

**Nieuwsbrief 252**

*May 2022*

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**TOWARDS A VEGAN UNIVERSITY**

*This mini-symposium is aimed at anyone who cares about and wants to contribute to a sustainable university. Jan Stoop (EUR), Eva Meijer (UvA), Floris van den Berg (UU) and others will pitch their experiences and ideas for the vegan university. | University Library, Belle van Zuylenzaal. | 2 May 2022, 14:00 – 17:00 hrs.*

In the Netherlands, there are a number of initiatives aimed at making universities vegan. These are important efforts towards increased future-proofness, justice, and sustainability. Plant-based food is better for the planet, and it has become evident that exploiting

animals for food and research is morally unjustifiable. Universities in particular, as places where knowledge is a central concern, should forge ahead in the transition to a plant-based society. At the same time, a complete overhaul still seems far off, and academics, students and others who try to spur it on, encounter considerable resistance. This mini-symposium aims to change that, by mapping the various existing initiatives and to jointly explore possible strategies to speed up the transition.

This mini-symposium is aimed at anyone who cares about and wants to contribute to a sustainable university. Jan Stoop (EUR), Eva Meijer (UvA), Floris van den Berg (UU) and others will pitch their experiences and ideas for the vegan university. Do you have ideas or are you in need of finding new ones? You're very welcome to join.

**SOIL AS A RELATIONAL MEDIUM**

*A Critique of 'Crisis' Discourse*

*ASCA Political Ecologies Public Talk // Tuesday, May 3 from 15:00-17:00 in PCH 104 | Guest speaker: David W. Janzen (University of Waterloo, Canada) | Organized by Jeff Diamanti and Joost de Bloois*

In this discussion, I propose that the 'global soil crisis' (Koch et al.) demands a response grounded in relational ontology and community-engaged research to serve as a counter-practice to crisis discourse. I begin by situating "soil crisis" within a broader critique of crisis discourse: in the context of soil, crisis discourse prescribes a norm (i.e., soil health) through the demarcation of an exception (i.e., soil degradation) that mediates our present through a projected future (i.e., a return to soil health). This normative, future-mediated discourse divorces us from the material present in which socially and environmentally just solutions to soil must be grounded. To overcome the limits of crisis discourse, I propose a theory of 'soil as a relational medium,' which reframes soil as a dynamic living system (rather than an inert biophysical object), and as a set of social and material relations (as opposed to a resource to be extracted and exploited). To conclude this discussion, I describe an ongoing community-engaged research project that—through collaboration with artists, soil scientists, Indigenous communities, farmers, and others—seeks to enact a relational approach to soil studies and practices.

**Suggested Readings:**

Roitman, Janet. "Crisis," in *Political Concepts: A Critical Lexicon*: <https://www.politicalconcepts.org/roitman-crisis/>

Haraway, Donna J. "Tentacular Thinking: Anthropocene, Capitalocene, Cthulucene," in *Staying with the Trouble* (2016).

To register contact: [j.diamanti@uva.nl](mailto:j.diamanti@uva.nl)

### ASCA PHD DRINKS

All ASCA PhD candidates are invited to join for Drinks in De Jaren (Nieuwe Doelenstraat 20, 1012 CP Amsterdam) on 5 May at 18:00 hrs. 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)

### ON MICROFASCISM: GENDER, DEATH, AND WAR

*In the next Radical Right Reading Group (RRRG) we will discuss On Microfascism: Gender, Death, and War by Jack Z. Bratich. Place and Time: 6 May, 3-5pm, in BG1 room 0.03 | Organised by Marc Tuters and Daniël de Zeeuw | Please send an email to [d.dezeeuw@uva.nl](mailto:d.dezeeuw@uva.nl) if you would like to participate and/or receive a digital copy of the book.*

### ARTS AND POLITICS

*Symposium organized by René Boomkens | University Library, Doelenzaal | 7 May 2022*

With contributions among others by Christine Delhaye, Karin Christof, and Pieter Bots. Program t.b.a. on ASCA website.

### THE NORMAL AND THE WEIRD

*Politics and Cultures of (Ab)normality in Contemporary Europe*

*Where: Netherlands Institute for Advanced Study in the Humanities and Social Sciences, Amsterdam / Hybrid format. | Organized by: NIAS / Maria Boletsi, Florian Lippert, and the theme group The Politics of (De)familiarization | Sponsored by: Netherlands Institute for Advance Study (NIAS), the Amsterdam School for Cultural Analysis (ASCA) and The Groningen Research Institute for the Study of Culture (ICOG) | 11 May 2022 | [Program details](#).*

Online participation possible: please register in advance through this [google form](#).

Idea(l)s of cultural normality and constructions of the abnormal, the weird, and the deviant have always been elements of political power struggles as well as objects of cultural controversies. In today's Europe, they have become more virulent, but also more ambivalent in many contexts: populist radical right parties and nativist movements appeal to cultural normativity and 'a common sense Europe' for the 'common people', but also present themselves as national 'defenders' against Europe and as 'alternatives' to the 'mainstream'.

Crisis- and pandemic-ridden governments promise a 'new normal' that will mend the social fabric, but struggle to resolve the latent conflict between 'newness' and normality. The contradictions inherent to these and other constructions of (ab)normality are addressed by new forms of political protest and artistic activism, which, in turn, cause new controversies about limitations of the 'sayable'.

In this NIAS expert workshop, organized by the Theme Group *The Politics of (De)familiarization*, cultural scholars, political and social scientists, philosophers and cultural practitioners investigate the shifting ground of normalcy, normativity, abnormality, weirdness, and deviance in Europe's current cultural and political landscapes, and discuss them with the public. How is the (ab)normal constructed and experienced within the current neoliberal governmentality in Europe, and which (new) approaches to the shifting ground of the normal can we articulate as scholars, activists, or artists in order to understand the current conjuncture and respond to it? Online access is free, registration is required. Onsite participation is free for members, albeit space is limited, and priority will be given to members of NIAS, ICOG Groningen, and ASCA Amsterdam. If you would like to participate onsite, please indicate this during registration.

### GULZAAR BARN

*11 May 2022, 16:00-18:00 hrs. | Faculty Room at the UvA Philosophy Department | Presentation by Gulzaar Barn (Utrecht) in the Philosophy and Public Affairs Seminar*

### GLOBAL DIGITAL CULTURES SEMINAR

*With Tina Harris and Sinine Nakhle*

*On-site in REC B5.12 (Common Room Anthropology) | 13 May 2022, 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 [Tina Harris](#), and is tentatively titled "**Automation and Aviation**". Tina Harris is currently an Associate Professor in the Department of Anthropology at the University of Amsterdam and is a member of the AISSR [Moving Matters](#) research group. Her main research interests include aviation, infrastructures,

globalization in Asia, and the movement of people and goods across borders.

