The interviews will be held at the end of April or beginning of May 2022. Applicants will be informed whether they are invited for an interview by mid-April.

### TWO FUNDED ASCA PHD POSITIONS ON ABOLITION DEMOCRACIES – TRANSNATIONAL PERSPECTIVES

*Amsterdam School for Cultural Analysis, funded by the Gerda Henkel Foundation*

Starting Date: 1.9.2022 | Deadline for Applications: 15.4.2022 | Contact: Daniel Loick, [d.loick@uva.nl](mailto:d.loick@uva.nl)

Within the research project "Abolition Democracies – Transnational Perspectives", funded by the Gerda Henkel Foundation, two doctoral fellowships are available for a period of three years.

The term “abolition democracy” was introduced by sociologist and civil rights activist W.E.B. Du Bois in 1935 in his major work *Black Reconstruction*. One of his basic ideas was that mere formal emancipation from slavery is not enough, but must be accompanied by a fundamental political and economic reconfiguration of the entire society that made slavery possible. Similar perspectives were already developed in many anti-colonial liberation struggles, for example in Canada and the Caribbean: Mere release from colonial rule is not enough if it does not also imply a more fundamental economic and political justice.

Various theorists and political initiatives have subsequently taken up the notion of abolition democracy to recall the unfulfilled aspirations and demands associated with these movements. Fueled by the international *Black Lives Matter* protests, over the past decade abolitionism has established itself as a comprehensive approach to critical theory and as a current of radical political practice, particularly in North America but also internationally. This movement is underpinned by a similar double perspective that Du Bois already formulated: on the one hand, abolitionist theories scandalize the racist background of mass incarceration and police violence; on the other hand, these institutions should not simply be eliminated while leaving social background conditions intact, but replaced by other institutions of social, political, and cultural participation, such as infrastructures of care and venues for political self-government. The seemingly utopian goal remains the gradual abolition of carceral institutions altogether.

This research project: 1.) sharpens the concept of “abolition democracy” as a productive contribution to the current debate on democratic theory, 2) explores what impulses can come from abolitionism as a political movement and philosophical approach for the reduction of social violence in the coming democracy, 3) reflects on the transnational transferability of local experiences with social transformation processes to other contexts. Within this framework, two PhD positions are available:

*Democracy and Violence in the US*: Subproject 1 explores the feasibility of implementing abolition democracy under current real political conditions. Using recent experiences in the US as an example, it investigates promises, but also pitfalls of abolitionist strategies, and draws preliminary conclusions for future abolitionist attempts.

*Colonial Continuities, Abolitionist Lessons*: Subproject 2 reconstructs abolitionism as a specifically decolonial transformation strategy. To this end, it first traces the colonial continuities of carceral techniques using various local examples (such as Australia, the Maghreb, and Canada). The aim of the project is to then prepare the abolitionist discourses within these contexts in such a way that they can be read as impulses for the contours of a coming democracy.

More information see: <https://asca.uva.nl/phd/how-to-apply/abolition-democracies/abolition-democracies.html>. Please send all documents in one PDF file to [d.loick@uva.nl](mailto:d.loick@uva.nl). The deadline is April 15<sup>th</sup>, 2022. Interviews will probably take place in the first half of May via Zoom.

## UNCERTAINTY

*Third session of the ASCA Film and Philosophy Seminar 2021-2022: Aesthetics of Contingency* | Organizers: Monique Roelofs, Sudeep Dasgupta and Patricia Pisters | Coordinators: Pınar Türer and Tessa de Vet | Thursday 3 March 15.00 – 18.00 | Location: Buzzhouse (BG5)

In this seminar, we will investigate the relation of aesthetics broadly, including media practices and objects, to different perspectives on contingency. These include ongoing dynamics of coloniality and racial and anti-migrant violence; changing climate conditions; the pressures and surprises of the Covid pandemic; a growing distrust in government, healthcare, journalism and science; questions of futurity. We will focus our readings each session around four themes: lightness, uncertainty, opacity and contamination.

The third session's title is "Aesthetics of Uncertainty and Ambiguity." Below you will find the list of readings. There is also the link on google drive for Lucrecia Martel's film *La Ciénaga*, some clips of which we will screen and discuss during the session.

As we mentioned in the last session, this time instead of having drinks at the Buzzhouse, we will join the ASCA drinks at De Jaren after the seminar.

Looking forward to seeing you on the 3rd!

### Session #3: Uncertainty

Date & Time: Thursday March 3, 15.00-18.00

Location: Buzzhouse (BG5), for directions please see [the website](#)

Readings:

María Lugones, "Introduction" & "Chapter Six: Purity, Impurity, and Separation" in *Pilgrimages/Peregrinajes: Theorizing Coalition Against Multiple Oppressions*. Rowman & Littlefield (2003): 1-40 & 1-34.

Andrea Avidad, "Deadly Barks: Acousmaticity and Post-Animality in Lucrecia Martel's *La Ciénaga*," *Film-Philosophy* 24.2 (2020): 222-240 (optional) Lucy Bollington, "Martel's Aquatic Zoopoetics," *The Cine-Files* 14 (2019): 1-16.

