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**June-July-August 2022**

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**ASCA BORREL**

On 3 June 2022 at 17:30 in BG3, we are hosting a combined ASCA borrel at the end of the final day of the ASCA Workshop [Staging Gender](#) (please check out the fabulous program below and on the website). ASCA members and workshop participants are welcome to join this festive event, where we will be announcing the **2022 ASCA Awards**.

**DISSERTATION DEFENSE: HALBE KUIPERS**

*Perspectives and Event. A study on modes of existence & the more-than human. Perspectivism and process philosophy* | Supervisors: Patricia Pisters, Erin Manning | 15 June 2022, 14:00 hrs. | Aula.

What if a thing seen is not the same thing, or cannot even be seen in different perspectives, ontologically so? This simple proposition, called “ontological perspectivism,” turns on its head the common conception of what a perspective is and what shifting in perspective would be. Following this proposition down the rabbit hole, this thesis on perspectivism studies certain scenes, from discursive to filmic, to learn to interpret and evaluate— what Nietzsche calls the plural art of interpretation – lived experience as real in its affects and not in some way lesser. From a Yanomami Amerindian seeing an evil being and not a construction truck, to a child seeing an invisible creature under the table, to a racialized person experiencing the threat of a police car policing, the aim of the study is to contrast these perspectives with the given Eurocentric modern worldview based in good and common sense, problematizing its order of rank and opening thought to more-than human modes of existence.

**DISSERTATION DEFENSE: WIGBERTSON JULIAN ISENIA**

*Queer Sovereignties: Cultural Practices of Sexual Citizenship in the Dutch Caribbean* | Supervisors: Sruti Bala, Rivke Jaffe, Rose Mary Allen | 23 June 2022, 11.00 hrs. | Aula



This dissertation examines the reimagination of sexual citizenship by same-sex desiring and trans\* subjects in the Dutch Caribbean through cultural practices, focusing primarily on Curaçao. Analysing archival documents, performances, novels, photographs, letters to the editors of newspapers, and erotic lexicons, I

propose approaching these subjects' cultural practices through the theoretical lens of what I call 'queer sovereignties'. The concept of queer sovereignties refers to the positions staked out by same-sex desiring and trans\* subjects as they reimagine how to achieve collective autonomy within the postcolonial context of the non-independent Caribbean, and emphasises how these positions both disrupt and conform to hegemonic notions of sexuality, gender, and nation.

**THREE NEW COMMISSIONED WORKS BY BO WANG**  
*The Revolution Will Not Be Air-Conditioned* | *An Asian Ghost Story* | *Fountain of Interiors*



**The Revolution Will Not Be Air-Conditioned**

*two channel video, 27min, 2022*

The title of this work was borrowed from social media comments in the midst of the 2019 Hong Kong anti-extradition protest, which originally references Black civil rights activist Gil Scott-Heron's iconic 1971 poem "The Revolution Will Not Be Televised". The images of clashes between protestors and police in Hong Kong have constituted the most sensational memories of global turmoil in the last phase of pre-Covid age, which occurred, peculiarly, often against the backdrop of air-conditioned shopping malls. Taking this phenomenon as its point of departure, the work traces the architectural evolution of these retail complexes. Drawing from a range of historical references—including the Crystal Palace, built for the 1851 Great Exhibition in London; 19th-century terrarium prototypes used in the British Empire's botanical trade; and 20th-century corporate salesforce training videos—the work reflects on how the mall as a spatial form evolved from its colonial root of conquest, to a machine of consumerism and social control. Yet, *The Revolution Will Not Be Air-Conditioned* also pays close attention to how the intended outcomes of spatial design can be subverted, turning such insulated and sanitized spaces into a ground for political action and dissent.

This work was commissioned by Junni Chen as part of the exhibition *Lustrous Like Plastic*.

Hessel Museum of Art | CCS Bard College, Annandale-on-Hudson NY, USA | Apr 2 - May 29, 2022



**九龍東往事 An Asian Ghost Story**

*film/installation, 37min, 2022*

This film is about haunting memories of Asia's late 20th-century modernization. The story departs from a 1965 United States embargo on the hair trade, known as the "Communist Hair Ban". Yet, in every wig resides a ghost from the imperial past. This work was commissioned by CHAT (Centre for Heritage, Arts & Textile), Hong Kong, for the 2022 exhibition *Spinning East Asia Series II: A Net (Dis)entangled*, curated by Weiwei Wang.

CHAT (Centre for Heritage, Arts & Textile), Hong Kong  
 Apr 2 - Aug 7, 2022



**Fountain of Interiors**

*Mixed media with fluorescent light, metal, mirror, plants, etc. 2022*

This installation work is commissioned by Singapore Art Museum for the upcoming exhibition *Lonely Vectors*, curated by You Mi, Kenneth Tay, Joella Kiu. By responding to the concept of zoning and foregrounding the capitalist desire to "interiorize" the world, this work reflects on infrastructural modernity, through both its rhetorics and violences.

Singapore Art Museum | Jun 3 - Sep 4, 2022 | Tanjong Pagar Distripark, Singapore

**GLOBAL AUDIOVISUAL ARCHIVING**

*Exchange of Knowledge and Practices*

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



© Francis Alÿs, REEL-UNREEL, 2011, Kabul, Afghanistan, 19:32 min. In collaboration with Julien Devaux and Ajmal Maiwandi. BY-NC-ND

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.

#### THE YORUBA DRUM LANGUAGE

##### *A Surrogate Communication on the African Talking Drums*

*Aurality Seminar (ASCA) – Workshop Yoruba Drum Language | By Olupemi Oludare, Ayanlere Alajede and Mariano Gonzalez | May 31, 16:00-18:00 | University Theatre, Nieuwe Doelenstraat 16, Amsterdam*

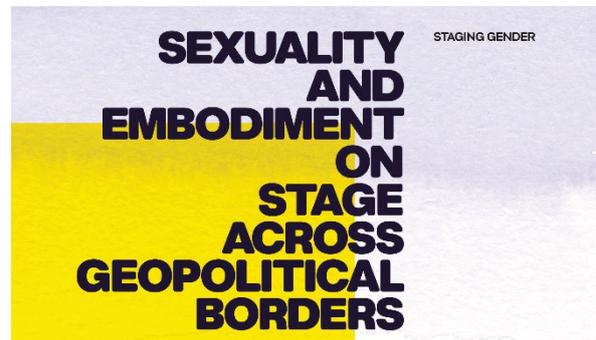


In this workshop, attendants will be able to participate in or witness the basics of talking (with) drums. No prior knowledge of the tradition is necessary and everyone is welcome to have a try. Both linguistically and musically communicative, 'talking drums' are ubiquitous in West Africa. Amongst the Yoruba people of South-west Nigeria, the *dùndún* and *bàtá* are the foremost talking drums. Their physiology affords exceptional tone inflection, which is a significant attribute of the Yoruba tonal language. This workshop covers the traditional style of Yoruba talking drum language and how the Yoruba indigenes interpret the drum's language-based music. We will also demonstrate how the organology of various talking drums influences their phonological and language-surrogate systems.

You don't need to apply for this workshop. Musicology BA students can gain a 'strip' by participating.

Olupemi Oludare (Ph.D.) specializes in the areas of theory and analysis and African musicology, with research interests in rhythm, language, movement, and cognition. His research interrogates and contributes to the role of music in human and social development. He has published in reputable international journals, book volumes, and encyclopaedia. Oludare is a Catalyst fellow of the University of Edinburgh, an associate member of the African studies centre, Leiden, and currently a postdoctoral fellow at the Utrecht University, working in the project "when language has a beat" (NWO 360-89-060), with a focus on African drum language.

