

Nieuwsbrief 254 September 2022

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DISSERTATION DEFENSE: ARIS EMMANOULOUDIS

A Game of Pawns: Fan-Made Content and Resistance in Online Video Game Communities | Agnietenkapel, 9 September 2022, 4 pm. | Supervisor: Joyce Goggin, Torill Mortensen

The focus of this project is tactics of resistance in online video game communities. I am interested in how these communities form and develop based on fan-made content, and what questions arise in terms of hegemony and power relations for all participants, namely the fans and the industry. The dissertation discusses issues, such as exploitation and gift economies, cultural resistance, and community fragmentation. To explore those issues, I selected three cases of fan communities that emerged around specific video game projects. All constitute projects that began as resistive, alternative readings by fans which were later absorbed by the gaming industry. I followed the development and evolution of those communities for the entire duration of my research, while also interviewing their leaders for a more insightful approach. Within the platforms used by the aforementioned communities there exists a framework for collaboration between fans and companies, but also for conflict. Labour is potentially decommodified, and

workers become participants, either as leaders or followers in an enormous, interconnected mediascape. In the end, however, the entertainment industry system seemingly invariably finds ways to capitalise on the effort of fans.

DISSERTATION DEFENSE: ACHIA ANZI

Countering Universalism. Decolonisation and the Order of Art | Agnietenkapel, 15 september 2022, 4 pm. | Supervisors: Esther Peeren, Ernst van Alphen; Noa Roei

This study explores the relation between colonialism and art, and analyses decolonial practices of contemporary Indian and Israeli artists. Adopting a discursive and historicist framework, I contour the emergence of a new approach to what came to be known as "art" in the eighteenth century. Designated in this study as the order of art, this new mode of distributing artefacts was responsible for several developments which are usually understood as separate phenomena: the establishment of the modern museum, the emergence of the discipline of aesthetics, the consolidation of art as an autonomous field, and the appearance of artistic styles such as Neoclassicism, Romanticism, Realism, and Impressionism. This study argues that these developments were linked to colonial expansion and the coloniser's endeavour to universalise the domains of knowledge and culture. The analysis of the order of art and its relation to colonialism serves as a background to explore decolonial art practices. One of the central arguments of this study is that the order of art began to decline in the last century; this watershed enabled artists from non-Western societies to question the order's premises. Each of the chapters of this study delves into the convolution of art and coloniality and examines artistic strategies that attempt to delink the two.

AIHR PHD FINISHING FELLOWSHIPS

Call for applications | The Faculty of Humanities invites applications for PhD Finishing Fellowships, tenable from January 1, 2023. Deadline for applications: October 15, 2022.



Each fellow will be offered a temporary contract as a PhD for 0,5 fte and for a period of up to 12 months. They are required to deliver a completed dissertation

(defined as "dissertation submitted to the examination committee") by the end of the fellowship period. In principle, we expect the fellow to reside in the Netherlands during the period of the fellowship.

Eligibility

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

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

If you have any doubts or questions regarding your eligibility, please contact Dr. Eloë Kingma (aihr-fgw@uva.nl). In ambiguous cases the Faculty Research Director will make a decision.

To apply, the selection committee requests:

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

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

- the current status of the project and the viability of finishing the dissertation within the allotted time
- the track record of the candidate, based on the CV and the progress of the project over the previous years
- the track record of the supervisory team where it concerns the timely finishing of their PhD candidates

Please send your application to the secretary of the committee, Dr. Eloë Kingma (email: aihr-fgw@uva.nl) by October 15, 2022. Applications will be assessed by a review committee. The committee will try to reach a decision by December, the fellowships will start on January 1, 2023.