The second text we will discuss is by [Sinine Nakhle](#) and is tentatively titled "My Government Did This: The Beirut Port Explosion Stuck on Repeat". Sinine Nakhle is a Ph.D. candidate at ASCA currently investigating the platformization of aesthetic activist practices during and after the 2019 protest movement in Lebanon. Sinine is also a cartoon artist and creator of [Beirut By Dyke](#). Her page, featuring comics about being queer in Beirut, is taught as a case study of visual activism and visual ethnography at the American University of Beirut, the University of Pennsylvania, the University of Chicago, Leiden University, Radboud University, and SOAS University of London.

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

### PLAYING THE CITY

#### *Urban Representations and Spatial Practices in Digital Gaming*

Friday 13 May, 2022; 3-5pm, room 0.16, Turfdraagsterpad 9 (BG1) | Guest lecture by Thijs Jeursen (Utrecht University) 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](mailto:j.r.bosma@uva.nl)).

In this talk I will discuss the relationship between urban inequality and digital gaming, focusing on several popular and recent videogames that feature cities. While scholars have extensively documented the characteristics of socio-spatial boundaries and segregation in games, they tend to focus on the aesthetics or narratives of these inequalities. What is especially missing in these debates is how developers shape the ways players relate to the urban environment through spatial practices and gameplay. Focusing on urban boundaries, socio-political functions, and governing structures in virtual cities, we argue that game developers socialize players into certain spatial practices that sustain and intensify urban inequalities. This analysis brings scholarship in urban geography in conversation with debates in gaming and media studies, showing how the development practices of globally consumed videogames not only represent inequalities, but also shapes how players relate to the urban environment in ways that reproduce dominant exclusionary practices that go beyond virtual cities.

**Thijs Jeursen** is an Assistant Professor at the Faculty of Humanities, Department of History and Art History at Utrecht University. Thijs works and publishes on policing, citizenship, and urban inequalities based on ethnographic research in the United States and the Netherlands. In current research projects, Thijs focuses on contemporary conflict, technology, and spatial inequalities.

#### **Reading preparation:**

-Ash, James, Rob Kitchin, and Agnieszka Leszczynski. "Digital Turn, Digital Geographies?" *Progress in Human Geography* 42.1 (2018): 25-43.

<https://doi.org/10.1177/0309132516664800>.

-Ash, James, and Lesley Anne Gallacher. "Cultural Geography and Videogames." *Geography Compass* 5.6 (2011): 351-368. <https://doi.org/10.1111/j.1749-8198.2011.00427.x>.

-Doucet, Lars. "Land speculators will kill your game's growth" *Game Developer* (26 August 2021):

<https://www.gamedeveloper.com/business/digital-real-estate-and-the-digital-housing-crisis>.

-Please also take a look at this website: <https://www.landc.co.uk/video-game-property/>.

You can also access the texts via this link: <https://surfdrive.surf.nl/files/index.php/s/wZ0ZXsnQIyiZYF>.

### INAUGURAL LECTURES HANNEKE GROOTENBOER AND ANN DEMEESTER

The Rector Magnificus of Radboud University Nijmegen invites you for the two inaugural lectures of: Prof. Dr Hanneke Grootenboer, *Interior and Interiority: Visual Thinking in Seventeenth-Century Dutch Art*

Prof. Dr Ann Demeester, *The Transhistorical Museum as Instrument: Appropriation of the Artist's Gaze*

To take place on Friday, May 13, 2022 at 15:30 at the Aula of Radboud University. Please register at: [www.ru.nl/grootenboerdemeester](http://www.ru.nl/grootenboerdemeester) The lectures take 35 minutes each and will be followed by a reception.

### THE CULTURAL ECONOMY OF EMANCIPATORY PRACTICE: INSIGHTS FROM GREECE

Lecture by Dimitris Soudias (Marilena Laskaridis Visiting Research Fellow, University of Amsterdam) | 13 May, 15.30-17:00 (CET) | Location: University Theater (Nieuwe Doelenstraat 16-18 1012 CP, Amsterdam); no registration needed | Moderated by: Maria Boletsi (Marilena Laskaridis Endowed Professor of Modern Greek Studies, UvA)

**Supported by:** the UvA Humanities Faculty, the Department of Modern Greek Language and Culture (UvA) & the Dutch Society for Modern Greek Studies (NGNS)

Since the financial crisis, Greece has witnessed an array of emancipatory movements, based on direct democracy, solidarity, and self-organization. From the 2011 movement of the squares, to the formation of the social and solidarity economy sector, these movements challenge more than a decade of austerity neoliberalism, solve immediate social needs, and aspire to a radically better future. Part of the problem with challenging neoliberalism, however, lies in the fact that many of its core principles – such as 'management', or 'efficiency' – have become commonsensical or even 'natural' ways of organizing. Moreover, neoliberalism has integrated critical activity into its mode of functioning through its own, market-based, logics of 'resilience', 'creativity', or 'social innovation'. What are the consequences of addressing social issues with such logics? And what is at stake for the future of

emancipatory practice under neoliberalism? Building on interviews with participants of the 2011 Syntagma Square occupation, the solidarity movement, and the social and solidarity economy, I highlight the strange ways in which neoliberal rationalities infiltrate emancipatory practices, and how this may change our understandings of solidarity, activism, and emancipation. In an effort to challenge these developments, I conclude with some thoughts on what we may call an 'alter-neoliberal' critique.

Dimitris Soudias is Marilena Laskaridis Visiting Research Fellow at the University of Amsterdam. His recent publications include *Subjects in crisis: Paradoxes of emancipation and alter-neoliberal critique* (The Sociological Review), *Imagining the Commoning Library: Alter-Neoliberal Pedagogy in Informational Capitalism* (Journal of Digital Social Research), and *Spatializing Radical Political. Imaginaries. Neoliberalism, Crisis, and Transformative Experience in the Syntagma Square Occupation in Greece* (Contention).

### 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 PhD candidates, ASCA and NICA researchers and rMA students. rMA students can earn 2 EC through NICA. Prospective participants are invited to send a one-page proposal to [asca-fgw@uva.nl](mailto:asca-fgw@uva.nl) by May 1<sup>st</sup>, 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.