#### STAGING GENDER: SEXUALITY AND EMBODIMENT ON STAGE ACROSS GEOPOLITICAL BORDERS



*ASCA Workshop 1-3 June 2022 | Organizers: Shekoufeh Behbehani, Martina Flores Mendeville, and Alvaro Lopez | Keynote Speakers and Interventions: Eliza Steinbock; Mara Polgovsky Ezcurra; Tina Gharavi; Buhlebezwe Siwani | <https://staginggender2022.wordpress.com/programme/>.*

Attendance and participation in workshops: Open to everybody. Up to 2 ECT available for RMA students (attendance and submission of 3000-word paper. Registration is required for ECT request through NICA. Additional Credits for participation in some of its workshops and events. Full program, dates, and locations: Click [here](#).

Staging Gender will engage its participants in a critical blend of academic, artistic, and activist events aimed at blurring epistemological and cultural boundaries—from theoretical stances on performance to embodied stage violence, from lived experience and activism to discursive tensions across (political/disciplinary/social) borders.

The stage is never a neutral space, it is not an innocent ground of representation and entertainment. When sexuality, gender, or race enter the stage, the political and the personal meet with far-reaching implications. After all, who is being represented and how? By whom? And for what audience? Two decades ago, José Esteban Muñoz (1999) argued for a personal/political staging that moves beyond mere oppositions. With the notion of disidentification, Muñoz addressed forms of staging and performing that cannot be collapsed into simplistic understandings of oppression and resistance. Muñoz's work hinted at the increasing multiplication of staged bodies, of staged understandings of sexuality and race

that in the last decades have depoliticized and commodified once radical forms of entering the stage. But what does it mean to put these sociocultural markers on stage nowadays? How have the political and personal changed positions in the last twenty years? Moreover, how can the stage itself, from that of a play or a film to that of a smartphone or the street, affect that which is being staged? After all, to speak of bodies, of sexuality, and violence from a stage and to an audience from the Netherlands, Iran, or Argentina entails different ways of relating to and interacting with the world. How do the personal and the political change in the movement across these contexts? And how is that which is represented transformed, misunderstood, and/or reconceptualized?

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

The ASCA Workshop events include screenings of works by filmmakers Tina Gharavi, Bo Wang, and Domiziano Cristopharo, stage performances by Lekan Balogun, and physical theater workshops by Mori Plachinski. Art interventions and discussions will be joined by Prof. Patricia Pisters, Dr. Sara Janssen, Dr. Jaap Kooijman, Dr. Diego Semerene, Prof. Katti Röttger, and Dr. Sruti Bala (among others), as well as the keynote speakers and artists.

See the complete list [here](#).

#### **Keynote Speakers and Keynote Interventions**

**Eliza Steinbock** – Associate Professor of Gender and Diversity Studies at Maastricht University. They are author of the award-winning book *Shimmering Images: Trans Cinema, Embodiment, and the Aesthetics of Change* (Duke, 2019), and co-editor of *Art and Activism in the Age of Systemic Crisis: Aesthetic Resilience* (Routledge, 2020). Currently Eliza is project leader of “The Critical Visitor” consortium, developing intersectional approaches for inclusive heritage (NWO 2020-2025). Together with Susan Stryker and Jian Neo Chen, Eliza co-edits the new Duke book series for critical trans studies, **ASTERISK**.

**Tina Gharavi** – Born in Tehran, Gharavi is the swiss-army-knife of director-writer-showrunner-producers focused on delivering authentic stories lensed with an impeccably wrought perspective. Having worked in war zones and in guerrilla filmmaking, Gharavi marries her indomitable spirit with a distinct talent to deliver

performances and manage beautifully observed stories. Her debut feature, *I Am Nasrine*, was nominated for a BAFTA, she has recently completed principle photography on her second feature, *A Beirut Love Story*. Her next film, a feature documentary, *Tribalism is Killing Us* resulted from visiting Angola State Prison, a film about difference and othering is due out in 2021 and she’s a showrunner, engaged on developing her first TV series, *Refurinn/The Fox*, an Icelandic/British detective noir with an intriguing twist.

Gharavi is also an academic, teaching filmmaking around the world, and was awarded an MIT Fellowship. She was elected into the BAFTA Academy in 2017, is represented by Independent Talent in the UK and Gersh in Los Angeles, her two home bases.

**Mara Polgovsky Ezcurra** – Lecturer in Contemporary Art at Birkbeck, University of London. Her research focuses on contemporary Latin American Art and Intellectual History, looking at the politics of aesthetics and changing ideas of “life”, “agency” and “the body” in artistic practice. Her books include *Touched Bodies: The Performative Turn in Latin American Art* (Rutgers University Press, 2019), the forthcoming essay collection *Marcos Kurtycz: Corporeality Unbound* (Fauna-Jumex, 2019), and the edited volume *Sabotage Art: Politics and Iconoclasm in Contemporary Latin America*.

**Buhlebezwe Siwani** – Buhlebezwe Siwani was raised in Johannesburg, due to the nomadic nature of her upbringing she has also lived in the Eastern Cape and KwaZulu Natal. Siwani works predominantly in the medium of performance and installations; she includes photographic stills and videos of some performances. She uses the videos and the stills as a stand in for her body which is physically absent from the space. Siwani completed her BAFA(Hons) at the Wits School of Arts in Johannesburg in 2011 and her MFA at the Michaelis School of Fine Arts in 2015. She has exhibited at the Michaelis Galleries in Cape Town, a site-specific exhibition in collaboration with APEX Art, New York City, in 13th Avenue, Alexandra township, Commune 1, and Stevenson in Cape Town. She is represented in the in multiple private collection and institutional collections around the world. She lives and works between Amsterdam and Cape Town.

#### **STAGING VIOLENCE AND QUEER SEXUALITIES:**

##### ***Politics of the Explicitly (In)Correct in the Media.***

*The ASCA Workshop (Parallel Event): Screening of La Perdición (Cristopharo 2021) followed by roundtable discussion with filmmaker Domiziano Cristopharo, Jaap Kooijman, and Diego Semerene. | June 2 16:00-19:00 | P.C. Hoofthuis, room 1.04 | Open event for participation*

1 ECT for RMA Students upon registration/request (submission of three questions for discussion based on the topic is required 48 hours before the event, and brief reflection after the event. Details upon registration through [staging.gender2022@gmail.com](mailto:staging.gender2022@gmail.com)).

Triger Warning: The film to be screened contains explicit depictions of violence, sex, and sexual assault.

For information on the hosting event (The ASCA Workshop 2022 – Staging Gender: Sexuality and Embodiment On Stage across Geopolitical Borders), click [here](#).

As Linda Williams (1991) underscored over three decades ago, horror, pornography, and melodrama constitute in themselves a body of film genres capable of triggering in their audience bodily affective reactions that surpass the logics of other cinematic forms. The fear, pleasure, and pain provoked by these body genres make of them a site for the (uncomfortable) tackling and questioning of prevalent understandings of sex, violence, and emotion—they become a space for queering endeavors into our most intimate fears and desires. But what happens when the border between these body genres blur? How do they change when queer embodiment and practices take hold of their excessive affects? And, more importantly, what happens when these queer blurrings get caught between the politics of the correct and incorrect representation?

With the screening Domiziano Cristopharo's *La Perdición* (2021), and the following roundtable discussion between the filmmaker, Jaap Kooijma, and Diego Semerene, this ASCA-Workshop event will address the cinematic role of queer sexuality and violence in a context of politically correct mainstream representations. The conversation will address, among other topics, what constitutes the limits of the politically correct when it comes to sexuality and violence, queer reversals of expectations and mainstream cinematic logics, and the affective reactions that, from pleasure to fear and loath, constitute the queer potential of the politically (in)correct blended body genres.

On the Film:

*La Perdición*—Mark is trapped in an unhappy love story with his partner. After a new episode that certifies the distance between the two, the young man meets Robert, a mature stranger who immediately seems to reciprocate his interest. This casual encounter soon develops into a night on a boat in which Mark will explore and experience his own sexual limits and desires. However, what firstly appears as an opportunity for Mark to release his frustrations will soon prove to be the beginning of something much darker and violent...