NEW ASCA PHD CANDIDATES

ASCA welcomes two ASCA Funded PhD candidates--Grâce Ndjako and Luc Marraffa--, two NWO PhD in the Humanities candidates--Sinine Nahkle and Hannah Poon--, two Gerda Henkel funded PhD candidates--Oscar Talbot and Safae El-Khanoussi--, two NWO teacher fellowship PhD candidates--Castor Brouwer and Eke Reberger, a 'migrated' PhD candidate--Florence Evans--, and thirteen new self-funded PhD candidates--Skinner Myers, Brian McKenna, Ouejdane Sabbah, Claudia Aanonsen, Julia Mullié, Shin-Jie Lee,

Rosa Menkman, Christine Loss, Linda Kopitz, Barbara Bleij, Jialing Song, Shiyi Zhu. Warm welcome to all!

Grâce Ndjako, *Black disruption, white reinforcement*

Supervisors: Yolande Jansen, Michiel Leezenberg



This project examines how 'Black critique' of coloniality has dealt and can deal with the 'closing' responses with which it is often met by 'white critique'. It studies how Black critique, such as for example Patrice Lumumba's famous anti-colonial speech from [30 June 1960, Kinshasa] at the day of independence in Congo, has been received in a number of different white and Black contexts across Africa, Europa and the Americas. The project specifically focuses on how Black critique of 'closing' white responses has been formulated so far and how it could be further articulated. Black critique has often been delved into by anti-colonial thinkers, but there hasn't been a systematic study of it yet.

The project thus studies the racial dynamics between the sustained critiques of coloniality in African philosophy and the white reception of these critiques. In the concluding chapter of *Les damnés de la terre*, Frantz Fanon sets out the parameters of Black critique. He argues that the colonized should make a clean break with Europe to be able to think anew and urges the colonized to rethink the human, to invent, to discover and to look outside of Europe. Negating the negation of colonialism for there to be a possibility of the new.

Luc Marraffa, *Interrupting Broadcasts|Broadcasting Interruptions: a study of subjectivation in colonial soundscapes*

Supervisors: meLê Yamomo, Barbara Titus

"Hey, you there!" – this interpellation by a police officer, famously analyzed by Althusser, has spawned a

plethora of academic concepts, only few of which focus on the sonic aspect of the interpellation.



During my PhD at Amsterdam School for Cultural Analysis (ASCA), I plan to build on my previous work in philosophy and musicology to approach interpellations as sonic acts, and examine their role in the formation of colonial subjectivities. I will research what the amplification and propagation of sonic acts does to subjectivities enlisted under the colonial project as agents of domination, and/or as indigenous elements, to be colonized. Analyzing the use of broadcasts in de/colonial struggles from French and Dutch (ex-)colonies from the 1940s onwards, my work asks how broadcasting practices, instrumental in colonial domination, can be – and have been – subverted as emancipatory tools?

I approach broadcasts, on public radio for example, as large scale, mass uses of sound and study the material culture that facilitates them. I center the technological practice of sound reproduction and amplification – the dissemination of which from the 1940s onwards coincides with the rise of decolonial movements – and explore its subversive potential: an interpellation being always already iterative, its mass scale reproduction puts additional strain on questions of authenticity and originality.

Sinine Nakhle, *Protesting Bodies and Aesthetic Practices: Examining Contestation, Art, and Media in Contemporary Beirut*

Supervisors: Thomas Poell, Eliza Steinbock

Since 2019, and in response to increasing state repression, economic crisis, and the COVID-19 pandemic, Beirut witnessed massive protests, animated by the aesthetic practices of artists, activists, and cultural institutions. Circulated through digital platforms and on the ground gatherings, thousands of photographs, videos, documentaries, curated datasets, 3D models, and cultural events reflected, imagined, and energized these protests. While most contemporary social movements are driven by a constant stream of artistic expressions, taking shape at the intersection of

embodied and digital space, relatively little is known about how these practices connect protesting bodies to digital bodies. This project provides insights into artistic activist production that is at the heart of today's protest movements by examining the connection between contestation, art, and media in contemporary Beirut. Drawing from media studies and cultural analysis, the proposed research follows the bodies of protestors from the streets to the screens, and back. The project builds on ethnographic, digital, and participatory research methods, to investigate eight sets of aesthetic practices by artists, activists, and cultural institutions. As such, it aims to 1) understand how the translation of street protest to digital space unfolds through aesthetic practices, 2) examine how these practices shape the dynamics and efficacy of protest, 3) engage in these practices by translating its academic insights into a graphic novel which will be circulated to alternative art spaces in Beirut.