Lucrecia Martel, *La Ciénaga* (2001)

[https://drive.google.com/drive/folders/1i401rModsCM\\_KfUM2k51OtGgtAG5x11I?usp=sharing](https://drive.google.com/drive/folders/1i401rModsCM_KfUM2k51OtGgtAG5x11I?usp=sharing)

If you want to join the seminar and receive the readings, please email: [asca.filmphilosophy@gmail.com](mailto:asca.filmphilosophy@gmail.com)

All information can also be found here: <https://asca.uva.nl/programme/seminars/film-and-philosophy/film-and-philosophy.html>

### LIFE WRITING BEYOND THE BOOK

English Faculty Guest Lecture by Dr. Anna Poletti (Utrecht University) | Thursday 3rd March, 5-6.30pm | Hybrid: In-person in room 1.04 (P. C. Hoofthuis building) or use Zoom ID 856 4269 7951

The study of life writing as a narrative practice has largely focused on autobiography as a written genre that takes the form of either published works (autobiographies and memoirs) or private written forms (letters and diaries). In literary studies, personal storytelling is *life writing*. The study of personal storytelling in philosophy, linguistics, communications and psychology situate personal storytelling as a linguistic practice, and emphasizes that humans are social animals dependent on sharing stories about themselves: we are all *life narrators*. However, the rise of high quality consumer electronics and digital technologies of distribution, both everyday and artistic forms of personal storytelling now work in and across multiple media, combining images, sound, music, or objects with linguistic content to tell a story about lived experience. In this lecture, Anna Poletti will outline the key ideas of their recently published book, *Stories of the Self: Life Writing After the Book*—that autobiography is no longer a practice specific to literature as an artform, and that we must pay more attention to the role of media materialities in the practice of life writing. Across the disciplines there is agreement that personal storytelling is a primary means of assigning value and meaning to lived experience and sharing that with others, but our understanding of this process and its social and political importance remains partial if we do not attend to the role of media affordances and aesthetics in acts of life writing. These issues span both analogue and digital media, and Dr. Poletti will outline some of the case studies they discusses in the book that have helped them develop a new theory of autobiography as self-life-inscription.

**Anna Poletti** is Associate Professor of English Literature and Culture at Utrecht University and co-author of *Life Narratives and Youth Culture: Representation, Agency and Participation*.

### BEYOND DEBIASING: TACKLING AI AND ITS INEQUALITIES

PEPTalk #12: Online via Zoom | 3 March 13:00 hrs.

The Platform for the Ethics and Politics of Technology organises a PEPTalk on "Beyond Debiasing: Tackling AI and its Inequalities", featuring Seda Gürses and Agathe Balayn. The session starts at 13:00 PM, (UTC+1) and will be moderated by Marjolein Lanzing. Attention: This PEPTalk starts at 13:00 PM instead of our usual 12:00 PM!

### ASCA PHD DRINKS

All ASCA PhD candidates are invited to join for Drinks in De Jaren (Nieuwe Doelenstraat 20, 1012 CP Amsterdam) at 6 pm. This is a recurring event every first Thursday of the month. For the first half of 2022,

the dates are: February 3rd, March 3rd, April 7th, May 5th. In June, we will meet on the second Thursday of the month: June 9th. There will be a break in July and August. First two drinks are on ASCA. Contact: Nadica Denić: [n.denic@uva.nl](mailto:n.denic@uva.nl).

### INFRASTRUCTURES AND EXPERIENCE

*Postcolonial Perspectives* | 4 March 15:00-18:00 hrs.

In the 2nd semester the Cross-Media Research seminar will again have three meetings discussing the topic of "Infrastructures and Experience". The dates are **March 4, April 22, June 3** (all Friday 15-18h Belle van Zuylenzaal, UB, Singel 421-427, Amsterdam).

In the next meeting we will focus on postcolonial perspectives with the following readings, which already lead us toward the question of platform as infrastructures - which we will take up later again in more detail ...

- Larkin, Brian. 2013. "The Politics and Poetics of Infrastructure." *Annual Review of Anthropology* 42 (1): 327–43. <https://doi.org/10.1146/annurev-anthro-092412-155522>.
- Sundaram, Ravi. 2020. "Hindu Nationalism's Crisis Machine." *HAU: Journal of Ethnographic Theory* 10 (3): 734–41. <https://doi.org/10.1086/712222>.
- Sundaram, Ravi. 2015. "Post-Postcolonial Sensory Infrastructure." *E-Flux Journal*, no. 64. <https://www.e-flux.com/journal/64/60858/post-postcolonial-sensory-infrastructure/>.

### HUMANITARIAN COMMUNICATION THESIS PRIZE

On March 4, 2022, the ceremony event of the [Humanitarian Communication Thesis Prize 2021](#) will take place in cultural student centre CREA in Amsterdam.

With the Humanitarian Thesis Prize, the [Expertise Centre Humanitarian Communication](#) aims to annually highlight, stimulate, and recognize research in the specialized field of humanitarian communication. For this third edition, the centre received a record-number of theses that were submitted to a Dutch or Belgian university in the past year and graded with a 7.5 or higher.

During the [Humanitarian Communication Thesis Prize 2021](#), the nominated students will present their thesis in Pecha Kucha style (i.e. 20 slides to be shown for 20 seconds each). In addition to the honor, the winner will receive a cash prize of 250 euro. The best presentation will also be rewarded by the jury.

The ceremony event in CREA's Theatre Hall (Theaterzaal) will start with a short welcome by host Audilla Vaughn aka Femmetastic and the screening of the short documentary *Without Shoes, You Won't Survive* (2021, 15') by director **Christine Pawlata**, who will also introduce and discuss the film with the audience. After the screening, it is time for the nominated students to present their research and for the jury to announce the winner. Following the ceremony there will be drinks and bites from 18:00-19:00hrs in the adjoining [CREA Café](#).

The [Humanitarian Communication Thesis Prize 2021](#), which is supported by [ASCA](#) and [BuzzHouse](#), is free of charge and open for all to attend. Since we are facing capacity restrictions due to the COVID-19 pandemic, i.e. only 40 people (with QR-code) are allowed, we do request you to register in advance via [info@humanitairecommunicatie.nl](mailto:info@humanitairecommunicatie.nl) if you want to join on location. To attend the event online (Zoom), please follow <https://bit.ly/hucom-thesis-prize> on the day and time of the event.