On the Filmmaker:

Domiziano Cristopharo, an independent film director from Rome, has been the first Italian director in years to try and revive the erotic/horror film genre. Ten years ago he obtained enormous audience and critical acclaim with *House of Flesh Mannequins* (2009), starring international horror actor Giovanni Lombardo Radice. In the following years, *House of Flesh Mannequins* became a little cult of underground cinema, as did *Red Krokodil* (2012) and *Doll Syndrome* (2014). His films have collected over 40 international awards over the years. Domiziano Cristopharo has frequently been compared as a perfect mix between Fellini and Dario Argento.

Cristopharo's aesthetic has a vintage quality: He is simultaneously extreme in style, shocking, and yet classic. To those who define him as “pornographic,” he responds by quoting Picasso: “Art is never chaste and we should keep her away from pure ignorants. If it were chaste, it wouldn't be art at all.”

In his career he has also worked with/for: Carlo De Mejo (*City of living Dead*), Maria Rosaria Omaggio (*Nightmare city*), Ruggero Deodato (*Cannibal Holocaust*), Frank Laloggia (*Lady in White*), Venantino Venantini (*Ladyhawke*), Giovanni Lombardo Radice/John Morghen (*Cannibal Ferox*), Mariagrazia Cucinotta (*El Día de la Bestia*), Stefano Cassetti (*Roberto Succo*), Romano Scavolini (*Nightmare in a Damaged Brain*), Lynn Lowry (*Shivers, The Crazies*), Lucio A. Rojas (*Trauma*).

### PHYSICAL THEATRE LABORATORY

**Re-authoring the body on stage** | Event within the ASCA Workshop 2022 | Theatre Workshop facilitated by Mori Plaschinski | June 2 15:00 – 18:00 | P.C. Hoofthuis, room 115 | Open event for participation (max. 20 participants) | 1 ECT for RMA Students upon registration/request (participation in the theatre laboratory and reflection/paper after the event) | Details upon registration through [staging.gender2022@gmail.com](mailto:staging.gender2022@gmail.com) | For information on the hosting event (The ASCA Workshop 2022 – Staging Gender: Sexuality and Embodiment On Stage across Geopolitical Borders), click [here](#).

The most recent developments in political and activist theatre have started to question the simplistic oppositions between oppression and resistance that are often portrayed on the stage. Often, the stories presented in forum theatre, physical devised plays, and other socio-political theatre practices; stage individualised problems without presenting the structural dimensions of our societies. This leads to narratives that fall into the victim-oppressor dichotomy, and fail to portray the larger multi-storied scope of conflict.

In this sense, there are some stories that have had more presence than others in society and history, becoming dominant stories, while others have been subjugated or erased. This has real effects in the shaping of life, identity and societies. This erasure and invisibilization has especially impacted the representations of stories around sexuality and gender.

How to stage the multi-storiedness of gender, sexuality, violence and conflict? Which is the role of the body in these processes?

Through games, physical theatre techniques and devising exercises; this workshop seeks to explore different approaches to theatre and dramaturgy that question the ways in which we stage narratives around gender and sexuality, testing and practising possible ways to move beyond the single story.

**Mori Plaschinski** is a cultural researcher and theatre practitioner. She specialises in collective theatre practices, such as participatory arts, theatre of the oppressed and devised physical theatre, among others.

Her artistic research focuses on the representation of gender and sexuality on the stage, and the role of the body in narrating the multiplicity of stories and possibilities. Mori is also a gender rights and LGBT+ activist, with experience in creative advocacy and activism. She has collaborated with international organisations such as The Kite Trust, CHOICE for Youth and Sexuality, Aflatoun, Acting now, and UNOY.

Structure of the Workshop:

- Introduction: Gender and sexuality on the stage, oppression, structure resistance and dichotomic narratives.
- Warming up & games
- Physical Theatre languages: Speed, tension, rhythms, elements, materials, qualities of movement, embodied narration.
- Dramaturgy of physical action: Techniques, structures, composition of movement.
- Devising collective scenes: Brechtian Gestus, Greek Chorus and Forum Theatre.
- Group research laboratory: Staging multi-storied conflicts and societal issues

#### HATRED OF WOMEN

*We Have Never Had Sex Seminar Session 4 | Performance Lecture and Seminar with Cassandra Troyan | Thursday June 2, 12-15 hrs. | PCH 4.04*

In this performance lecture and seminar, Cassandra Troyan will discuss the politics of sexual pleasure, indifference, and negativity as they relate to the core thematics of sex work, BDSM, and gendered violence in their writing. Focusing mainly on their most recent books, *KILL MANUAL* (2014) and *Freedom & Prostitution* (2020), they will address the radical possibilities in redefining liberation through a position of sex work against work and other practices of refusal.

[Cassandra Troyan](#) is a writer, artist, and researcher whose work explores the intersections of gendered violence, radical histories of resistance, sex work, and speculative futures beyond capital. They are the author of several books of multi-genre work, including, *Freedom & Prostitution* (2020), *A Theory in Tears* (2016), *KILL MANUAL* (2014), and *THRONE OF BLOOD* (2013). Recent publications include an exhibition text written in collaboration with artist Reba Maybury for her exhibition "[Faster Than an Erection](#)" at the Museum of Contemporary Art in Rome, Italy (MACRO), and with Helen V. Pritchard, "The Anti Menagerie: Methods for Interrogating the Supremacy of World-Shaping Violence," in [Multispecies Storytelling in Intermedial Practice](#) from punctum books. They live in Kalmar, Sweden and teach theory, practice, and creative-critical writing as a Senior Lecturer in the Department of Design at Linnaeus University.

For readings write to the Seminar Assistant: Rachel Foran, [rachelforan1@gmail.com](mailto:rachelforan1@gmail.com)

#### FUCK HEALING (?) LIVING THE WOUNDED LIFE

*Curated and organised by Bethany Crawford, Erica Biolchini, Patricia Pisters and Dina Mohamed | Series of 3 x workshops and 1 x main event | Dates: 2nd June, 7th of June, 11th of June and 18th of June | Venue: Treehouse NDSM, 55-57 T.T. Neveritaweg, Amsterdam*

The project is a programme of events that runs parallel with, and corresponds to, the 'Momentum' group exhibition planned at Treehouse NDSM during the month of June. The director of Treehouse NDSM and organiser of the 'Momentum' exhibition, Camille de Wit, has invited Bethany Crawford, Erica Biolchini, Professor Patricia Pisters and Dina Mohamed to respond to the exhibition and the thematic of 'momentum' with a corresponding programme of events. The exhibition 'Momentum' intends to present artistic associations to the subject of 'momentum' as a means of activating and reinvigorating creation in the aftermath of the artistic economical stasis caused by the Netherlands covid-19 pandemic lockdowns.

The programme project that will be produced in response to the 'Momentum' exhibition, titled 'Fuck Healing (?) Living the Wounded Life', intends to present a conceptual and artistic response to the notion of momentum as generated through breaks, ruptures, and woundings. The programme will bring together workshops, performances and visual art that work alongside the reintegration and reclamation of wounds, breaks and ruptures experienced materially, historically, narratively and psychically. The programme intends to critically interrogate ideas of "healing" as proximate to hegemonic regimes of conformity and normative perceptions of health. This programme will question the merits of our wounds, the divergent momentum they present, and recognise the future modes of 'becomings' that "breaking" may allow us.

The project brings into dialogue various Amsterdam based institutions through the collaborative organisation and curation of the programme by Treehouse NDSM residents Bethany Crawford and Dina Mohamed, the Netherlands Institute for Cultural Analysis council member Erica Biolchini, and the Amsterdam School of Cultural Analysis board member Professor Patricia Pisters. The proposed programme will encourage important transdisciplinary exchange between the participating institutions, artists, researchers and scholars, and will strengthen the professional relation between Amsterdam's theoretical and creative practitioners.