Hannah Poon, *Surviving in Abeyance: Digital Networks and Resistance in Hong Kong after the Anti-Extradition Bill Movement*

Supervisors: Jeroen de Kloet, Leonie Schmidt

How to sustain a political movement when the movement is not allowed? How to survive in abeyance? Hong Kong's 2019-20 Anti-Extradition Bill (Anti-ELAB) Movement, a full-scale democratic struggle against Chinese rule, was forced to demobilize under the National Security Law imposed in June 2020. Followed by hard-handed suppression, activist networks were forced to shift to other arenas less susceptible to the regime's control: consumer marketplace (Stolle et al. 2005), fan culture (Hills 2002), and diasporic communities (Cohen 1997). These informal networks remain active in constructing political discourse and staging micro-resistance, which remaps the boundaries of politics and solidarity outside of traditional institutions, protests, and civil society.

This project takes these social networks as case studies to analyse (1) what and where are the social forces emanating from the Anti-ELAB movement transformed into after demobilization; and (2) how these transformations impact the democratic struggle of Hong Kong. Studying this period of social movement abeyance (Taylor 1989) when on-site actions are difficult, it explores how the affective publics (Papacharissi 2015) networked in the digital space develop new forms of connection and contention. Using mixed quantitative and qualitative methods, including computerized content and network analyses, netnography, discourse analysis, fieldwork, and interviews, this project studies the latent activities outside of insurgence that are often overlooked in social movement research. They are crucial in sustaining participation and maintaining hope, especially in an autocratizing society. Under a globalized and digitalized activist landscape, this project explores the

possibilities of solidarity and resistance against increasing threats of authoritarianism.

Skinner Myers, *Black Star: Race, Representation, & the need for Intransigence against the Despotism of Anti-Blackness over Black Hollywood Cinema*

Supervisors: Pei-Sze Chow, Patricia Pisters

Black Star analyzes the “idea of blackness” in the world and how there are two separate paths “Black Cinema” can take: “that which ‘awakens’ the spectator by taking him along the path of progress, and that which ‘lulls him to sleep’ by making him sluggish and escape from reality by merely entertaining him.” (Gladstone L. Yearwood) The dissertation posits that Hollywood Cinema, which it designates as a “Colonizing Cinema”, has demanded, “Black Cinema” to perform with a minstrel mask and explicit blackface that grants a partial humanization of the “idea of blackness”.

Brian McKenna, *Analogue Visual Music: An Artistic Query into the relation of Self & Technology*

Supervisors: Paula Albuquerque, Julia Kursell

The artistic research PhD project explores analogue electronic instruments and visual music through forms of media archaeological re-enactment. This questions how unique properties of pre-digital audiovisual media can be applied to notions of the 'self' as it relates to technology. The work is centered around the construction and use of high-definition video synthesizers in a modular interface format. Resulting modular synthesis designs will be published according to an open-source community ethic of accessibility and formative dialogue. These analogue visual music instruments are offered as meaningful alternatives to largely ubiquitous digital techniques used in contemporary video art. Analogue modular tools are characterized by interface tactility, instantaneous signal flows, nonlinearity, surprise, and ephemerality. These aspects will be employed in the production of artworks which aspire to self-reflexivity. The project contextualizes the interactions between humans and technological systems through aesthetic considerations: my audiovisual artworks, which self-reflect on their own production process, provide access to insights into how notions of the human self are shaped by technological choices.