### WALKING AS RESEARCH PRACTICE

Second meeting of the research group 'Walking as Research Practice' with Sophie Krier | 16 May 2022, 17:00-19:00 hrs.

The group explores walking practices in a range of disciplines and across discipline boundaries. For this session artist-researcher Sophie Krier shares her ideas. Sophie Krier is a relational artist-researcher and editor who turns to walking as one of the tools and situations for collective narration and reflection. In 2015, Krier founded a new international honours college at Utrecht University where she developed and directed a practice-based track. Now she is responsible for the artistic development of the [Plateforme "art, design et société"](#) at EnsadLab, the research laboratory of École des Arts Décoratifs Paris. Additionally, she directs the Summer School [How to think like a Mountain in a Land of Sea](#), and co-designed & realised an [Outdoor Classroom](#).

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

The research group 'Walking as Research Practice' explores walking practices in a range of disciplines and across discipline boundaries. Although everybody walks, “the subject of walking is, in some sense, about how we invest universal acts with particular meanings,” (Solnit 2001: 3). Whether we are engaged in site-

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

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

Walking as a practice of research aims for a reflection on the relationship between theory and practice in different fields, on the role of practices as theorization, on embodiment and site-specificity, and on the influence practices such as walking may have in higher education. The group welcomes researchers from different fields in the Social Sciences and the Humanities such as urban studies, architecture, sociology, ethnography, design and the arts. But we also hope to traverse disciplinary boundaries, allowing unexpected connections and collaborations to emerge. In their individual and joint research practices and projects, members of the group are encouraged to share research methods and approaches, especially in relation to experimental and non-standard forms of research.

### AESTHETIC MEANING-MAKING AND TRANSFORMATION

#### Art, Intimacy, and Myth

*Please join us for the next Critical Cultural Theory seminar (CCT): Stefan Niklas (Philosophy) and Pınar Türer (ASCA PhD candidate) will be presenting and discussing new work. | May 17, 11:00-13:00, in the Faculteitskamer, OTM.*

Abstracts follow below. If you like to read drafts of the essays in advance (available on May 12), please contact Maarten van Tunen, [m.vantunen@uva.nl](mailto:m.vantunen@uva.nl)

Stefan Niklas

*Notes on Cassirer, Star Wars, and the Aesthetic Transformation of Mythical Consciousness*

This essay argues for a reinterpretation of myth as an autonomous modality of the human consciousness and the significance of inquiring into pop-cultural phenomena to understand it.

Pınar Türer

*Thinking Intimacy through Maria Lai: Depth, Subtlety, and Meaning-making*

This paper is a draft of a chapter in my Ph.D. thesis titled *Ethics of Intimacy: Reconfiguring Relational Knowledge Practices through Transnational Art and Literature*. As I think with the sewn works of the Sardinian artist Maria Lai, in this chapter I set out to unpack a part of intimacy's complex nature – that of depth and meaning-making, inspired by the tactile qualities of Lai's works and her play with language and meaning through textile. Starting from the idea that intimacy, as a mode of relating, involves a sense of depth, I ask the question of how to think carefully about this depth without repeating the dualist model of surface/depth that at times becomes a ground for hierarchizing difference. Furthermore, what does this notion of depth give us to explore relationality and knowledge practices in intimacy? I propose that the "text" of the depths in intimacy is created, and/or read through subtle signs that open onto an abundance of meaning.

### REVISITING THE GREEK WAR OF INDEPENDENCE 1821-2021

#### Intellectual Landscape and Global Resonances

*Organized on the occasion of the bicentenary in 2021 of the Greek War of Independence, this symposium brings together scholars from the international community whose research explores the War of Independence from different – Greek, Ottoman, and international – perspectives, the intellectual climate that preceded and surrounded it, and the event's global resonance from 1821 to the present. | 20 May 2022, 9:00-17:00 hrs. | University Library, Doelenzaal.*

The symposium is an occasion for revisiting the War of Independence from a variety of angles and presenting unpublished material from the Ottoman archives, Eastern and Western Europe that may shed new light on this event's resonances within and beyond Greece. For the **full program** of the Symposium, please see [here](#).

#### Organizers:

Marilena Laskaridis Chair of Modern Greek Studies (held by prof. dr. Maria Boletsi); Department of Modern Greek Language & Culture, University of Amsterdam; Aikaterini Laskaridis Foundation. **Under the aegis** of the Embassy of Greece.

The event is held on site but can also be attended online through zoom. To attend the event on site, register by sending an email to: [pagoni@laskaridisfoundation.org](mailto:pagoni@laskaridisfoundation.org)

#### GET PUBLISHED!

*An afternoon on the intricacies of publishing through the eyes of Gender Studies publishers (With Suzanne Clisby (Coventry University, UK) and Eliza Steinbock (Maastricht University, NL)) | When: 17th of May, 3-5 pm | Where: Grote Zaal aan Muntstraat 2a*

This workshop gives insight into the selection and publication process of interdisciplinary journals. During the workshop, Suzanne Clisby, former Editor and current Honorary Editor of the Journal for Gender Studies, and Eliza Steinbock, member of the Editorial Board of Transgender Studies Quarterly, will condense their ample experience as authors and editors. During their example-based presentations, they will address good practices and things to avoid when deciding to publish an academic article.

They will address questions such as: how do you select a journal and what is a publication strategy? What makes a good abstract? How do you make sure your article fits the selected publication? How do you engage with harsh or even off base feedback? Moreover, the workshop will touch on similarities and differences between humanities and social sciences research and the intricacies of interdisciplinary fields.

After the presentations of the speakers, the floor will be open for all your questions. questions from the participants.

The event will be concluded with drinks.

**Eliza Steinbock** is Associate Professor of Gender and Diversity Studies at Maastricht University, the Netherlands. Their research on transgender visual cultures is committed to mapping out the

interconnections of social realities with art-making through the prism of affect. They authored over 40 essays and was awarded best first book by the Society for Cinema and Media Studies for *Shimmering Images: Trans Cinema, Embodiment, and the Aesthetics of Change* (2019). Moreover, Eliza is on the editorial board of multiple publications such as *Culture Kaleidoscope*; *Transgender Studies Quarterly*, *MAI: Feminism and Visual Culture* and more.