The programme will involve a series of open, hands-on and in person workshops lead by the artist Clementine Edwards and artist-researcher Dina Mohamed during the first 2 weeks of June at Treehouse NDSM. These workshops will contribute to a main event, also at the Treehouse venue, which will be an evening of performances, photography, moving image and music by artists and researchers Vita Buivid, Clara Saito, Dina Mohamed, Francesca Hawker, Marc Norbert Horler,

Gayatri Kodikal, Erica Biolchini, Bogna Bochinska, Weronika Szufranowicz, Bethany Crawford, Alex Tam and the resident musicians of Treehouse.

### INFRASTRUCTURE AND EXPERIENCE

*Final session of this year's cross-media seminar | 3 June, 15hrs. | Belle van Zuylenzaal; Universiteitsbibliotheek, Singel 421-427, Amsterdam | For the ones who can't physically attend, there is the Zoom link | Contact [m.stauff@uva.nl](mailto:m.stauff@uva.nl)*

First, our fellow seminar participant Sam Hoogma will introduce us to the infrastructures of care. In preparation, please read Emma Power and Kathleen Mee's article "Housing: An Infrastructure of Care" beforehand (see attached).

Secondly, we would like to use this last session as an occasion for us to collectively reflect back on some of the more compelling approaches to the topic that we've discussed over the year. To prepare please think about some "moments" from the seminar the year that you'd like to return to. This could take the form of a paragraph from a reading or an example or really anything else that you found productive for their own thinking. We envision this as a very informal discussion that will give us a chance to make interconnections and consider some future directions for the topic.

### CONSPIRATORIAL MEMORY

*Two-day workshop organized by the team of the ERC-funded research project *Conspiratorial Memory: Cultures of Suspicion in Post-Socialist Europe (2021-2026)* | Thursday, June 9, 2022 9:00 AM - Friday, June 10, 2022 3:00 PM | Deadline for registration: May 23, 2022 | Location: Tolhuistuin (June 9) and P.C. Hoofthuis, University of Amsterdam (June 10) | Registration and contact: please send an email with your name and affiliation to [conspiratorialmemory@gmail.com](mailto:conspiratorialmemory@gmail.com) and let us know if you would like to be present on both days. For more information visit [our website](#).*

Over the past months the Russian leadership has legitimized its unprovoked military invasion of Ukraine with a mixture of ludicrous historical parallels and far-fetched conspiracy theories. These propaganda narratives – which state-backed Russian culture and media have fomented for years – routinely recycle myths about the hot and cold wars of the twentieth century, harnessing them to fuel suspicious and self-righteous readings of current affairs. The situation prompts a series of more general questions: to what extent do conspiracy theories derive their rhetorical and affective persuasiveness from stories about the past? What is the role of culture (online and offline, fiction and nonfiction) in the imagination of hidden plots allegedly hatched by past and present enemies, and directed against "our" community? And, conversely, to what extent is a sense of "community" – and its "malevolent others" – shaped through what we call "conspiratorial memory," its political exploitation, its cultural mediations, and its digital circulation? These

and related questions will be addressed in a two-day workshop organized by the team of the ERC-funded research project *Conspiratorial Memory: Cultures of Suspicion in Post-Socialist Europe (2021-2026)*.

### DATA SPRINT ON LINKED OPEN DATA FROM THE LIBRARY

*By the UvA/AUAS Library and CREATE*

On Thursday 9 June, 13:00-17:00 hrs. researchers, information specialists and heritage/library professionals will be able to get acquainted with the possibilities of using the UvA/AUAS Library's data collections and Linked Open Data during a data sprint. A large part of the collection databases of the UvA/AUAS Library have been made available as Linked Open Data (LOD). The Library's data collections are now easier to investigate and can also be linked to other datasets. What new possibilities does this open up for research? And how can the data offered be improved and enriched?

The data sprint starts at 13:00 and ends at 17:00. Please note that the language of the data sprint is Dutch. Various thematic workshops have been prepared and there is room for participants' own input. The day ends with a drink.

More information and registration via the [event page](#).

### THINKING ABOUT MIGRATION THROUGH LATINX ART

*AHM event 9 June 2022, 16:00-17:30 | OMHP C217.*

Can art effect political change, and if so, how? Can it move us to action, empathy, and hope? Charlene Villaseñor Black, Professor of Art History and Chicana/o Studies and Central American Studies at the University of California, Los Angeles, considers these questions in her lecture 'Thinking about Migration through Latinx Art' as she investigates Chicana (Mexican American) artists' responses to global migration, in particular, Los Angeles artist Sandy Rodriguez (born 1975).

Rodriguez's 2019 installation, *You Will Not Be Forgotten*, comprised of twenty works, was created with traditional Indigenous materials and techniques. Featuring an unusual series of portraits, it commemorates seven Central American child migrants who died in US Customs and Border Protection during 2018 and 2019. The portraits are unusual in Rodriguez's artistic production and within the larger history of Chicana art.

Villaseñor Black considers the process of the portraits' creation, then places them in the context of practices of memorialization, both contemporary and historical, secular and sacred. What haunting ghosts rise to visibility? How is Rodriguez's engagement with the past visible here? To deepen our understanding, Villaseñor Black turns to theoretical considerations of memory, hospitality, trauma, and hope. Why talk about art in the face of such heart-wrenching injustice?

**Charlene Villaseñor Black** is Professor of Art History and Chicana/o Studies and Central American Studies at the University of California, Los Angeles, editor of *Aztlán: A Journal of Chicano Studies*, and founding editor-in-chief of *Latin American and Latinx Visual Culture* (LALVC, UC Press). She publishes on a range of topics related to the early modern Iberian world, Chicana studies, and contemporary Latinx art. She currently leads the projects 'Verdant Worlds: Exploration and Sustainability across the Cosmos', funded through the Getty Foundation's Pacific Standard Time initiative: Art x Science x LA, and 'Critical Mission Studies at California's Crossroads' for the University of California's Multicampus Research Programs and Initiatives. She is currently at Oxford University in 2021-22 as the Terra Foundation Visiting Professor of American Art.

The lecture is organized by the AHM research group 'Global trajectories of thought and memory: Art and the Global South'.

### ROPE DANCE

*Super quintet led by bass clarinetist/ASCA PhD Joris Roelofs and an open discussion on Nietzsche, freedom and improvisation | 9 June 2022, 20:30-22:00 hrs.*

Joris Roelofs is a renowned (bass) clarinetist and ASCA PhD Candidate. Previously he played various saxophones and flutes. For example, he was the lead alto saxophonist with the Jazz Orchestra of the Concertgebouw for fifteen years. Besides that, Joris Roelofs is also currently working on a PhD dissertation on Friedrich Nietzsche, improvisation and the notion of freedom. On the album *Rope Dance* (BIS Records) – awarded 5 stars in *Volkskrant & BBC Music Magazine* – he is able to combine all of this, in a suite of twelve pieces inspired by Nietzsche – 'by far the most musical of philosophers' according to Roelofs.

It is not surprising that Nietzsche's thoughts about free spirits – liberated from conventional constraints and belief systems – resonate particularly well with musicians working with improvisation and across genres. Roelofs has therefore been able to gather a group of highly versatile colleagues from the Benelux jazz scene to perform his music: pianist Bram de Looze, bass player Clemens van der Feen and Martijn Vink on drums. The album also confirms the multi-faceted talents of bassoonist Bram van Sambeek, following previous recordings on BIS of classical, pre-Romantic and contemporary concertos, as well as hard rock covers with the group ORBI (the Oscillating Revenge of the Background Instruments)

This evening will be split in two parts: The concert of *Rope Dance*, followed by an open discussion (in English) about freedom and improvisation by Hannah Arendt and Friedrich Nietzsche with the audience and some of the students from his subject 'Freedom and Improvisation', which he teaches at the Conservatory of Amsterdam.