### SEA, DREAM, LAND, MINE

*Poetic Exploration at Kunstfort (Fortwachter 1, Vijfhuizen), 05.03.2022, 15:00–17:00*

On Saturday 5 March Kunstfort bij Vijfhuizen will present a poetic exploration of ecology, history, (human) bodies, dreams, and languages. The artists immerse themselves in the geographies of Central and North Asia using different mediums. The works make layered histories and temporalities accessible: traces of colonial and Soviet pasts, the present situation of capitalist extraction and political violence, as well as enduring but flexible rituals.

With works from Saodat Ismailova, Haider Mukhit, Natalia Papaeva, co-curated by and a text by writer and researcher Fabienne Rachmadiev. Moderated by Zippora Elders.

The public program will start at 15:00 at the fort and is free of charge.

Stains of Oxus is a three-screen installation by Saodat Ismailova dedicated to the Amu Darya (Oxus) River rising in Alichur (Pamirs) and ending in the Aral Sea. The installation represents a mystical river of dreams and collective memory filled with archetypes and totems. To whisper one's thoughts and dreams to running water is a morning ritual and an ancient local tradition. All visions and sounds are conveyed using rhythmic choreography, documented evidence, landscapes and images of people. Travelling along the banks of the Oxus we meet people of different ages whose lives are inextricably linked with this river.

Temirtau was first screened for the online exhibition Jaman Öner (meaning "bad art" in Kazakh), curated by Suinbike Suleimenova and Aida Issakhankyzy. Temirtau is a mining town in the North of Kazakhstan, close to the artist's home town of Karaganda. An intense rhythm of sounds and images approaches the impact of extraction on a body, a community, an environment. When the miners of Temirtau went out on a strike, they were told by the authorities to "not show [your] emotions". Temirtau is both an intimate and activist rendering of the cost of the extractive and fossil fuel industries. Haider Mukhit's work lays bare how the human body is connected with histories that were imposed on that body, and what happens when a community has to endure.

For her performances, Natalia Papaeva uses her memories and personal experience, including her Buryat-Mongolian heritage, as a lodestar to investigate

the relationship between language and landscape, heritage and memory. In her research Papaeva looks at the ways the USSR government, as well as ethnographers, described the non-Slavic "Other". Who has access to which heritage, what memories endure? How and by whom **Nour Ouayda (Metropolis Cinema Association Lebanon)**

9 March, 15:30

can memory and heritage be transformed? Archival materials are connected to the landscape as an archive of the immense Soviet impact on the environment of Buryatia.

Fabienne Rachmadiev will provide a textual exploration in which the day's main themes will be synthesized. Drawing from both her scholarly research on temporalities of decoloniality, ecology, as well as archives in contemporary art from Central Asia and Russia, and her work as a writer of fiction and prose, the text invites the audience to join a process of thinking and feeling with the themes, thoughts and images offered by the programme's artworks. The text is not conclusive, but open-ended, to ensure a conversation can continue to unfold and branch out.

### THIS IS FILM! FILM HERITAGE IN PRACTICE

*Public lecture series 9 March – 18 May 2022 | First session on 9 March 15:30 with Nour Ouayda (Metropolis Cinema Association Lebanon)*

This is Film! Film Heritage in Practice is a public lecture series devoted to notable projects in the fields of film restoration and film heritage. Under the overarching theme of Global Audiovisual Archiving, also this year's theme of the Eye International Conference, international scholars and archival practitioners showcase and discuss archival practices from all over the globe.

Each of the six sessions will highlight different institutional and non-institutional efforts and archival practices worldwide. Together with guests, we explore topics like film heritage in Brazil, forgotten female film directors from Indonesia, the African Film Heritage Project, the efforts of the Asian Film Archive and the Southeast Asia-Pacific Audiovisual Archive Association, non-institutional practices in Latin America, and the Cinematheque Beirut project. This year's guests are all members of the Advisory Board of the Eye International Conference on Global Audiovisual Archiving.

#### Film, talks & discussion

Each session will feature a short introduction by Giovanna Fossati (Chief Curator at Eye and Professor of Film Heritage at the University of Amsterdam), followed by a lecture and Q&A with an international expert on the topic and a film screening. Please note that Eye will record these events for online publication afterwards. [www.eyefilm.nl/thisisfilm](http://www.eyefilm.nl/thisisfilm)

In the first session of the public lecture series This is Film! Film Heritage in Practice, guest speaker Nour Ouayda (Metropolis Cinema Association Lebanon)

discusses the intricacies of inheriting a colonial archive and what it means for local filmmakers to access them. In this lecture, Nour Ouayda asks what happens when you are given images of your own city that you didn't know existed. The only reason moving images of Beirut in the 1920s still exist today is that they were filmed by Pathé and Gaumont operators. At that time, Lebanon was under French mandate, and these images were tools for shaping colonial imaginaries. They were restored and archived far from the places and people that appear in them. By presenting these never-before-seen images in *Topology of an Absence*, filmmaker Rami el Sabbagh and musician Sharif Sehnaoui also reveal their absence.

**Screening: *Topology of an Absence* (2021, LB, 30 min) by Rami el Sabbagh and Sharif Sehnaoui**

Combining music and film, this work is based on archival footage from the 1920s captured in Lebanon by Pathé and Gaumont. *Topology of an Absence* proposes a new way to look at this archive, a hundred years after unnamed camera operators filmed the city of Beirut and captured bodies, faces, and eyes.

Nour Ouayda is a filmmaker, film critic, and programmer. She is deputy director at Metropolis Cinema Association in Beirut, managing the Cinematheque Beirut project. In addition, she is a co-editor of the Montreal-based online film journal *Hors champ*. Her films and writing research the practice of drifting in cinema.