**Suzanne Clisby** is Professor of Gender Studies in the Centre for Global Learning (GLEA) at Coventry University, Co-Director of the UKRI GCRF Global Gender and Cultures of Equality (GlobalGRACE) Project (2017-2022) and, for over a decade, Co-Editor of the *Journal of Gender Studies*, now Honorary Editor since 2022. She was Director of the Horizon 2020 MSCA Gender and Cultures of Equality in Europe (GRACE) Project (2015-2019). Her research focuses on gender, *Gendering Women: identity and mental wellbeing through the lifecourse* (2016, Policy Press) she provides a materialist feminist analysis of the symbolic, structural and visceral violence of everyday encounters with constructions of gender. Other publications include *The State of Girls Rights in the UK* (2016), *Theorising Cultures of Equality* (2020), and *Gender, Sexuality and Identities of the Borderlands: Queering the Margins* (2020).

The workshop is organized by the *Netherlands Research School of Gender Studies* (NOG) and the *NOG PhD council*.

Participation is open to PhD and Research Master students from any disciplinary background (max 60 students).

Please register for the workshop via email to [NOG@uu.nl](mailto:NOG@uu.nl) by May 10, 2022.

The workshop will take place at Utrecht University (in person, you will receive directions to get to the location after registering).

## CAPTURE AND ANALYSIS TOOLS FOR SOCIAL MEDIA RESEARCH

*Workshop May 23rd, 10:00-16:00 | Buzzhouse, Oudezijds Achterburgwal 233-23, 1012DL Amsterdam*

Interested in learning how to work with social media data? Join us for the first workshop of CAT4SMR, the initiative that builds and maintains Capture and Analysis Tools for Social Media Research! On May 23rd in Amsterdam, we will introduce interested scholars to two powerful tools (4CAT and the YouTube Data Tools) for the data-driven analysis of online platforms such as 4chan, Instagram, Reddit, Telegram, Twitter, TikTok, and YouTube. The goal is to help students (Master's, PhD) and researchers (all levels) integrate social media analysis in their research and teaching.

The morning (10:00-12:30) will be dedicated to the presentation and discussion of 4CAT and YouTube Data Tools. How and why to use them, how to get up and running, best practices and things to watch out for.

In the afternoon (13:30 – 16:00), we split into small groups and open the floor to discuss specific research questions and projects, and how to approach them in terms of methodology, logistics, ethics, and so forth. This part of the workshop is optional. info: <https://cat4smr.humanities.uva.nl/index.php/2022/03/31/invitation-capture-and-analysis-tools-for-social-media-research-workshop/> | Sign up before May 16: [https://uva.fra1.qualtrics.com/jfe/form/SV\\_8AhfP8l6bir8zno](https://uva.fra1.qualtrics.com/jfe/form/SV_8AhfP8l6bir8zno)

## TRUTH, TRANSPARENCY AND CONTROVERSY

### *Critical perspectives on media ideologies*

*International Seminar | 23-25 May 2022 | University of Amsterdam | Organized by Jeremy Hamers – University of Liège; Ingrid Mayeur – University of Liège; François Provenzano – University of Liège; Elise Schürgers – F.N.R.S/University of Liège; Jan Teurlings – University of Amsterdam*

In current discourses and representations, controversy is assumed to be the driver of media debates, whether these are professional or amateur, top-down structured or seemingly horizontally-participative. The tools of controversies that influence public debates are known as duel scenographies, rhetorical battles, polarizing opinion polling (see, e.g., Angenot 2008, Amossy 2014), and their cultural and organizational forms are troll factories, fake news, conspiracy theories and Twitter storms. To give but two examples: governments' responses to the Covid-19 pandemic, and *pro vs contra* positions on climate change politics are mediated as controversial issues that generate heated political debates. In an environment of pervasive digitally mediated communication, digital media anticipate, in their editorial enunciation and escort discourses, the material writing of these controversies and predefine the roles allocated to its users. Some authors have even argued that the archiving of the Internet itself relies on building and moderating infrastructures that shape an agonistic public space (de Kosnick 2016, 57).

Latour (Latour 1987) famously argued in the 1980's that truth was the *result* of the settlement of a controversy, not its cause. In our current situation we should ask what are the possible relationships between truth and controversy? This simple question raises new ones. Is the settlement of controversies the ideal of democratic citizenship (Mouffe 2016)? And, on a more pragmatic level, are fact-checking and procedural transparency appropriate tools for settling controversies, as almost all professional journalists and internet platforms, but also several media education organizations argue today? Or should we be "objecting to objective journalism" (Winston & Winston 2020)? What affective patterns (Lordon 2013) are used by, and generated through, controversies and their struggle for and around truth? And with the media being at the same time messenger and battlefield of controversies, what is the role of media critique in the current conjuncture? These are the questions this workshop wants to address by reflecting

on the structuring notions of *controversy*, *transparency* or *truth* themselves, in order to identify the diverse and sometimes antagonistic axiological backgrounds these notions refer to.

The program is now [online](#) | For details, please contact: [j.a.teurlings@uva.nl](mailto:j.a.teurlings@uva.nl).

### ASCA THEORY SEMINAR: CONSPIRACIES

24 May, 15:00-17:00 hrs. | Contact: Eloë Kingma [asca-fgw@uva.nl](mailto:asca-fgw@uva.nl) | Organizers: Anna Greszta, Franziska Westhäuser, Anna Hansen, Wang Yun Yen, Maria Plichta | Readings: Todor Hristov, *Impossible Knowledge: Conspiracy Theories, Power and Truth* & Bergmann & Butter, "Conspiracy Theories and Populism" & Joseph Uscinski et al., "A Web of Conspiracy? Internet and Conspiracy Theory".

### SHIFTING THE GEOGRAPHY OF REASON

*Spinoza Lecture I* by Prof. Lewis Gordon

Venue: Zuiderkerk | 24 May 2022, 20:15 hrs.



**Lewis R. Gordon**

The first Spinoza Lecture by prof. Lewis Gordon *Shifting the Geography of Reason* is named after an idea formulated by the speaker in the late 1990s, which became the motto of the Caribbean Philosophical Association. The concept addresses the significance not only of transcending the East-West movement of thought in hegemonic thought, but also its implicit "Northern-ness" and the Euromodern colonial geopolitics of reason it encumbers.

This lecture will address not only the problem of epistemic colonization—ethnic and racial misrepresentations of intellectual history, coloniality of norms, market commodification of knowledge, and disciplinary decadence—but also the following problematics emerging from decolonial critique: (1) what it means to be human, (2) what it means to be free, (3) what it means to be reasonable and justified, and (4) what it means to think beyond narrow disciplinary constraints—in transdisciplinary ways. As Euromodern practices of dehumanization have roots in the Iberian "Reconquest," the Inquisition, and the

Enlightenment—in which Sephardic Jews and Afro-Muslims were marked and racialized—and is a basis of many contemporary crises of reason, this talk connects to ideas from the namesake of this annual lecture.