*Joris Roelofs has built his career balancing intense discipline and a deep commitment to post-bop tradition with a measured exploratory streak' (Downbeat).*

Joris Roelofs bass clarinet/clarinet, Bram de Looze piano, Bram van Sambeek bassoon, Clemens van der Feen double bass, Martijn Vink drums

### URBAN PLATFORM VISUALITIES

#### *Aesthetics, Desire, Communication*

*Talk by Dr. Agnieszka Leszczynski (Western University) in the Cities Seminar on (Post)Pandemic Urbanism | Friday 10 June, 15:00-17:00 | Room 0.16, Media Studies, BG1 (Turfdraagsterpad 9, Amsterdam) | Registration: J.R.Bosma@uva.nl | Master Class on 9 June see below*

#### **"Urban Platform Visualities: Aesthetics, Desire, Communication" – Talk by Dr. Agnieszka Leszczynski (Western University)**

*Date: Friday 10 June, 15:00-17:00 | Location: room 0.16, Media Studies, BG1 (Turfdraagsterpad 9, Amsterdam)*

*Registration: [J.R.Bosma@uva.nl](mailto:J.R.Bosma@uva.nl)*

In this talk, I engage with platform materialities – by which I mean the observable, physical forms that platforms assume in the urban built environment – and the significance of our quotidian visual encounters with these phenomena in cities. Drawing on a range of empirical instances from North American cities, I situate and trace urban platform visualities in three registers: aesthetics, desire, and communication. Docked bikesharing infrastructure in Vancouver comprises a serialized aesthetics increasingly co-implicated with the aesthetics of gentrification at the microgeographic, or sub-neighbourhood, scale of the city. What would appear to be an incorrectly placed shared e-bike sited above a tent encampment in San Jose brings into relief conditioned desires for orderly cityscapes of platformized micromobility – and desires for the intended subjects of urban platformization – while also opening onto possibilities for their interruption. And two additional instances from Vancouver – signs indicating reserved parking for mobility platform vehicles, and stickers advertising the availability of on-demand meal delivery on a restaurant front – materially communicate the conditions of platform urbanism along axes of changing spatial and social relations in the city. I discuss this visual-material perspective nuances our understandings of the co-generative dynamics of platforms and cities by foregrounding how platforms materially make place, claim space, and mediate socio-spatial relations in urban environments.

**Agnieszka Leszczynski** is an Associate Professor in the Department of Geography and Environment at Western University in Canada. Her work focuses on digital geographies, platforms and cities, and geolocation. She is one of the Editors of *Environment and Planning F*, and a former Co-editor of *Big Data & Society*.

**NICA Masterclass "Platform Urbanism" with Dr Agnieszka Leszczynski (Western University)**

June 9th, 2022, 10:00-12:00 | room 0.16, Media Studies, BG1 (Turfdraagsterpad 9, Amsterdam) | Open to: R(MA) students, PhD candidates, scholars | Credits: 1 ECTS (for PhD and RMA students only) | Contact & Registration: [J.R.Bosma@uva.nl](mailto:J.R.Bosma@uva.nl) | Registration Deadline: June 6th, 2022

During this masterclass we will read and discuss recent research focused on urban platform materialities and the aesthetics of gentrification. Taking up a focus on platform urbanism, we will consider the potential of “walking with” as a practice for investigating the visual and material dimensions to platform infrastructures, such as bikesharing, in contemporary cities. This workshop will invite participants to critically engage with these texts, to pose questions, and think through the implications for imagining their own research directions.

### RACE, EXTERNALITY AND THE VIOLENCE OF REAL ABSTRACTION

*Externalities Lecture Series with Alberto Toscano (Goldsmiths, University of London) | Friday 10 June 19:00-21:00 (online) | email [d.dezeeuw@uva.nl](mailto:d.dezeeuw@uva.nl) for the assigned readings*

This talk will revisit contemporary debates around the theorization of race in contemporary capitalist societies by homing in the consequences of considering race as a kind of 'externality' in the reproduction of relations of exploitation. In particular, we will explore the ways in which race is enlisted in a familiar, but not particularly dialectical, separation between a *logic* of capital (which does not intrinsically require racialisation) and a *history* of capitalism (which has never done without it). We will ask whether it suffices to oppose history to logic in order to avoid reducing race to an externality by contrast to the immanence of class to the logic of capital (a position that may be associated to certain understandings of 'racial capitalism'). Our working hypothesis will be that exploring the operations of race as a real abstraction within capitalism can help us cut across a dualism of logic and history, and reflect on how the *appearance* of externality may be crucial to certain ideological formations of capitalism.

Please use this link to join the session: <https://uva-live.zoom.us/j/88918077994>

### WALKING AS RESEARCH PRACTICE

13 June 2022, 17:00-19:00 hrs. Reimagining and redirecting practices of walking through collaboration. A practical walking session in Amsterdam, where we learn from one another's approaches and reflect on the experiences and outcomes.

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

### LOCAL CASES, GLOBAL DEBATES

#### *Modern Greek Studies in the 21st Century*

Amsterdam, June 15-17

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 Oxford and Amsterdam, and it includes scholars from several universities in Greece, Europe, and the US.

Our first conference, during which we launched our network, was organized in Oxford (January 31-February 2, 2020).

This second conference brings together scholars from all 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.

### SPINOZA SYMPOSIUM—A TRIBUTE TO CHARLES MILLS

16 and 17 June, 9.30-17.00. | Venue: Universiteitstheater UvA, Nieuwe Doelenstraat 16-18, Amsterdam. To participate in the symposium, please send an email to [secre.wijs-fgw@uva.nl](mailto:secre.wijs-fgw@uva.nl).

This year's Spinoza symposium will pay tribute to Charles W. Mills, author of, among other works, *The Racial Contract* (1999) and *Black Rights, White Wrongs; A Critique of Racial Liberalism* (2017). Last autumn, Charles Mills died at the age of 70. He was to hold the Spinoza Chair in 2022.

#### 16<sup>th</sup> June: Reading Mills in Europe

9:00	Welcome & Introduction
9.30-10.30	Karwan Fatah-Black (Leiden)
10.45-11.45	Nancy Jouwe, <i>Mapping Slavery</i>
12-13	Anya Topolski (Nijmegen), <i>European Ontologies: Blacks, Jews and White Supremacy – A Reply to Mills</i> (1998)
13-14	Lunch Break
14-17	MA Student Presentations
20.15	Philomena Essed, See below

#### 17<sup>th</sup> June: Reparations, Justice and the Racial Contract

9.30-10.30	Wayne Modest (Amsterdam), <i>What Charles Mills has taught me about the question of restitution in museums</i>
10.45-11.45	Francio Guadeloupe (Amsterdam)
11.45-13	Lunch Break
13-14	Naomi Zack (New York), <i>Charles Mills, Before, Now, and Later</i>
14.15-15.15	Jamila Mascat (Utrecht), <i>What is to be repaired? Postcolonial justice and reparations</i>
15.30-16.30	Robin Celikates (Berlin), <i>What is Structural Racism? Lessons from Charles Mills.</i>

### FROM EVERYDAY RACISM TO CULTURES OF CARE IN HIGHER EDUCATION

Spinoza Lecture 2: Philomena Essed | 16 June 20:15 | [Aula - Lutherse kerk](#)



This Spinoza lecture by Philomena Essed is fully entitled From Everyday Racism to Cultures of Care in Higher Education: A Social Justice Route of Difference, Daring, and Deep Diving. The impact of everyday racism, class elitism, and masculinist normativity on the learning environment is common knowledge among critical thinkers. The Covid pandemic has reinforced already existing inequalities and privileges.