**WE HAVE NEVER HAD SEX**

*ASCA Seminar (Organized by members of the ASCA Research Group Sex Negativity) | Organizers: Dr. Marija Cetinić (she/her), Tessel Veneboer (she/her), Stefa Govaart (they/them) | Seminar Assistant: Rachel Foran, rachelforan1@gmail.com | First session: 10 March 2022, 16:00-18:00 hrs.*

Collective debates on sex among feminists in the late 1960s and 1970s elicited two polarizing views: sex positivists and those deemed “anti-sex”. This dyad unleashed a prolific energy of discussion, argument, and analysis—driven as it was by the hope that either bookend would one day complete the daunting task of articulating the essence of “woman” in its unabating subordination to “man”, that is, of pinpointing the essence of woman on the terms of sexual difference. Yet, as Andrea Long Chu remarks à propos this history, “the stronger feminist theories of sex got, the less effective they became” (“The Impossibility of Feminism,” 63). Ushering in a third wave of feminist thinking, the focus of critical inquiry shifted with the emergence of queer theory in the North American academic context in the 80s and early 90s. Rather than foregrounding sexual difference as the very grounds from which sprang a well-reasoned landscape of social identities, “queer” halted that considerable faith in identitarian intelligibility. Historically analyzing the usage of the word by field-defining figures such as Eve Kosofsky Sedgwick and David M. Halperin, theorist and linguist

Mel Y. Chen concludes that “[queer theory] departs from dominant feminisms in the United States...in its refusal...to advocate or politically favor any particular category other than the (sexually) nonnormative” (*Animacies: Biopolitics, Racial Mattering, and Queer Affect*, 69). However, if sedimentation best describes the social temporality in which bodies materialize, antinormativity is itself regulated and constrained by that which it denounces. In line with Robyn Wiegman and Elizabeth A. Wilson’s “invitation to think queer theory without assuming a position of antinormativity from the outset” (in the introduction to the special issue of *differences*, *Antinormativity’s Queer Conventions*) we ask, How to approach normativity on something other than dyadic terms? *We Have Never Had Sex* is an attempt to think a more contradictory site than the norm/anti-norm topology still present in queer theory today.

Asserting that sex *is* (the) non-relation, Jacques Lacan’s “There is no sexual relation” is an essential precursor. Importantly, Lacan’s statement in the negative never aimed to ontologize this constitutive non-relation that sex *is* into intelligible (non)relationships. However, this didn’t prevent it from being canalized in precisely that way: from “relationships are impossible” to “true love doesn't exist”. Such truisms vis-à-vis relationality misconstrue sex’s confrontation with (the) non-relation as “the *cause* of the oddities and difficulties within all concrete relationships” (Zupančič, *What is Sex?*, 23). To falsely decode the non-relation as an obstacle is to think it can be overcome. But for Lacan it wasn’t an obstacle *to* but the (il)logical condition of relational possibility. So sex names a structural antagonism without the optimism of ontological completeness: “We have never had sex,” declares philosopher Oxana Timofeeva.

Prone to installing a logic that exploits difference for the sake of unimaginative sameness, negativity cannot be rendered politically coherent. Negativity is relentless, unnatural, contrived. However, the seminar *We Have Never Had Sex* does not seek to reduce sex *to*—nor celebrate sex *as*—negativity as if it were a bad thing, or, “antisocial”. Sex will have meant work, work *in* and *on* the social to which we stay committed and with which we enjoy, too. Heeding the circumlocutionary mode that speaking of sex demands, this seminar series will think sex in its ontological relevance (Lacan, Butler, Zupančič); its relation to negativity and nonsovereignty (Berlant & Edelman 2014, Bersani 2018, Chu 2019); the relatedness of transness and Blackness (Bey 2017); its figuration in cultural objects (Trojan 2014, 2020; Elagoz 2021). An experiment in forms of speculation, the seminar gathers poets, philosophers, artists, performers, and scholars to grapple with questions of foundation, logic, and limit, asking how sex is a site of or an encounter with negativity that troubles totality, a “relentless force that unsettles the fantasy of sovereignty” (Berlant & Edelman, *Sex, or the Unberable*, viii).

## CONTROL AND RESISTANCE IN PUBLIC SPACE

Friday 11 March, 2022; 3-5pm, online | Guest lecture by *María Mazzanti / Ameneh Solati (Failed Architecture) in the ASCA Cities Seminar Unfolding the Socially-Distanced City* | Co-organized by *Carolyn Birdsall, Jelke Bosma and Tânia Cardoso*. For more information and registration, please contact *Jelke Bosma (j.r.bosma@uva.nl)*.

The built environment dictates social norms in the fundamental distinction between public and private space. This division embodies the fact that certain behaviours can (or must) be performed in front of people while others must remain hidden. These days, amid intense real estate speculation, creeping marketisation of the commons, rise of right-wing nationalism, and a global pandemic, control, access, and surveillance of public space have only become more acute. For this seminar, Ameneh Solati and María Mazzanti (Failed Architecture) will problematise the idealised concept of the public as a space of equality and interrogate the justification of excluding certain bodies in the name of the "public good". A situation that became even more evident during the COVID-19 pandemic when the same excluded bodies are also sacrificed to sustain a smooth flow of capitalist systems. The talk will delve into these issues by examining the role of public space from the Netherlands and France to Colombia and the Arab world in both consolidating and challenging the status quo.

**Ameneh Solati** is a researcher and architectural designer. Her practice investigates overlooked spaces and devices as means of unpacking entangled power relations and forms of resistance. Solati is a graduate of the MA Architecture program at the Royal College of Art, London. She is an editor and organizer at Failed Architecture and teaches at Gerrit Rietveld Academie and Design Academy Eindhoven. Most recently, she was awarded the 2021 Talent Development Grant by Creative Industries NL (Stimuleringsfonds).

**María Mazzanti** works between architecture, artistic research and publishing. She is an editor and organizer in Failed Architecture, tutor and research fellow in The Sandberg Instituut. Her current research considers the entanglements of bodies of water, infrastructures and narratives of climate catastrophe. For more information about Failed Architecture, see [www.failedarchitecture.com](http://www.failedarchitecture.com).