Ouejdane Sabbah, *Cultural Platform labor at the Global Margins: A study of Gendered and Classed North-African YouTubers.*

Supervisors: Thomas Poell, Misha Kavka

This Ph.D. research aims to investigate how gendered, working-class, racialized, creators from low- and middle-income countries, negotiate, re-appropriate, or resist platform governance. Specifically, the research project looks at gendered North African Vloggers and their digital practices on YouTube. In doing so, it aims to take this opportunity for theory building i.e. enriching theories of precarity by repositioning the

debate at the global margins. Even though the content creators operate within a global Infrastructuralized platform, they are shaped and governed by socioeconomic factors that are regionally situated and can clash with universal platform governance. These factors re-create a new layer of precarity, predominantly economic and social, which moves away from how the previous versions of precarity i.e. unpaid labor for the sake of glamour, have been theorized in high-income countries. Simply put, this Ph.D. project would center on the material experience of gendered and classed YouTubers from North Africa and let them talk back to theories developed in the Global North.

Claudia Aanonsen, *Producing Cybersecurity Knowledge: A sociotechnical analysis of cybersecurity and associated cultures*

Supervisors: Rocco Bellanova, Stefania Milan

This PhD project explores the formation of cybersecurity as a configuration between social, cultural, and technical modalities. Although studies of technology through lenses of Science and Technology Studies and Critical Security Studies have examined the entanglement between humans and machines, these approaches remain scarce in studies of cybersecurity. The project will build from these advances to empirically explore the ecology of cybersecurity as an interplay between knowledge production and technological engineering. Through two case studies of cybersecurity strategies in Norway and the UK, I aim to understand how sociotechnical imaginaries interact with the physical realities of international politics.

Julia Mullié, *at this moment stanley brouwn is at the distance of x feet from this pointe*

Supervisors: Margriet Schavemaker, Sruti Bala

stanley brouwn’s (1935-2017) strategies of negation played with the values underlying traditional art historical discourse. His oeuvre hasn’t really been studied yet. In order to understand the work in which the presence and absence of the artist takes center stage, this dissertation asks how we might interpret stanley brouwn’s oeuvre using methodologies that transcend traditional art historical discourse? By unpacking the work of brouwn from these different angles, I aim to demonstrate that the traditional art historical approach to the monograph, combined with other methodologies, can be used to interpret complex, fluid, critical and subversive artistic practices. The traditional art historical approach alone is not sufficient: it must be both supplemented and negated.

Shin-Jie Lee, *Dwelling Spaces: A Study on the Aesthetics and Politics of Contemporary Artist-in-Residencies*

Supervisors: Margriet Schavemaker, Sruti Bala

This study aims to contribute to a critical understanding of contemporary artists-in-residency programmes

(AiR), and examine how their practices and models cross disciplinary boundaries, interact with their local contexts and intervene in ongoing social debates. Sketching the contours of global debates while considering local conditions, the doctoral project explores the infrastructural logics, material realities, and embodied processes of AiR and consider their intellectual, social-political, and ecological influences.

Rosa Menkman, *Untangling Resolutions. Through the lens of the image*

Supervisors: Geert Lovink, Florian

The thesis I would like to write investigates the setting of resolutions through five lenses, and aims to offer an expanded definition of 'resolution,' including its inherent politics of the unseen compromise. A research into the setting of resolutions requires to ask questions such as: how is the rendering pipeline governed? and how can the different steps within this pipeline - or layers of governance - be revealed, or even deconstructed? To answer these questions, I will describe the processes that consolidate into a final resolution, and reconsider the realms of compromised possibilities from a material, financial, genealogical, aesthetic and political point of view.

Christine Loss, *Super homines curans: Superheros, Care, Power and Democracy*

Supervisors: Boris Noordenbos, Misha Kavka

Although fields of superhero and care studies have already received considerable academic attention, analyses of the superhero genre are insufficient, if we do not study how this genre that revolves around superheroes *taking care* of others in need, conceptualises care, both in its emotional attachment and care activity. Likewise, the care scholarship remains lacking without analyses scrutinising how care is narrated and culturally made sense of. My research therefore fills this gap by charting how the most popular cinematic franchise, the Marvel Cinematic Universe in its current phase, imagines 'how to care'. Utilising cultural analysis as methodological framework, my research will discuss 1) how this new MCU phase reframes heroes as relational, situated, responsive and responsible characters that are in line with care theorists conceptualisation of democratic citizenship 2) how these films and shows are critical of parochialism and paternalism as power hierarchies when helping others and also trouble naturalised notions of care as feminised and racialised 3) how these objects reluctantly become critical of their heroes' own use of violence and challenge the genre's conventional use of excessive righteous whilst also exposing the structural violence that underlies care-harming ideas of privatised and individualised biologically connected care units. Ultimately, my research challenges 'common-sense' understandings of care as 'natural' rather than socially learned and aims to critically show that although care-harming ideologies present the status quo politically

and economically these days, there are nonetheless strong residual values of care embedded in our culture, that could be ignited politically and intellectually (Lynch 10).