Cultural cloning of more of the same normative identities thrives in a neoliberal climate of high individualism, extreme competition, an overemphasis on cognitive development, and other dehumanizing expectations. Crisis interventions to fix burnout, depression, or suicide (attempts) among students are not working. The unprecedented challenges of our time are an opportunity to revisit what a university education can be about. Essed opts for durable, deep cultural transformations: A Social Justice Route of Difference, Daring, and Deep Diving.

**Location:** Aula, Singel 411, Amsterdam

[Register now](#)

Philomena Essed is professor of Critical Race, Gender, and Leadership Studies at Antioch University's Graduate School of Leadership and Change and

affiliated scholar at the Utrecht University's Graduate Gender program. She holds a PhD from the University of Amsterdam and Honorary Doctorate degrees from the University of Pretoria (2011) and Umeå University (2015). In 2011 The Queen of the Netherlands honored her with a Knighthood.

Her research and teaching transcend national, cultural, and disciplinary boundaries. Well known for introducing the concepts of everyday racism and gendered racism in the Netherlands and internationally, she also pioneered in developing theory on social and cultural cloning in the early 2000s. More recently she introduced the concepts of entitlement racism and racism knowledge.

### IN TIME? OUT OF TIME?

#### *Marking Time in Caribbean Aesthetics*

Guest Lecture by Faith Smith (Brandeis University) organized by Sruti Bala | OMHP room C017 | 22 June 2022, 15:00 hrs.

Using British Caribbean fiction and poetry of the first decade of the twentieth century as its focal point, this talk asks how time (retrospection, waiting, belatedness, futurity, expiration) shapes notions of inheritance, accumulation, and sovereignty.

Faith Smith is an Associate Professor of African and African American Studies, and of English, at Brandeis University. Her book *Strolling in the Ruins: The Caribbean's Non-Sovereign Modern in the Early Twentieth Century* is forthcoming from Duke University Press. Her new project, "DreadKin," is a study of 21st-century literary and visual culture and its mappings of pasts and futures, as well as genealogies of kinship and intimacy, in the context of the Caribbean's complex experiences with sovereignty in our current global moment.

### ARCHIVES FOR THE FUTURE: ON THE POLITICS OF KNOWLEDGE PRODUCTION

Lecture and Masterclass with Prof. Gil Z. Hochberg, 22 and 23 June organized by Noa Roei

The word *archive* comes from the Greek word *arkheion*, a repository for official documents, and a place where the archons, the rulers, reside. Archives, then, are unequivocally associated with power and authority, at least in their original formation. But who and what is the archive for? What gets left out of the archive? What is the relationship between the archive and the public? What claims of authority and knowledge (scientific, historical, credible, provable) are made in the name of the archive? [Gil Z. Hochberg](#), Ransford Professor of Hebrew and Comparative Literature, and Middle East Studies at Columbia University and Chair of MESAAS, will address these and related issues in the following events:

PUBLIC LECTURE SPUI25, Wednesday 22 JUNE 17:00-18:30

Following her latest book *Becoming Palestine: Toward an Archival Imagination of the Future*, Hochberg will present

her view of the archive as a liberatory site--particularly in Palestinian contexts. In *Becoming Palestine: Toward an Archival Imagination of the Future*, Prof. Hochberg examines how contemporary Palestinian artists, filmmakers, dancers, and activists use the archive in order to radically imagine Palestine's future. By urging readers to think about archives as a break from history rather than as history's repository, Hochberg presents a fundamental reconceptualization of the archive's liberatory potential. The evening will conclude with a panel debate and public discussion.

MASTERCLASS Thursday 23 JUNE 11:00 – 14:00, location TBA

The seminar will interrogate the notion of the “archive” as a system of documentation, a (often state-national) official site where “research is conducted,” a depository of affect and sentiments. We will also look at ways in which the archive is appropriated and the “order of things” is challenged. In this respect we will consider both interruptions of dominant archives and the creation of alternative ones. Participants are encouraged to think about the theory and praxis of the archive in relation to their own area of interest and to do so by engaging closely with a specific archive of their choice (it can be an existing one or a created one). 1 ects will be granted to RMA/PhD participants for the combination of attendance, preparation of the readings, and active participation during the masterclass. A second ects is optional and will be granted for the creation of an alternative archive, in continuing dialogue with Prof. Hochberg.

To sign up for the Masterclass please email [n.roei@uva.nl](mailto:n.roei@uva.nl)

#### FIELDWORK THAT BREAKS YOUR HEART

Friday 1 July 2022, 1 p.m. - 5 p.m. CET | In Amsterdam (room E 013 in the Oude Manhuispoort) & online at the following link: <https://uva-live.zoom.us/j/87849968445>

Feel free to join us for the whole event or a part of it (for more information on the program, contact [L.Kotisova@uva.nl](mailto:L.Kotisova@uva.nl)).

Fieldwork is not always fun. Some of us even conduct research that breaks our hearts. As researchers, we meet people worldwide who suffer, are traumatized, have to flee their country, face harassment and torture, and live and work in unimaginably precarious conditions. Due to our physical and emotional involvement in highly emotionally charged fields of research (journalism and media), we face various challenges. These fields—in our case, war and conflict reporting, crisis reporting, and exile journalism—require all of our personalities, bodies, and mental capacities and, in turn, affect us as human beings. We are vulnerable observers studying vulnerable observers. Our research requires making the vulnerability known, yet we (especially in media and journalism studies) lack the language and genre to articulate what happens when we work.

This hybrid seminar brings together four journalism researchers/media sociologists to raise particular epistemological, methodological, and personal aspects

and implications of doing heartbreaking fieldwork. We believe that sharing our physically and emotionally complex experiences can help us make sense of them, better understand how we can professionally and personally deal with them, and make them beneficial for our research.

The seminar combines shorter presentations with more extended discussions and addresses the following questions: How to deal with personally rich/heavy fieldwork experiences? How do we make emotionally charged fieldwork methodologically correct, ethically right, and personally sustainable? How do we navigate relationships and emotional connections with our ‘research subjects’? How do we work with our positionality, gender, ethnicity, nationality, sexuality, and related forms of capital? Can/should we observe the suffering of our research participants silently, as innocent bystanders, or do we have the responsibility to act? And how?

#### Program

13.00 - 13.50: Maena Berger (PhD candidate, École des Hautes Études en Sciences Sociales, Paris): *Emotions and methodological choices: Repeated in-depth interviews with Syrian journalists-fixers in Turkey*

14.00 - 14.50: Yazan Badran (Visiting professor/ Postdoctoral researcher, Echo/imec-SMIT, Vrije Universiteit Brussel): *The ‘intimate insider’: On negotiating our mutual Syrian-ness in ethnographic research in a Syrian newsroom in Istanbul*

15.00 - 15.50: Johana Kotišová (Marie Skłodowska-Curie Postdoctoral Fellow, ASCA & Media Studies, University of Amsterdam): *‘Insurgent research’ of media professionals covering Ukraine and Palestine*

16.00 - 16.50: Summary and final discussion chaired by Richard Stupart (Assistant Professor, Center for Journalism and Media Studies, University of Groningen)

#### Target Groups

researchers who study conflict journalism, crisis reporting, and exile journalism; researchers who conduct research with (vulnerable, suffering) human beings; researchers analyzing polarized discourses, hate speech, online harassment, etc.; any researcher who sometimes feels that their fieldwork/analysis is ‘too much’.

#### FIELDARTS 2022 //TRANSITIONAL WATERS

Arts & Humanities Research Residency | Amsterdam / IJmuiden, Netherlands. | July 4-9, 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.



Credits Marcel Oosterwijk, 2013

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.