### Reading preparation:

-Belina, Bernd. "Ending Public Space as We Know It." *Social Justice* 38.1/2 (2011): 13–27. <http://www.jstor.org/stable/23345522>.

-Hou, Jeffrey. *Insurgent Public Space: Guerrilla Urbanism and the Remaking of the Contemporary Cities*. London: Routledge, 2010.

-Weizman, Eyal. *The Roundabout Revolutions*. Berlin: Sternberg, 2015.

## GDC RESEARCH SEMINAR SERIES

On-site in REC B5.12 (Common Room Anthropology) | 11 March 15:00-17:00 hrs.

Global Digital Cultures offers regular research seminars in which work-in-progress papers from junior and senior researchers at the UvA are discussed. The monthly GDC research seminars are aimed at discussing work-in-progress on global digital cultures. During each of these seminars, we will discuss two draft texts, seeking to include a dialogue between senior and junior scholars. As usual, we will discuss two work-in-progress texts by UvA colleagues. [RSVP here](#)

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

The first text is by [Francesco Colona](#), and is titled "**Climate Governance by Numbers: The Kaleidoscope of Operational Politics in Urban Decarbonization**". While political controversies focus on the exactness and accuracy of climate science and emission data, thus stressing their representational value, this article conceptualizes the politics of [governance by] numbers for their operational value. It focuses on the case of ClimateOS, a software program able to analyse large amount of data and provide urban policymakers with actionable solutions towards decarbonization.

The second text we will discuss is by [Petter Törnberg](#) and is titled "**State and regulation in digital capitalism**". Petter Törnberg studies political and cultural conflicts in digital and urban spaces. He is currently pursuing an NWO VENI project on the production of urban place on digital platforms, studying urban representation in large-scale textual data through a critical, interpretative, pluralist, and explanative approach.

Due to COVID-19 measures (and the availability of drinks!), we would like you to RSVP using the link above.

Following registration, you will receive an e-mail with a link to download the texts. Please note only one text is available so far. We will upload the second text as soon as possible, and you will be able to access it through the same link.

We would like to ask you to read these texts in advance to ensure a smooth and rich discussion and to kindly refrain from sharing them publicly, as they include work in progress.

The discussion will be followed by drinks!

If you have any questions, drop us an e-mail on [gdc@uva.nl](mailto:gdc@uva.nl). If you are interested in presenting a work-in-progress paper in the GDC research seminar series, please contact us.

## REVOLUSI!

### *The Indonesian revolution depicted*

*Films, talks & events | Eye Filmuseum | 11-29 March 2022*

*Revolusi!* depicts the Indonesian people's political struggle and the legacy of colonialism from multiple perspectives. Alongside the freedom films from Indonesia, Eye will also screen films by Dutch directors and artists with a critical view of history.

*Revolusi!* at the Rijksmuseum and *Revolusi!* at Eye: both institutions will introduce you to the Indonesian war of decolonisation. The film museum will screen a programme of Indonesian 'battle films' of which some have never been seen in the Netherlands before.

A chaotic, violent period followed the declaration of independence in Indonesia (the 'proklamasí') of 17 August 1945. The Netherlands sent a military intervention force after which the struggle for decolonisation (1945 - 1949) became ever more intense.

*Revolusi!* shows how the new Republic of Indonesia looked for national identity in all manner of genre films which also shed light on the historic roots of the struggle for independence.

The 'film perjuangan' (battle films) are much loved in Indonesia. A number even have the status of Indonesian classics and are part of popular culture's canon, such as *After the Curfew* (1954) by Usmar Ismail and Eros Djarot's epic about the war in Aceh, *Tjoet Nja' Dhien* (1988).

At Eye, these films will be screened alongside the works of Fons Rademakers (*Max Havelaar*), Hans Hylkema (*Oeroeg*) and Jim Taihattu (*De Oost*). All three directors were critical about the colonial era. For instance, the release of *De Oost* reignited heated debate about Dutch violence during the decolonisation period.

*Revolusi!* will also screen rare archival film material. Historian and NTR director Gerda Jansen Hendriks will answer the question as to what Dutch audiences didn't see as well as how the Dutch authorities consciously utilised films as propaganda to influence public opinion. Filmmaker Monique Verhoeckx will talk about *Biak Stories*, a new project that makes use of archives.

No programme without experts: media and cultural scientist Arnoud Arps, who received his PhD from the University of Amsterdam for his work on the depiction of the struggle for independence in popular Indonesian culture will provide introductions to *Kadet 1947* and *Soegija*.

## THE ANALGESIC MUSEUM

*The Development of a Research Network and Exhibition Series | Webinar 11 March 2022 | [https://ucdavishealth.zoom.us/webinar/register/WN\\_nxhVaSB-Rn6YUTyi5iVo0Q](https://ucdavishealth.zoom.us/webinar/register/WN_nxhVaSB-Rn6YUTyi5iVo0Q)*

Philosophers of aesthetics have argued for centuries that the arts can draw the individual from isolation, create purpose and enliven existence, but can they also relieve pain? Join us for a conversation at the intersection of art and pain management practices as we

explore the potential of cultural engagement in museums to reduce the burden of chronic pain. This ½ day conference centers on three areas of interest:

- Research and creative scholarship to explore how museum-based interventions can lessen pain
- Exhibition development to showcase the aesthetics of analgesia
- Arts experiences and practices to reduce the burden of chronic pain

The intention of The Analgesic Museum is to seed an international interdisciplinary network of scientists, museum and healthcare professionals, individuals living with chronic pain and artists committed to exploring the aesthetics and impact of museum engagement to reduce the burden of chronic pain.