Castor Brouwer, *Another Disappearing Audience? Towards an Integrated Study of Standpoint Epistemologies and Intersectionality for Critical Media Literacy Education*

Supervisors: Sudeep Dasgupta, Blandine Joret

Considering the rising impact of audiovisual media alongside increasing diversity among high school students in the Netherlands, it is important to incorporate inclusive and critical media literacy in contemporary education practice. When it comes to teaching students critical media skills, however, this multiplicity of backgrounds is largely left unconsidered, obstructing the core principles and strengths of diverse classrooms. This project bridges this gap by implementing intersectionality and standpoint epistemologies into critical media literacy education. Through combining an integrative literature review with interpretative (audience) ethnography, this research answers to how specifically audiovisual media literacy relies on inclusive and emancipatory educational practices.

Eke Reberger, *AI in het ontwerponderwijs: een kritische oriëntatie (AI in Design Education: A Critical Investigation)*

Supervisor: Geert Lovink

In toenemende mate wordt gebruik gemaakt van artificiële intelligentie in diverse producten. Dit heeft verschillende ethische, ecologische, maatschappelijke en sociale consequenties waarnaar recent veel onderzoek is gedaan. Ontwerpers die aan producten met artificiële intelligentie werken zouden nu en in de toekomst met deze consequenties rekening moeten houden. Een brede kritische oriëntatie ontbreekt echter vooraansnog binnen dergelijke ontwerpprojecten. In dit onderzoek wordt een actueel kritisch referentiekader voor ontwerpers ontwikkeld. Daarnaast worden verdere mogelijkheden voor het versterken van de kritische oriëntatie op artificiële intelligentie binnen ontwerpprojecten in het ontwerponderwijs in Nederland onderzocht.

Linda Kopitz, *Artificial Amsterdam: Architectural Writing and the Urban (Re)imagination of Nature*

Supervisors: Markus Stauff, Maryn Wilkinson

At a moment of environmental crisis, nature as 'environment' appears to be in a constant state of tension with globalization, technologization and urbanization. Moving beyond these dichotomies, this PhD proposes that the cross-mediated process of architectural writing provides an entry point into the production of nature(s) within the city. Embedded in environmental discourses, architecture plays an increasingly important role not only in shaping

cities spatially – but also in shaping our shared understanding of sustainable futures. Exploring the entanglement of artificial and real environments – the ‘natural’, the ‘urban’ and the ‘virtual’ – in architectural writing, this project focuses on Amsterdam as one specific socio-political setting. From the initial imagination of buildings via drawing architectural sketches and designing models, to their virtual rendering, and physical production on construction sites, as well as their continuous communicative positioning, this process importantly takes place in and through different media forms. This PhD argues that a deeper engagement with the architectural process from the initial idea to the built structure and its communication are paramount in understanding the social, political, and cultural connotations of space-making. With specific attention to the sensory qualities of both nature and architecture, this project aims to offer a new starting point for thinking about an ethics of care for ourselves and the environment. Approaching existing and emerging sustainable architectural projects critically allows for a further exploration of the interdependency between spaces, places and caring communities and opens up larger discussions about a (re)imagination of modern life in a changing environment.

Barbara Bleij, *The Theory of Tonal Jazz Harmony: Towards an Integrated Approach*

Supervisor: Walter van de Leur

Harmonic theories in jazz arose in practical contexts, in service of (the pedagogy of) performance and composition. However, they often overemphasise some aspects of harmony at the cost of others. In pedagogy this unbalance is becoming increasingly unsatisfactory and for scholars such theories do not provide sufficient analytical frameworks by any means. However, academic music theory has not yet postulated shared alternatives for jazz. This considerably hinders the music-analytical study of jazz and impedes fruitful exchange between scholars.