[Register now](#)

[Lewis R. Gordon](#) is an Afro-Jewish public intellectual, academic, and musician (jazz, blues, rock, reggae, hip hop, etc.). He teaches at UCONN in the United States, where he is Professor and Head of the Philosophy Department, with affiliations in several academic units, including Asian and Caribbean Studies and Jewish Studies. He lectures and is involved in political and artistic projects across the globe and holds appointments in South Africa, Jamaica, India, and France. He is also Distinguished Scholar at The Most Honourable PJ Patterson Centre for Africa-Caribbean Advocacy at The University of the West Indies, Mona, Honorary President of the Global Center for Advanced Studies, and co-founder of the Caribbean Philosophical Association and the Philosophy and Global Affairs Group. He is the author of many books, including, most recently, *Freedom, Justice, and Decolonization* (Routledge, 2021) and *Fear of Black Consciousness* (London: [Penguin Books](#), 2022; Farrar, Straus and Giroux in the USA), which was listed on *Literary Hub's Most Anticipated Books of 2022*. He is this year's recipient of the Eminent Scholar Award from the Global Development Studies division of the International Studies Association.

#### About the Spinoza Lectures

Since 1995, the Philosophy Department of the University of Amsterdam has annually appointed a foreign philosopher to the Spinoza chair. As part of the appointment, the Spinoza professor gives a number of lectures intended for a broad audience that wants to stay informed about contemporary developments in philosophy. This year's Spinoza lectures will pay tribute to Charles W. Mills, author of *The Racial Contract* (1999); *Black Rights/White Wrongs; A Critique of Racial Liberalism* (2017) and many other influential contributions to political philosophy. His work has been foundational to the field of Critical Race Theory. Last autumn, Charles Mills died at the age of 70. Professors Lewis R. Gordon and Philomena Essed have kindly accepted to speak in his place.

#### THE CONTRIBUTION OF AFRICA'S CULTURE TO THE WORLD

*Lecture by Mulatu Astatke*: | Venue: *Paradiso Noord/Tolhuistuin*

On Wednesday May 25, [International Africa Day](#), at 18:30 hrs Ethiopian musician, composer, and arranger [Mulatu Astatke](#) (HDR) will give a unique lecture in [Paradiso Noord/Tolhuistuin](#). Presented by [Africadelic](#), [Omek](#), [Paradiso](#) and [ASCA](#) (UvA), the father of Ethiopian jazz will reflect on 'The Contribution of Africa's Culture to the World'. The lecture is free of charge and open for all to join. For those interested, tickets for the concert by Mulatu, at 20.30 hrs on the same day and at the same venue, can be ordered at [Paradiso's website](#).

### Mulatu Astatke

Ethiopian musician, composer, and arranger Mulatu Astatke is known as the father of Ethio-jazz, a unique blend of pop, modern jazz, traditional Ethiopian music, Latin rhythms, Caribbean reggae, and Afro-funk. After developing his sound in the United States with a pair of highly influential mid-1960s releases, he spent much of the 1970s expanding the boundaries of Ethiopian music by collaborating both home and abroad with artists like Mahmoud Ahmed and Duke Ellington and releasing critically acclaimed music on Amha Eshete's Amha Records. His popularity enjoyed a renaissance in Western culture in the mid-2000s, when his music was used in Jim Jarmusch's film *Broken Flowers*, and his increasing influence on Western popular music was heard in hip-hop acts like QNTM, Nas, Madlib, and Kanye West, who all sampled his music. Mulatu continued to evolve creatively well into the 2010s, and has maintained long-term collaborations with a number of acts, including Boston's Either/Orchestra, London band the Heliocentrics, and Australia's Black Jesus Experience. In 2012 he received a honorary doctorate from the renowned Berklee College of Music, the world's largest independent college of contemporary music.

Born in the western Ethiopian city of Jimma in 1943, the now 78-year-old Mulatu was musically trained in London, New York City, and Boston, where he combined his jazz and Latin music interests with traditional Ethiopian music. He was the first African student at Boston's Berklee College of Music, where he studied vibraphone and percussion. In this creative academic environment, Mulatu, as he later mentioned, first conceived Ethio-jazz. Back in his home country, he introduced instruments such as the vibraphone, keyboard, congas and the bongo into Ethiopian popular music. Mulatu's work brought a renewed focus on instrumentation and rhythm to Ethiopian pop music, shepherding in a golden age in that country's pop and jazz circles from 1968 to 1974. Mulatu appears on all three known albums of instrumentals that were released during the Ethiopian Golden 1970s. He recorded *Mulatu of Ethiopia* (1972) in New York, but most of his music was released by Amha Eshete's label Amha Records in Addis Ababa, Ethiopia, including (most of) his albums *Ethiopian Modern Instrumentals Hits* (1972) and *Yekatit Ethio Jazz* (1974).

While Mulatu was largely forgotten outside of his home country by the 1980s, in the 1990s many record collectors around the world rediscovered his music. Notably, Parisian record label Buda Musique began to reissue many of the Amha-era Ethio-jazz recordings on compact disc as part of the series *Éthiopiennes*, and the first of these reissues dedicated to a single musician was *Éthiopiennes Volume 4: Ethio Jazz & Musique Instrumentale, 1969–1974*, which brought Mulatu's music to an international audience. This audience even increased when the film *Broken Flowers* (2005) directed by Jim Jarmusch featured seven of his songs. In 2008, Mulatu

completed a Radcliffe Institute Fellowship at Harvard University where he worked on modernization of traditional Ethiopian instruments and premiered a portion of a new opera, *The Yared Opera*. He served as an Abramowitz Artist-in-Residence at the Massachusetts Institute of Technology, giving lectures and workshops and advising MIT Media Lab on creating a modern version of the *krar*, a traditional Ethiopian instrument.

### About Africadelic

Africadelic is an Amsterdam-based non-profit organization that is committed to promoting (awareness about) the cultural creativity and diversity in and out of Africa and the African diaspora. Since The Africadelic Festival is an annual festival on and around International Africa Day on 25 May. Through concerts, films and talks, the festival offers a critical reflection on the state of Africa and a festive celebration of the cultural creativity of the continent and from the diaspora.

### About Omek

Founded in 2019, Omek is designed to make connection and collaboration simple for the African diaspora professional and their allies. Their vision is to create a strong network of empowered professionals who are meaningful contributors to the economy and culture. The Omek team operates across countries and timezones and we are a network of facilitators, freelancers, volunteers, and community builders.