## LECTURE BY LYTLE SHAW

*Lecture organised by the ASCA Word & Image research group | Anja Novak will lead the discussion. | Doelenzaal, University Library, Singel, 16.00, 14 March, 2022, followed by refreshments*

Abandoning the hot/cool opposition prominent in late 1960s art practice, Robert Smithson proposes instead in "A Sedimentation of the Mind" that artists explore a more fundamental contrast between the wet and the dry: "The wet mind enjoys 'pools and stains' of paint. 'Paint' itself appears to be a kind of liquefaction. Such wet eyes love to look on melting, dissolving, soaking surfaces." Beginning with how Smithson developed new ways to think about wet matter both within his own art and within color field painting (which often sought to repress its materiality), this lecture will then turn to the artist's one Dutch earthwork—"Broken Circle/Spiral Hill" (1971)—as a microcosm of the concerns explored by the first great "wet" artists, seventeenth-century Dutch landscape painters. Like Smithson in his Dutch earthwork, Jacob van Ruisdael, Meindert Hobbema, and Jan van Goyen developed a vocabulary organized around land reclamation and its threats—from dike breaks and swamps to mud puddles and ground abrasion. But rather than see these painters merely as evoking their country's rise from the muck, the lecture seeks to demonstrate how they found ways, in their paint handling, to reenact the low-level drama of Dutch land reclamation, moving ultimately from Smithson's liquefaction to *liquefaction*.

Lytle Shaw's books include *Frank O'Hara: The Poetics of Coterie* (2006), *The Moiré Effect* (2012), *Fieldworks: From Place to Site in Postwar Poetics* (2013), *Narrowcast: Poetry and Audio Research* (2018) and *New Grounds for Dutch Landscape* (2021). His museum publications include essays on Robert Smithson, Gerard Byrne, Zoe Leonard, and the Royal Art Lodge. Shaw is professor of English at New York University, a faculty member at the School of Architecture, University of Limerick, and a contributing editor for *Cabinet* magazine.

## SPEAKING ABOUT THE HUMANS.

### *Animal Perspectives on the Multispecies World*

*This two-day interdisciplinary workshop aims to get a better understanding of other animals' perspectives on humans and the implications of these perspectives for developing better relations | 16-18 March 2022 | Organized by Eva Meijer.*

Prairie dogs discuss humans in detail. Elephants have a word for humans. Sperm whales warn each other about human attacks. Many if not most more-than-human animals need to deal with human intrusion in their lives in some way – as companions, workers, prey, for tourism or in other roles – and communicate with one another and humans about this. They do so in order to survive, but perhaps sometimes also to maintain their culture and communities, out of affection or for fun.

For the purposes of this workshop, we propose to understand 'speaking about humans' broadly such as (combination of) sounds, bodily movements, facial expressions (kinesics), touch (haptics), space (proxemics), and sensorial capacities. Examples to think of are throwing feces to human visitors in zoos, leaving one's habitat, changing one's color, misleading humans, or passing on cultural, including linguistic, knowledge in embodied ways.

Confirmed participants: Irene Pepperberg (Brandeis University and Harvard University), Con Slobodchikoff (Northern Arizona University).

### Programme

Location: University of Amsterdam via zoom, <https://uva-live.zoom.us/j/86413357902> Time zone: Central European Time

#### March 16th

7-8 pm

Keynote address: Con Slobodchikoff:

*Decoding the Language of Prairie Dogs*

#### March 17th

9.45 am

Opening words

10-12 *Session 1: Animal Politics and Multispecies Communities*

- We Can (Refuse) Consent, If You Just Listen! - Serrin Rutledge-Prior and Rebecca Hendershott
- Should Animals have a Right to Freedom of Expression? - Katharina Braun
- 'The parallel world in which all other animals exist': How chickens rebuild community after humans. - Catherine Oliver
- Elderly persons and animals - Elin Pöllänen and Walter Osika

Lunch break 12-13

13-15 *Session 2: (Not) Knowing what animals say*

- What is the basis of mutual interspecies communication and understanding? How can we know for certain what animals think and feel - Jonas Dietz
- Evolutionary and ecological relevance for hetero-specific and individual recognition in animal species - Liv Baker and Lysanne Snijders

- Reality construction, reduction, dominance, overlaps, and co-existence: reapproaching questions of intra- and interspecies communication - Jean-Pierre Imbrogiano

- Closer to Animals, Plants, and Rocks: Questions on Modes of Existence - hh Kuipers

15-15.30 break

15.30-16.30

Keynote address: Irene Pepperberg

*Interspecies Communication between Humans and Grey Parrots (Psittacus erithacus): When Nonhumans Can Actually Use Human Speech*

16.30-16.45 break

16.45-18.15 *Session 3: Multispecies poetics*

- He was speaking volumes ... Or: This is what is wrong with you - Mara-Daria Cojocaru
- Transparency, Opacity, and Animal Languages: Towards a Multispecies Relational Poetics - Omar Bachour
- A separate world - Susan Haris

### March 18th

8.30-10.00 *Session 1: Animal technologies and multispecies design I*

- Interspecies Cultures and Future Design - Dan Parker and Stanislav Roudavski
- Multispecies Urban Politics with Bees, Birds, and Trees - Hira Sheikh, Marcus Foth, and Peta Mitchell
- Helping humans listen and respond to more-than-human voices through interspecies information systems - Dirk van der Linden

10.00-10-15 break

10.15-11-15 *Session 1: Animal technologies and multispecies design II*

- Happier than a Seagull with a French Fry – Bird-Human Relations in Selfies with Seagulls - Tiina Salmia
- The interaction between cow, cow brush and me. How can we develop new listening practices and (how) should we speak back? - Samar Khan

11.15-11.30 break

11.30-12.30 *Roundtable: How can we let the other animals determine the research questions we ask?*

Participants: Leonie Cornips (cows), Irina Frasin (stray cats).