This work aims to provide a theory of tonal jazz harmony that serves both the pedagogical practice and academic music theory. The work consists of two parts. One part presents the theory. In this theory, melodic (horizontal), harmonic (vertical), and stylistic aspects of tonal jazz harmony are integrated and grounded in a solid theoretical foundation. The second part is a commentary on this theory in the form of annotations. These annotations provide context, discussion, explanation, reflection, and critique with respect to the pedagogical and methodological choices, theoretical background, and sources.

Jialing Song, *Gendering Digital Cultural Production in Chinese Platform Economy*

Supervisors: Jeroen de Kloet, Tommy Tse

RED is a Chinese social media platform with near 90% of users being female, which was initially designed for

middle-class women within a frame of globalized consumer culture and plays a prominent role in surging iterative waves of prevailing beauty standards and normative femininities. Centering on the political economy and the user’s practices of RED, this project specifically focuses on the imbricate gender power relations of its platform ecosystem, aiming to understand the formation of gendered subjects vis-à-vis digital cultural production, as well as in what ways they participate in, interact with, and navigate the system of the Chinese platform economy.

Florence Evans, *Temporary Monuments and Disappeared Architectures: Activism, Performance, and Memory in Buenos Aires, 1995-2003*

Supervisor: Sruti Bala

My project aims to show, through this and other relatable examples, activists and artists (and activists as artists) repudiated dominant amnesia surrounding Argentina’s dictatorial regime through embodied performances in contested spaces of Buenos Aires. Whether enacting solidarity with communities of relatives of the disappeared through experimental public artworks (Grupo Arte Callejero) and street theatre (Grupo Etcetera; Emilio Garcia-Wehbi) to walking the city with handheld cameras in search of the disappeared (M, Nicolás Prividera, 2007), the urban environments of Buenos Aires took on a dually symbolic and material basis for the mobilisation of memory in each of the cases I examine.

Agustin Ferrari Braun, *Lady Credit’s New Clothes: The Constitution of European Financialised Subjectivities through FinTech Platforms*

Supervisors: Thomas Poell, Niels van Doorn

This research project seeks to study the processes of financialization in the European Union by interrogating the role of FinTech platforms in the creation of financialized subjectivities, contingent collective relationships to money, markets, and time, among others. To do so, it will develop a research approach that positions platforms as nexuses between governmental and corporate initiatives, and the affective experience of ordinary users. These experiences will be studied through multi-sited ethnography in the Netherlands, Spain, and Romania, three nations representing the different modalities, frictions, and conflicts of EU membership. The data will then be complemented by critical textual analysis of the EU’s policies regarding FinTech, and multi-situated platform analysis of the most popular services in each country. Through a layered research design, the present project aims to provide a critical perspective on the ongoing process of European financialization from the Humanities, contributing to a discussion so-far dominated by economics and business studies.

Jueling Hu, *Techno-futurism(s) in China: Infrastructure of Imaginaries and the Fabrication of Power*

Supervisors: Misha Kavka, Christine Bichsel

The current rise of techno-futurism(s) in China produces a series of promises that the “future” will differ from the present by its progress in technology. I investigate the taming of technology into collectively desired future(s), inquiring why and how the advance in technology becomes the way of national futuremaking. I approach the production of technocentric future(s) as being publicly performed, institutionally stabilized, and collectively held imaginaries (Jasanoff and Kim 2015), focusing on not only how the future(s) is conceived, described, and interpreted, but also how it is experienced in embodied ways (Milani and Richardson 2021). These aspects require attention to the material and immaterial actors that condition people’s encounters with these imaginaries. I develop this research with a particular material perspective, unfolding the imaginaries of the future in those conventionally considered as the “cultureless” (Berlant 2016) – infrastructure, spatial arrangements, and institutional structures.