### ARCHITECTURE IN THE AFTERMATH

*Wednesday, May 25th // Public Lecture & Masterclass with Daniel A. Barber | Masterclass (10-12) and Public Lecture 16:00-18:00) by Dr. Daniel Barber | Locations: Masterclass: Belle van Zuylenzaal, University Library, Singel 425, Amsterdam // Public lecture: PC Hoofthuis, room 104, Spuistraat 134, Amsterdam | ASCA Political Ecologies organized by Jeff Diamanti and Joost de Bloois*

Looking at buildings and drawings from about 1930 to the present, from the Americas, West Africa, and around the world, I will outline a history of architecture as a device for climatic adaptability - a dynamic mediator between thermal interiors and global climates. Architecture as an energetic system that, over time, has both monitored and managed flow. Brazil in the 1930s and 40s in particular - just before air conditioning took command - will give possibilities and cautions around forms of climatic modernism, and see these dynamic strategies in relationship to developmentalism and resource extraction.

How can we understand these buildings in contrast to the all-glass sealed and conditioned office towers that are being built in cities today? The goal of 'carbon-neutral by 2050' suggests that we need to base architecture on a different carbon cycle: eliminating hydrocarbon fuels and their emissions, as well as cycling, storing, and pooling carbon in new ways through buildings. The focus of the presentation will be on the buildings themselves - a history of climatic

adaptability - and also on the interactions they solicit: a climatic adaptive building that scripts habits and patterns less reliant on carbon emissions.

Mapping the changing connection between carbon emissions, indoor comfort, and climate instability, I am also interested in establishing a break, a hinge, a historical recognition that the architecture of petroleum, of energy profligacy, is behind us. Architecturally, in other words, we are living in the aftermath. As we change our practices and forms of knowledge, we draw on history, practices, and traditions in different ways. I hope to follow the presentation with a collective discussion considering histories and methods of research.

Daniel A. Barber is Associate Professor and Chair of the PhD Program in Architecture at the University of Pennsylvania. His research and teaching narrate eco-critical histories of architecture and seek pathways into the post-hydrocarbon future. His most recent book is *Modern Architecture and Climate: Design before Air Conditioning* (Princeton UP, 2020) following on *A House in the Sun: Modern Architecture and Solar Energy in the Cold War* (Oxford UP, 2016); A recent article "After Comfort" has encouraged reflection on architecture's role in the climate crisis. Daniel edits the accumulation series on e-flux architecture and is co-founder of *Current: Collective on Environment and Architectural History*. His presentation will draw on his current position as a Visiting Senior Research Fellow at the Käte Hamburger Centre for Apocalyptic and Post-Apocalyptic Studies at Universität Heidelberg.

### A QUESTION OF NORMATIVITY

*First meeting of the Queer Analysis Group organized by Diego Semerene and Micha Kavka | Guest speaker: Anouchka Grose | Discussants: Misha Kavka and Diego Semerene | Wednesday, May 25<sup>th</sup> at 6pm at OMHP C0.17*

What informs the questions psychoanalysts ask their analysands? This talk will look at Freud's mode of questioning in his 'Case of Female Homosexuality' and ask what he was hoping to hear. We will also explore ideas around certainty and uncertainty in Lacanian clinical practice, and ask how these may prejudice some practitioners' notions around gender.

Anouchka Grose is a psychoanalyst and writer practising in London. She is a member of The Centre for Freudian Research, where she regularly lectures. Her books include: *No More Silly Love Songs: a realist's guide to romance* (Portobello, 2010), *Are you Considering Therapy* (Karnac, 2011), *From Anxiety to Zoolander: notes on psychoanalysis* (Karnac, 2018) and *A Guide to Eco-Anxiety: how to protect the planet and your mental health* (Watkins, 2020). She also writes about art and fashion, and contributes to *The Guardian*, Radio 4, and Resonance FM.

The event is part of ASCA's Queer Analysis research group, which aims to forge a creative space for thinking through psychoanalysis, queer theory and trans theory

together. For more info, please contact Prof. dr. Misha Kavka ([m.kavka@uva.nl](mailto:m.kavka@uva.nl)) and dr. Diego Semerene ([d.semerene@uva.nl](mailto:d.semerene@uva.nl))

Queer Analysis: <https://asca.uva.nl/content/research-groups/queer-analysis/queer-analysis.html>

### GLOBAL AUDIOVISUAL ARCHIVING

#### *Exchange of Knowledge and Practices*

*Eye International Conference 2022, May 29-31, 2022 | Eye Filmmuseum, Amsterdam | Organizers: Giovanna Fossati (President), Gerdien Smit (Secretary), Frank Roumen (Meet the Archive) | Contact & Registration: [conference@eyefilm.nl](mailto:conference@eyefilm.nl)*  
Read more [here](#)

Eye Filmmuseum, the University of Amsterdam (UvA), Amsterdam School for Cultural Analysis (ASCA), and the Association of Moving Image Archivists (AMIA) will present the 7th Eye International Conference on 'Global Audiovisual Archiving: Exchange of Knowledge and Practices'.

The annual Eye International Conference is an opportunity for scholars, archivists, curators, researchers, filmmakers, students, artists, and film enthusiasts from across the world to gather and explore contemporary professional and academic issues affecting audiovisual heritage today.

The 2022 edition will focus on the imbalance or current misrepresentation of global audiovisual heritage holdings, looking in particular at the alarming scarcity of audiovisual heritage from the Global South in the digital space.\* We will provide speakers and participants a platform to encourage knowledge exchange between scholars and archivists from different parts of the world, and different archival traditions. The conference offers a space to consider the impact of geographical location, the availability of resources, technical and digital gaps, and different audiovisual traditions. We will discuss archival challenges and think together about new models for collaboration.

The goal of the conference is to broaden the knowledge and connections within the global archival community, leading to new insights on the status of film heritage and archiving in different parts of the world.