12.30-13.30 Lunch break

13.30-15.30 *Session 2: Signals, signs and codes: Questions of translation*

- "It is not a language, but a signal code" - Chloe Mondeme
- Broadcasting and the Animal Public - Brett Mills
- Octopus Camouflage: Unsettling Conceptual Boundaries Between Self and Environment - Lijuan Klassen
- Fish Welfare - Becca Franks

15.30-16 break

16-18 *Session 3: Recognition and learning to listen to other animals*

- Listening to the Invisibles: Microbial Commentaries on Human Organized Dairy Production - Sarah Czerny
  - From Cultural Limitations to Intercultural Relations: Opening Up Western Cultures to Human-Animal Communications - Daphne Brouwer
  - Animal Language: The Shared Sensory-Conceptual Space of Humans and Animals - Pablo P. Castelló
  - How can we develop new listening practices and (how) should we speak back? - Angeline Siegel
- 18-18.10 Final comments

### CALL FOR PAPERS: MODERN GREEK STUDIES IN THE 21ST CENTURY: LOCAL CASES, GLOBAL DEBATES

*Greek Studies Now: A Cultural Analysis Network 2<sup>nd</sup> conference, University of Amsterdam, June 15-17* | Organizing team: From ASCA/the Netherlands: Maria Boletsi (ASCA/UvA), Eva Fotiadi (St. Joost Academy), Vasilis Alexiadis (ASCA/UvA), Yiorgos-Evgenios Douliakas (ASCA/UvA), Dimitris Soudias (UvA research fellow)

From *Oxford/internationally*: Dimitris Papanikolaou (Oxford U), Kristina Gedaudaite (Princeton U), Claudio Russello (Oxford U)

This event is the second conference organized by the “Greek Studies Now” Cultural Analysis Network. The network sprang in 2019 from a partnership between two vibrant research communities working on the culture of Modern Greece and South Europe in the universities of Amsterdam and Oxford, and it includes scholars from several universities in Greece, Europe, and the US. As stated on [our website](#), the network is committed to the theory and practice of cultural analysis and to a broad understanding of Modern Greek Studies in its intertwinement with other fields and disciplines.

Our first conference, during which we launched our network, was organized in Oxford (January 31-February 2, 2020). Our second conference, which was postponed due to the pandemic, will now take place in Amsterdam, June 15 – June 17, 2022.

The conference aims to bring together scholars from different career stages whose work is (partly) situated in Modern Greek Studies, with a particular emphasis on graduate students, postdoctoral researchers and early career scholars. It will offer young scholars the opportunity to showcase their work, give and receive feedback, and create networks leading to further collaborations and joint projects.

By inviting speakers situated in Modern Greek studies alongside speakers working (partly) in other fields, we will explore how cases from modern and contemporary Greek culture, literature, politics, and history can be brought to bear on broader theoretical, cultural, social debates. We will ask how Modern Greek studies could be repositioned through an engagement with such global debates and through comparative perspectives.

We aim at inclusivity and diversity in speakers and audiences and at stimulating interdisciplinary dialogues that will take scholars outside the comfort zones of their disciplines. Just as in our other events, in this conference, invited speakers from different disciplines and career stages will converse with each other.

The network is affiliated with the ASCA research group “[Crisis, Critique and Futurity](#),” some members of which participate in the organization of this conference.

#### Questions and topics

We welcome any topic engaging with Modern Greek Culture of the 19th -20th-21st centuries, but we specifically encourage approaches that integrate a self-critical understanding of their methodology, social relevance and institutional frame, as well as a reflection on the field of Modern Greek studies today. The research questions and topics we aim to explore in this second conference include – but are not limited to - the following:

- Greece and the (European or Global) South; Greece and the Mediterranean
- (post-)crisis narratives (and their discontents) in literature, cinema, the arts, and public discourse; neoliberal narratives of resilience, reconstruction, happiness and their political mobilization
- cultural / literary representations of finance
- Justice, observatories and recent high-profile trials in Greece; mediatized justice; law and literature
- New social and political movements in Greece; political imaginaries
- post-truth politics, conspiracy theories, fake news in contemporary Greece
- ecological imaginaries, ecocritical perspectives
- temporalities and future-thinking
- (repairing) infrastructures, transformations in public space; spaces / places of contestation
- recent and ongoing national celebrations (1821-2021; 1922-2022)
- protest movements in Greece and their global affiliations; gender violence and the Greek #MeToo
- Greek intersectionalities
- citizenship and identities / subjectivities in Greece; hyphenated identities
- migration and mobility, past and present
- genealogies of race and racialization in the Greek world
- ‘weirding’ Greece (culture, politics, aesthetics)
- the pandemic; biopolitics and neoliberalism in Greece; stasis and cultures of the lockdown
- the politics of translation; Greek as a plural language
- decolonizing the curriculum (in primary, secondary and higher education); decolonial approaches in research; decolonial versions of Greekness
- cultural analysis, interdisciplinarity, and methodological questions in Modern Greek Studies

**Deadline for abstracts:** Scholars affiliated with ASCA or the University of Amsterdam who wish to participate in the conference, please send a title, brief

abstract of your proposed paper (ca. 200 words) and short biographical note to [m.boletsi@uva.nl](mailto:m.boletsi@uva.nl) by March 20, 2022.

As accommodation in Amsterdam is expensive, we will do our best to find affordable options for participants.