### OCEANS AS ARCHIVES

Conference, 4-6 July 2022, University of Amsterdam  
Organizers: Kristie Flannery (Australian Catholic University), Renisa Mawani (University of British Columbia), and Mikki Stelder (University of Amsterdam) | Location conference: University Theater and The Black Archives | [www.oceansasarchives.org](http://www.oceansasarchives.org)

The Oceans as Archives conference contributes to the growing field of critical ocean studies, while intervening in the erasures and occlusions performed in scripting the field as a new terrain of inquiry. This three-day interdisciplinary conference brings together scholars, poets, artists, and activists to share and discuss work that centers the ocean as a source of knowledge

and a method for thinking, writing, and critical praxis. The conference provides a space for sharing ideas and theories anchored in the longstanding critical traditions of Black (diaspora) studies, Pacific Islander studies, Critical Indigenous studies, Caribbean philosophy, postcolonial theory, and decolonial and anticolonial critique. There will be panel discussions, film screenings, poetry readings, performances, visual art, workshops, and conference papers. The conference will take place from 4 - 6 July 2022 at the University of Amsterdam. We are honored to announce that Dr. Alexis Pauline Gumbs will present the keynote lecture entitled “*Relevant is Different Points on a Circle*”: *Audre Lorde and the Ocean Blue*.” The keynote lecture will take place on July 5th and will be virtual. We will host a live screening gathering at [The Black Archives](http://TheBlackArchives.org).

ReMA and PhD students enrolled with the Dutch research schools NICA and/or OSL can obtain 1-2 ECs by attending the conference and submitting a short assignment after the event. Please email [nica@hum.leidenuniv.nl](mailto:nica@hum.leidenuniv.nl) or [osl@rug.nl](mailto:osl@rug.nl) for further information.

### THINKING (WITH) CARE

European Summer School for Cultural Studies (ESSCS) | Leiden & Amsterdam 5-8 July 2022 | Organized by Esther Peeren, Ilios Willemars en Kim Sommer.

In many practices, care practices included, time is not an arrow and entities are not brought into being just once, but keep on changing. Rather than fitting fantasies of control, such processes depend on endless tinkering. Such tinkering, if done well, is care. (Annemarie Mol)

María Puig de la Bellacasa notes in *Matters of Care* (2017) that “care is omnipresent, even though the effects of its absence” (1). This raises the question of what care is. Is care primarily an affective attitude, a moral concern, a specific kind of labor, a sensibility, a form of responsibility, a type of guardianship, a feeling or occasion for anxiety or terror, or all of these things and more at once? Thinking with care is a pressing matter, especially in the face of the ongoing global COVID-19 pandemic that has put a spotlight on the “care crisis” (Dowling) caused by financialization and austerity politics. The pandemic shows the limits of, and the inequalities engrained in, systems not just of healthcare, but also of childcare, eldercare, and environmental care. It illustrates the work and risk that care-giving entails and the exhaustion it can cause. And it reveals profound relationships—at the individual and collective level, especially that of the nation—between self-care and care for others, while raising biopolitical questions about the governing of populations and the role of self-care in the context of public health concerns (Foucault Society Must be Defended; Hermeneutics of the Subject).

Yet, the pandemic has also given rise to new forms and practices of care, offline as well as online, small- and large-scale, prompting in many a renewed awareness of shared vulnerability within our more-than-human-

world. The notion of care has thus been central to current debates on climate change, both those informed by third wave neoliberalism (with phenomena like green and care washing), and those that attempt to rethink care ethics whilst decentering the human and the global North. These developments fit a more general trend that we can observe across the humanities and the social and medical sciences, where care has been rethought from a “somehow wholesome or unpolluted pleasant ethical realm” (Puig 8) to something much more ambivalent. Care becomes reconceptualized as not just an ethics but a practice; a work of maintenance (Berlant) with positive and negative affective dimensions for both the carer and the cared for. It needs to be recognized as gendered and racialized, and should be thought of as more than human. Indeed, in debates on decolonialism and black feminism, for example, care ethics are increasingly positioned as “a radical mode of engagement and refusal—one that is firmly aligned with, rather than antithetical to, claims for justice and liberation” (Bonde Thylstrup et al. 20).

#### ART VERSUS POLITICS?

*Minisymposium on the occasion of the farewell of René Boomkens as professor of cultural studies | Thursday 7 July 2022, 1 - 5 pm | Doelenzaal UB UvA*

Contemporary artists, particularly those in the visual arts, seem more politically inspired and committed than ever. At the same time, the arts are regularly used by policymakers as an instrument to achieve a variety of social, economic and political goals, from promoting social cohesion in underprivileged neighborhoods to raising the profile of the Netherlands as a private company or stimulating tourism. Have the arts become a plaything of policy makers, or do they in fact contribute to criticism and resistance against the dominant government policy? Or have artists become a kind of social worker?

#### Speakers:

Pieter Bots (ASCA PhD), Lieven de Cauter (associate professor of architectural theory, KU Leuven), Karin Christof (ASCA PhD), Christine Delhayé (associate professor of cultural sociology, CW UvA), René Gabriëls (associate professor of philosophy, Maastricht University), Rudi Laermans (professor of sociology, KU Leuven), Thijs Lijster (associate professor of cultural philosophy, RU Groningen)

#### Presentation:

Rob van der Laarse (Chair, Department of Cultural Studies and Westerbork Professor, UvA/VU)

#### RURAL IMAGINATIONS CONFERENCE

24-26 August 2022 | *Roeterseiland REC A*

With globalization primarily considered an urban phenomenon, its impact on rural areas tends to be neglected. This 3-day conference comes out of the ERC-funded Rural Imaginations project (RURAL IMAGINATIONS), which looks at how the rural is

imagined in contemporary film, television and literature in the UK, the US, the Netherlands, China and South Africa. The main question the project asks is to what extent the demonstrable impact of globalization on the rural appears in these imaginations.

At the conference we want to explore the crucial role various social, political, economic and cultural imaginations play in determining what aspects of contemporary rural life do and do not become visible nationally and globally, and how this affects the ways in which the rural is politically mobilized, affectively encountered and artistically mediated. While the countries and media central to the Rural Imaginations project will be an important focus, we also seek to extend our scope to other parts of the world.

Rural communities from all over the world have claimed that their concerns – notably about globalization’s detrimental effects – are being ignored and have made themselves heard in protests, elections and referendums. In the process, they have often reaffirmed idealized imaginations of the rural and supported nationalist-populist agendas. At the same time, the rural’s undeniable role in engendering climate emergencies and epidemics (in humans and non-humans) is putting pressure on outdated notions of the rural as an idyllic, isolated space by demanding concerted action across urban-rural-wilderness borders and national ones. Asking why, in many places, people remain resistant to alternative imaginations of the countryside, especially when it comes to imaginations that acknowledge the rural’s implicatedness in colonial and other violent histories, is an important part of unearthing why so much about the reality of the rural is being denied, and why certain rural actors, not least non-human ones, remain unseen and unheard.

During the workshop we will bring together academic voices from different disciplines, ranging from but not limited to cultural analysis, literary studies, anthropology, geography, philosophy and history. We also seek to include artists and cultural producers working in the fields of literature, television, film and (visual) art.

Confirmed Keynotes: Michael Woods, Peter Hitchcock, Sun Wanning (online), Corinne Fowler (online), Jennifer Wenzel, Maxwell Ayamba, Rosemary Shirley  
The program will be posted on our website <https://www.ruralimagination.com> in June. If you want to attend (parts of) the conference, please email [ruralimagination@gmail.com](mailto:ruralimagination@gmail.com).

#### CALL FOR PARTICIPANTS AND PAPERS: WARP

<https://asca.uva.nl/shared/subsites/amsterdam-institute-for-humanities-research/en/events/events/2022/09/warp.html?origin=puXViIXMR4qLMjgCvCIKGA>

WARP (Walking as Research Practice) Conference— Amsterdam, 29-30 September 2022—welcomes submissions for presentations on all aspects of walking as a practice and a method of research in the arts,

humanities and social sciences from academic, arts and citizen researchers alike. We are looking for reflection on inclusivity, transdisciplinarity, methodological innovation, or applied solutions to walking-based research. Such reflections can also include artistic approaches to walking, and to walking in a more-than-human world.