### FABRICS IN MOTION

#### *Mediality and Materiality of Textiles in Early 20th Century Film and Media Culture*

*Interdisciplinary Conference at the Institute for Media Culture and Theatre and the Department of Art History of the University of Cologne | May 31 – June 2, 2022 | Organized by Junior-Professor Dr. Kristina Köhler, Bianka-Isabell Scharmman (M.A.) & Pia Bornius (M.A.)*

The waving seam of a skirt, floating veils, a jittering sail in the wind: Especially early films displayed moving fabrics as spectacles of their own right. A film screening could thus become a sort of object lesson in textile movement and materiality – for instance, when films made visible (by the use of slow motion) that silk chiffon moves differently from coarsely woven cotton;

and the hairs of a fur collar, when moved by a breeze, seemed to emerge from the screen almost haptically. The conference aims to discuss moving textiles in film and media culture of the early 20<sup>th</sup> century and to investigate their medial and aesthetic as well as their material, social and economic constellations. The premise of the conference is that within the media networks of the late 19<sup>th</sup> and early 20<sup>th</sup> century fabrics were experienced in new and unprecedented ways as «being in motion». These new modes of experiencing textiles concerned not only trends in then modern fashion (e.g. the tendency towards more dynamic cutting patterns or the increasing processing of light-flowing materials), but more importantly media and artistic representations ostentatiously exposing the movement of fabrics.

With putting the emphasis on «moving fabrics», we consciously and programmatically choose a perspective that runs transversally to categories like «costume», «clothing» or «fashion». On the one hand, this approach allows to address not only the symbolic and social regime of clothing, but also the sensual qualities of textiles and to look at the relations between dress and other «moving fabrics» within the *mise-en-scène* and the image composition. On the other hand, we would like to invite reflection on moving materials in films as part of a larger visual and movement culture in the early 20<sup>th</sup> century. How do cinema's moving fabrics relate to Art Nouveau's recurrent depictions of female figures surrounded by fluttering veils; to the undulant costumes of serpentine dancers like Loïe Fuller; to the dresses of early fashion photography that were puffed up by the wind; or to the naturalistic and impressionistic motifs of flagging sails or clotheslines? Registration: [fabrics-in-motion@uni-koeln.de](mailto:fabrics-in-motion@uni-koeln.de) | Website: <https://mekuwi.phil-fak.uni-koeln.de/fabrics-in-motion> | Conference languages are German and English.

#### **FIELDARTS 2022 – 'TRANSITIONAL WATERS'**

*Dates: 4-9 July, 2022 | Location: Amsterdam / IJmuiden, Netherlands | Organizers: Jeff Diamanti, Fred Carter, and Johan Haldna | Registration: FieldARTS@protonmail.com | Deadline for applications: 13 May 2022.*

A week-long intensive research retreat in environmental humanities hosted by the Amsterdam School for Cultural Analysis and the Netherlands Institute for Cultural Analysis. Organised by Jeff Diamanti, Fred Carter, and Johan Haldna.

In hydrological terms, estuaries are always transitional waters. At the confluence of logistical, ecological, and capital flows, the IJ estuary and the Port of Amsterdam occupy an ecotonal space where freshwaters commingle with saline currents and a transitional energyscape shaped by the alluvial sediments of economic and metabolic circulation. Thinking through and across these shifting estuarine environments, FieldARTS responds to an emerging epistemic and methodological challenge posed by fieldwork in the

environmental humanities: how can researchers and artists *learn with* and develop methods *responsive to* the semiotic, material, and historical specificity of “the field” in their thinking, writing, and practice? Combining artistic research, political ecology, field philosophy, and critical hydrology, FieldARTS takes up this question of situated inquiry as an opportunity to undermine and unlearn traditions that delineate or bound the field of study.

Working at the intersection of cultural, logistical, and hydrological fields that frustrate epistemic capture, participants will take part in developing experimental and immersive methods of reading the lived and lively ecologies of the IJ's transitional waters; turning the studio, the lab, and the field brackish. To this end, FieldARTS offers an intensive programme structured around field trips exploring the littoral dune ecologies of Texel Island, home to the NIOZ institute for sea research, and the colonial infrastructures of the Port of Amsterdam at IJmuiden, now site of the world's largest sea lock and offshore wind farm development. Unfolding over the course of five days, the residency combines masterclasses by leading environmental humanities researchers, collaborative study sessions, and forays into the field led by an interdisciplinary team of artistic and scientific practitioners, culminating in a public-facing roundtable event and creative-critical publication collating work by participants. Sited by estuarine and offshore fields, FieldARTS offers a unique opportunity for students, scholars, and artists to co-create innovative and experimental approaches to situated research in the environmental humanities.

rMA, PhD, early-career, and artistic researchers are encouraged to send an application to [FieldARTS@protonmail.com](mailto:FieldARTS@protonmail.com) by **Friday, May 13th 2022**. Applications should include selected CV and one-page description of a research project you would pursue and develop in collaboration with the residency team. Participants will be invited to contribute creative/critical interventions toward a book-length study on arts and humanities field methods to be published in 2023. rMA students across all Dutch universities can acquire 1 or 6 EC for participation in the residency via NICA. There is no fee for participation. FieldARTS will cover costs associated with the field excursions, as well as study and workspace at the UvA. We welcome applications from outside the Netherlands but cannot guarantee funding for travel and accommodation in Amsterdam. Public facing lectures and exhibitions in Amsterdam will be open to all. Successful applicants will be notified by Friday, May 20th.

#### **WORKSHOP ANONYMISING AND PSEUDONYMISING**

*Wednesday, 15 June, 9:00-13:00 | Utrecht | Maximum number of participants is 30, participation free of charge*

This interactive workshop is an introduction of basic techniques and tools for protecting your (personal)

sensitive data. In the first part, the differences between fully-identifiable data, anonymous and pseudonymised data will be explained. Subjects like techniques, tools and the protection model (K-anonymity, L-diversity, T-closeness) will be handled. You will also get the opportunity to try-out these de-identification techniques in hands-on exercises. In the second part we will handle different levels of access control (authentication and authorization) and best practices on passwords. Possible tools for encryption will be discussed. This second part will also be followed by hands-on exercises, during which you consider what measurements you have already taken and what can be improved.

**Target group:** Researcher support staff and **researchers**  
**Trainers:** [Hanne Vlietinck](#) (Technical Data Steward with background in IT, Hasselt University, Belgium); [Afshin Amighi](#) (Lecturer and researcher in Rotterdam University of Applied Science)

**Registration:**

[https://docs.google.com/forms/d/e/1FAIpQLSdcASgJ6T\\_1r\\_sUPvWSihTfCKIbTMtzwk5ar3yAsOBGjCKtKg/viewform](https://docs.google.com/forms/d/e/1FAIpQLSdcASgJ6T_1r_sUPvWSihTfCKIbTMtzwk5ar3yAsOBGjCKtKg/viewform)

**CALL FOR PAPERS: 'PRODUCING MEMORY' – JUNCTIONS**

(Vol. 7, No. 2) | **Deadline:** May 30th, 2022

**Publication Date:** November 30th, 2022

**Submission:** [here](#) | More information [here](#).

*Junctions: Graduate Journal of the Humanities* aims to connect the different disciplines of the Humanities by collecting disciplinary and interdisciplinary texts that are accessible to readers from across the Humanities. This gives graduate and postgraduate students the opportunity to gain valuable publishing, editing and reviewing experience. Everyone who submits an article to *Junctions* will receive feedback from our reviewers, and if your work is selected for publication, the editors will guide you through the different stages of editing to produce a professional article and begin your academic CV.