**NB: If you are open to the option of shared accommodation or staying as a guest in local participants' guest rooms or apartments, please let us know!**

### CALL FOR PAPERS: THE AESTHETICS OF DEATH

*Research seminar at ASCA, University of Amsterdam, May 16-25 2022, Amsterdam (A full-day meeting on 16 May (10:00-16:00, including lunch) followed by three half-day sessions on 18 May (10:00-13:00), 23 May (10:00-13:00 and 25 May (10:00-13:00)) Organized by Itay Sapir, Associate Professor of Art History, Université du Québec à Montréal (UQAM), Canada*

Death is a biological event constantly understood, interpreted and represented through the prism of culture. Innumerable cultural objects, artefacts and performances, be they narrative or descriptive, visual or literary, elitist or popular, center on the processes leading to death, on the moment of dying itself, or on its aftermath. Violent death – criminal, political – or “natural” passing away are often contextualized in ways that hint at the most general philosophical and theoretical issues: temporality, meaning, justice, beauty and so forth.

While it has often been claimed that modern society relegated death to the margins, making the unpleasant fact of our mortality all but invisible in contemporary daily lives, the last two years may have signaled a return of the repressed: in our pandemic era, the biopolitics of death are back at the fore of public discussions, perhaps even more so than during other kinds of life-threatening crises such as wars. Death and dying are the object of incessant ethical debates around the world, and many of these discussions have aesthetic repercussions too.

This seminar will seek to examine the place of death in culture, both contemporary and historical (present and past being in any case inextricable), by addressing specific case studies from any medium, geographical region or time period.

While the first day will consist of a presentation of Prof. Sapir's research and of general discussions based on preparatory readings, distributed a few weeks before the seminar (general theoretical texts on the aesthetics of death and one or two case studies), the following three half-day sessions will revolve around student presentations. Based on the first day's discussions, on the common readings and on their own graduate research, students will prepare short presentations (20 minutes) analyzing specific case studies, which will then be discussed by the whole group.

The seminar is open to ASCA and NICA PhD candidates and researchers. Prospective participants are invited to send a one-page proposal to [\[fgw@uva.nl\]\(mailto:fgw@uva.nl\) by 19 April 2022 describing possible links between the seminar topic and their own research interests. The maximum number of participants is 12. Participants will be selected on the basis of the proposal.](mailto:asca-</a></p>
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### CALL FOR PAPERS: THE SHOW MUST NOT GO ON *Rupture in Theatre and Performance*

*October 7, 2022 | The Graduate Center | The City University of New York (CUNY) | 365 Fifth Avenue, New York, NY, 10016 | Email: [dtsa2022conference@gmail.com](mailto:dtsa2022conference@gmail.com)*

How do we engage with performance and rupture—when practices must stop or be stopped, on account of epidemiological, ecological, social, political, economic crises, catastrophes, and/or seismic cultural shifts? How do we account for institutions and artists deciding (or claiming to decide) to radically shift course or discontinue production altogether? And how do we address or theorize “audience” in such a rupture—as a collective body to be mobilized, measured, monetized, and/or virtualized? In the midst (or, soon we hope, aftermath) of the nth wave of the COVID-19 pandemic, how do we approach or identify rupture when we are in its throes: as an end, a turning point, or a new start? How does or can rupture differ from pause, course-correction, or temporary suspension?

We invite contributions in diverse formats — conference-length scholarly papers, artistic performances, roundtables, or other proposed forms — that may address but are not limited to the following:

- Temporality: eruptive/collapsing/circular temporalities; performing end-times, performing beginning-times
- Politics: revolution, censorship, suppression, preclusion, exclusion, marginalization
- Ecology: performances of spatial justice and/in the Anthropocene, performance constellations, activism and protest in performance
- Economy and administration: crises of funding/support, unions, labor, institutional responses (theatres, cities, governments, NGOs)
- Methodological rupture and epistemologies of radical discontinuity: slow research, issues of positionality, access and visibility
- Posthumanism: bodies in virtual/digital space, mediated copresence, remediation, translation to/from virtuality
- Audience: politics, labor, ethics, and aesthetics of spectatorship, community-building, strategy of collective care
- Decoloniality and postcolonialism: Indigenous knowledges, archives, race and racism, alter-ontologies, endangered/reconstructed/salvaged modes of performance
- Faults and lapses: cancellation, “canceled” performance/performers, friction, glitch, failure, exhaustion of form and/or content

Submit abstracts of no more than 300 words to [dtsaconference2022@gmail.com](mailto:dtsaconference2022@gmail.com) by April 15, 2022.

Submissions must include your name, paper or project title, email, a short bio (no more than 150 words), and institutional/departmental affiliation (if any). Optionally, include a brief description (no more than 100 words) of how your proposal relates to a larger project or research interest.

Participants will be notified in late May 2022.

Note on Location:

The aim is for this conference to be held in-person at The Graduate Center, CUNY, in New York City in October 2022. That said, it is difficult to predict what further disruptions may await in the course of the COVID-19 pandemic. In the event that we are unable to meet in person in October 2022, the “show” will go on, albeit virtually. Special note for international submissions: if you are interested in submitting but know it will be unlikely or impossible for you to travel to the USA/New York in October 2022, you are still encouraged to submit.

#### **MIEKE BAL’S NEW BOOK ON IMAGE-THINKING**

<https://edinburghuniversitypress.com/book-image-thinking.html>

My new book explores and analyses making “thought-images” by means of “image-thinking”. In my experience in making film and video installations I learned that making images and thinking through what the process involved and yielded, as a mode of theorizing and analysing, led to more subtle, complex analyses of and insights into the cultural productions and processes of art. The insights generated remain “in becoming”, rather than ending up finished. Between image-thinking and thought-images there is a perpetually moving, dynamic, and reciprocal process going on. Making images can inspire, and is, thinking. I have experimented with this in exploring situations in reality in social, experimental documentaries, and in fiction – films and installations based on prestigious “pre-texts”. The reciprocal process of image-thinking and the production of thought-images that deploys understandings of cultural artefacts, supports insight and knowledge on an integrated level of affect, cognition, and sociality resulting in a specific, effectively affective aesthetic. The book gives an overview and analysis of my practice as a filmmaker and a theorist together, integrated.