Since Amsterdam provides the context and walking playground for this conference, participants might also want to explore aspects of Amsterdam's histories or current issues.

Proposals might address, (but are not limited to) the following themes:

- Walking in relation to methodological innovation
- Walking as transgression practice
- Walking as decolonization practice
- Walking with difference
- Surfacing poetic and sensorial experience through walking
- Walking as means of claiming the urban commons
- GIS and spatial analysis through walking practices
- Deep mapping, experiences of place
- Mapping mobility, spatial connections and networks with walking
- Linking walking and writing: mixed-method approaches
- Environmental humanities: walking as awareness
- ...

We welcome conference contributions in the following formats:

- 1) (Mobile) Panel Discussions (2 hours max)
  - 2) Papers / Guided Walks / Walkshops (2 hours max)
  - 3) Short Papers / Posters / Method Demos
- Publication

The editors of *Soapbox Journal for Cultural Analysis* ([soapboxjournal.net](http://soapboxjournal.net)), an independent and open-access publishing platform, will be dedicating an issue of the journal on the discussions and outcomes of the *WARP Conference: Walking-with Amsterdam*. Editors will invite delegates to offer papers for peer review consideration and possible development into journal articles. Similarly, there will be an opportunity to publish non-academic work (without peer review) related to the conference such as visual/artistic outcomes and interviews.

Please send your submission until 30 June 2022 stating your proposed format, and including 5 keywords and a short biography to [warp-cus@uva.nl](mailto:warp-cus@uva.nl). All proposals should be between 500-700 words.

## **CALL FOR PAPERS: ISOLATION, ARTS, ENGAGEMENT**

### ***The 3rd International Amsterdam Comics Conference In Collaboration with PULSE***

*Vrije Universiteit Amsterdam, 6-8 October 2022*

Amsterdam Comics is pleased to announce its 3rd international conference, "Isolation, Arts, Engagement," hosted in collaboration with PULSE: Centre for the Medical and Health Humanities of the

CLUE+ Interfaculty Research Institute for Culture, Cognition, History, and Heritage at the Vrije Universiteit Amsterdam, NICA, ASCA, and ASH.

Comprised of parallel panel sessions, keynote lectures, and a book launch event, the conference aims to encourage interdisciplinary connections between comics scholars, those working within the broad field of the Medical and Health Humanities, artists, practitioners, cultural workers, activists, and educators. But what else has isolation provoked in us, both personally and interpersonally? What new forms of communication, communities, and insights have we developed from having to slow down and stay put? Has forced isolation impacted how and why we read and/or produce various art forms and/or scholarship? What have our experiences taught us about relationality, care, empathy, practice, representation, access, and education? How have museums and other cultural institutions provided comfort or critique?

In this conference, we aim to explore these issues from a variety of perspectives, and therefore invite papers and/or artistic work that examines isolation, arts, and engagement through lenses such as:

- The Poetics and/or Aesthetics of Graphic Medicine and/or Other Narrative Forms
- (Activist) Art Practices, Production, and/or Audiences
- (Activist) Cultural Work, Programming, and/or Curation
- Practice-Based Pedagogy and/or Object-Based Learning
- Art and/or Narrative Therapy
- Forms of Mediation and/or Communication and Community
- Individual and/or Collective Memory and/or Trauma
- Gender, Sexuality, Class, Race, Ethnicity, Language, and/or Intersectionality
- Boredom, Affect, and/or Disability Studies

Applicants to the conference are invited to submit a 300 word abstract and short biographical note to the organizers at [info@amsterdamcomics.com](mailto:info@amsterdamcomics.com) by 15 June 2022. Accepted participants will receive confirmation no later than 1 July 2022.

### **Conference Fees**

Registration is €75 for full-time/tenured professionals and €50 for students/artists/part-time professionals, and includes coffee/tea breaks, bagged lunch, and all conference events. RMA and PhDs who are members of one of The Netherlands' national research schools may apply to attend the conference for free and obtain 2 ECTS via The Netherlands Institute for Cultural Analysis (NICA). The conditions for obtaining credits are: attendance at all conference events (28 hours/1 ECTS), reading assigned preparatory texts (14 hours/5 ECTS), and writing a 1000 word response paper to one of the keynote lectures (14 hours/5 ECTS). Because space is limited, preference will be given to NICA affiliated RMAs/PhDs. To register, please send an email to the organizers at [info@amsterdamcomics.com](mailto:info@amsterdamcomics.com) noting

(where applicable) your programme, university, and consent to share with NICA your contact details to receive credits.

Organizing Committee

Erin La Cour (Vrije Universiteit Amsterdam), Manon Parry (Vrije Universiteit Amsterdam and University of Amsterdam), and Rik Spanjers (University of Amsterdam).

### HUMANIZING BIRTH SUMMER SCHOOL

*Final call for applicants for the online conference 11th-15th July. Application deadline: 8th of June.*

<https://utrechtsummerschool.nl/courses/humanities/humanizing-birth-launching-critical-midwifery-studies>

For everyone interested in the philosophy of birth, the coloniality of care, decolonizing reproductive care, sexual and social reproduction theory, birthwork and midwifery, care studies, care ethics, gender studies, queer theory, abortion, maternal theory, and obstetric and reproductive racism & violence.

Globally, the call for the humanization of childbirth is loud and urgent. The amount of childbirth related trauma, the rates of maternal and neonatal morbidity and mortality in BIPOC communities, and the lack of midwifery that is tailored to people of all genders, testify that we are getting something not quite right. Midwifery is often proposed as a way to ensure emotionally and physically safe care for all. While believing in the potential of midwifery, we must be radically critical of how midwifery itself is formed by past and present suppressive structures based on class, race, gender, and coloniality. In this summer school, we will develop what a critical perspective on midwifery could be by translating and furthering insights from, among others, intersectional and transnational feminist theory, queer theory, marxist feminism, critical race theory, de- and postcolonial theory, and care ethics to midwifery.

The summer school is organised by the Critical Midwifery Studies Collective, and co-hosted by the Chilean Observatory for Obstetric Violence (Michelle Sadler), the University of Cape Town (Jason Marcus), Department of Midwifery Science Amsterdam VUmc & AVAG (Hannah de Klerk & Bahareh Goodarzi), and includes a webinar by City University London (Anna Horn).

Costs: We offer a sliding scale from 0 - 400 euros. Paying the full price makes it possible for us to offer reduced prices as well. Everybody should decide for themselves what is reasonable for them to pay. Please write in your application if you want to make use of a reduced price. Then, we can adjust the price manually after your application.

All sessions will be recorded and made available for the participants.

See: <https://criticalmidwiferystudies.wordpress.com>

### NAAS RESEARCH FELLOWSHIP

The [Network of Arab Alternative Screens](#) and [Esmat Publishing List](#) invite Arabic-speaking students, researchers, cultural practitioners, community builders and facilitators working at the intersection of cinema and cultural mediation and engaged in creating and sustaining communities and networks both outside and inside conventional institutional settings. The program encourages fellows to articulate capacities and/or practices they've shaped and carried out through their communal engagements into well-standing methodologies and theory that can capture the realities of their lived experiences and act as an action plan for new social and economic configurations.

The fellowship program's first iteration runs from **July to December 2022**, during which **10 fellows** can commit to a period of either 3 or 6 months, depending on their individual needs for collaboration.

The program is conducted bilingually in Arabic and/or English with the possibility of an assisted whisper translation where needed.

**Deadline: 5 June 2022**

To read the call in full and to apply, [click here](#).