Memory, history, and narrative—these forces, distinct but strongly interlinked, have shaped societies for as long as people have passed on stories, myths, and knowledge. Today, the relationship between these forces is more immediate than ever. The recent events in Ukraine have cast the importance of narrative, framing, and the making of history into the limelight. With Putin's invasion and the following conflict taking center stage in international media, the question of whose narrative will dominate the ensuing conflict has gained immediate importance. After all, those who control the narrative can shape history into what they wish it to be. However, while the shaping of history is often done through the lens of the party in power, memory can exist outside of a dominant narrative. The framing of events will lead to a memory of the conflict that is both personal and something lived, shaped, and transmitted by society more broadly, as a way of

establishing a shared reality and a shared identity. So we see that the events in Ukraine, like so many other armed conflicts, are framed not only through the dominant narrative imposed from above, but also by the experiences shared by those whose suffering needs to be voiced in order to be processed. The Ukrainian teens who have taken to online spheres such as TikTok to document their experiences show how memory-making can serve as a way of contesting domineering narratives by highlighting the lived experiences of those affected by the war.

Moreover, documenting stories and memories is particularly relevant in times of trauma, broad or personal. Throughout the COVID-19 pandemic, storytellers around the world, professional and amateur alike, have taken to online media to document their experiences, shared and in many cases traumatic. How the memory of this period will be preserved in art and the cultural consciousness, time will tell. Furthermore, there are the experiences of the hundreds of thousands of Ukrainians who have been forced to flee their homeland in past weeks, like millions of refugees before them. The experiences of their traumatic displacement and the life they leave behind ripple outwards, creating a need for the documentation of stories, memories, as a means of ensuring remembrance. Memory, after all, is not just connected to larger histories, but in the basis tied to the individual. Memory scholar Maurice Halbwachs notes, 'We preserve memories of each epoch in our lives, and these are continually reproduced; through them, as by a continual relationship, a sense of our identity is perpetuated' (1992, 47).<sup>1</sup> As such, the production and active preservation of stories from below can amplify the voices that may have once been silenced or made invisible.

We invite graduate and postgraduate students of the Humanities to contribute to the upcoming issue of *Junctions*, titled: 'Producing Memory'. From all fields, we welcome submissions that engage with this subject and the issues that stem from it.

The submission length for original journal articles is **4000–6000 words**, and **1000–2000 words** for book reviews. A separate call for book reviews will be published shortly. Submissions should engage with the scholarly literature of the appropriate discipline and clearly identify its contribution to the field(s). Manuscripts should be in Chicago author-date referencing style and follow the official *Junctions* template, which can be found on the author guidelines page. Please submit a digital copy (as a Word document) via the submission system on our website by **May 30th**. Please omit references to the author in manuscripts to ensure anonymous reviews. After double-blind reviewing, accepted articles will undergo a revision process which will conclude with the publication of the journal issue. The journal does not accept manuscripts previously published by or simultaneously submitted to other publications.

**CALL FOR PAPERS: RESEARCH/ER/ED*****Navigating, disrupting, and exploring liminal spaces between researcher and researched***

*A student-led online workshop in association with LSE Gender and the LSE PhD Academy*

Research as a process relies on two bodies: one who does the researching and one on which research is done. They are often assumed distinct and separate. However, what if this process was disrupted? What if the "researched" comes before the "researcher", what if they were one and the same?

We invite PhD students to speak to the "I" within their research and explore their own positionality within researcher/researched identities. This one-day symposium is open to all doctoral researchers who work on or with identity positions or communities to which they belong.

For more information, please see the call for papers [here](#).

The workshop will be held on Zoom in November 2022. To apply please submit a brief statement (up to 250 words) to [r2rsymposium@gmail.com](mailto:r2rsymposium@gmail.com), introducing yourself and your research and how the theme of the event relates to your work by 27th May 2022.

**CALL FOR PAPERS: STREETS AHEAD: POST-PANDEMIC CIVIC SPACES**

*9-10 September 2022, Dublin*

The Irish Humanities Alliance (IHA), in collaboration with Technological University Dublin (TU Dublin) and The LAB, is delighted to present **Streets Ahead: Post-Pandemic Civic Spaces**. Today, as we plan for post-pandemic landscapes, with greater awareness and appreciation of the outdoors, the open-air spaces of our common world have renewed significance. Public places now need to function more effectively as truly shared spaces. Presenting current research from the fields of design, visual and material culture, public history, cultural history, architecture, urban planning, sonic studies, public art and heritage studies, this conference attempts to provide a critical lens through which to focus this newly enhanced attention. The conference will take place on **9-10 September 2022** in Dublin, at TU Dublin, Grangegorman, and The LAB, Foley Street (complying with government guidelines in September 2022).

Streets Ahead will bring together researchers from a range of disciplines to interrogate the impacts of the past and present on the future of shared open-air civic spaces. In the context of planning for post-pandemic landscapes, how can we capitalise on the desire for multi-use and genuinely civic spaces and remake the streets, squares, parks, and gardens?

What can we learn of civic society from public places as they are currently synthesised? How might we assess the impact of past binary urban differentiations, such as from rural spaces? How is history embodied across such spaces defined by modernist civic design? What can we learn about society by looking at the everyday, often overlooked, visual, material and sonic cultures of shared civic spaces?

How are the complexities and lived legacies of colonial and imperial histories manifested in shared open-air public spaces? In what ways are cultural diversity and transnational identities visually, materially and sensorially present in our shared civic spaces? What is the relationship between the owners of streets, squares, public gardens and parks and those who use them?

We invite proposals of **200 words** for individual (**20 minute**) papers and of **500 words** for curated/themed panels, derived from any of the above questions, centred on aspects of visual and material culture in shared public spaces, including but not limited to: urban planning, transport, human flow, utility functions, commerce, leisure, cultural history, architecture, buildings, facades, windows, signage, art, performance, sound, street furniture, memorials, monuments, advertising and designed objects.

Proposals should be emailed to [irishhumanities@gmail.com](mailto:irishhumanities@gmail.com) by 5pm on Friday 27 May 2022.