Moving beyond structure-agency binary, I examine the infrastructure of imaginaries as the interface that connect techno-futurism(s) in collective forms with individual desires. I consider science fiction parks in China to be ideal sites for meeting the research objectives as they are entities of future-producers that spatially gather different social sectors in an urban microecology. Applying ethnographical methods, I examine the production of discourse and the sensory experience of the time in the spatial arrangements of pipes, wires, technological devices, exhibition installations, etc. Hypothetically, I position technofuturism(s) in the fabrication of power in the negotiation between nation-building, tech capital, and the techno-orientalist culture embedded in the global postcolonial system.

Safae el Khannoussi el Boudrin, *Postcolonial Carcerality: Thinking Abolitionist Strategies in North Africa*

Supervisors: Dr. Daniel Loick & Dr. Jana Cattien

In this dissertation, I will explore the relationship between the historical trajectory of carceral institutions in the North-African states of Morocco, Tunisia and Algeria and the sovereign nation state from the post-independence era to the present. In the light of the growing debate on incarceration, this research examines the relationship between political configurations of postcolonial societies, the instrumentalization of prisons as mechanisms of violence, and sovereignty. Drawing on Achille Mbembe’s concepts of ‘*postcolony*’ and ‘*necropolitics*’, this doctoral thesis will offer a conceptual understanding of the type of power that shapes carceral spaces in which life is perpetually at stake. Similarly, I develop the notion of postcolonial carcerality: a term that defines

the expanding intersection of geography, economic and political alliances and carceral space in the Maghreb. Finally, I will develop a theoretical abolitionist grounding of prison studies in the Maghreb region and hence prepare the abolitionist discourses within these societal contexts in such a way that they can be read as an impulse for the contours of a future democracy.

Oscar Talbot, *Towards Abolitionist Ecologies: Abolishing Eco-Carcerality*

Supervisor: Daniel Loick

In the IPCC’s stark latest report on the mitigation of climate change the UN stated that major obstacles to accelerated mitigation of climate collapse are ‘to a large degree rooted in the underlying structural features of societies. As a result, transforming those underlying structures can help to remove those obstacles.’ (IPCC, 2022, p.655) These obstacles act not merely to prevent mitigation through governmental policy, but also to suppress the possibility of ‘external social movements’ such as Extinction Rebellion from mobilising (Temper et al., 2020). The confluence of anti-democratic policies which have a suppressant effect on protest, the immediate necessity for systematic climate justice, and the need to rethink the institutions of society in a radical way has created an urgent series of questions which have yet to be answered, or indeed posed. The next day, groups of activists organised around the world, including a group of scientists in LA who glued themselves to a Chase Bank to protest the bank’s investments in fossil fuels. The result was an almost immediate influx of police in full riot gear, batons at the ready to quell the dissent (Mcfall-Johnsen, 2022).

This thesis will seek to mobilise the abolitionist tradition to demonstrate how restructuring society along ecological imperatives is as much a question of revolutionising democratic structures as it is of extricating ourselves from unsustainable patterns of production and consumption. Using an abolitionist philosophical and political approach, it will show that abolishing carbon-based politics and achieving climate justice requires us to rethink not only our approach to climate, but equally our approach to justice.

Shiyi Zhu, *Modern Self And Modern Horror: Post-Impressionist Aesthetics in Virginia Woolf and Eileen Chang*

Supervisors: Emilie Sitzia, Nicholas Carr, Rachel Esner

Virginia Woolf (1882-1941) and Eileen Chang (1920-1995), the well-known feminist in Chinese literary history, are both credited with domesticating the literary world. While many scholarly works have been written on their cross-cultural consonance in stylistic experiments, feminist reflections, and emotional expressions, few have noticed their shared relationship with modernist art. Tracing the relationship between literary and art history through essays (such as Woolf’s “Pictures” and Chang’s “On Paintings”) and examining the use of artistic forms in their novels and short stories

(such as Woolf's *To the Lighthouse*, "Solid Objects", Chang's *The Golden Cangue* and "Dream of Genius"), this project examines the relationship between Post-Impressionistic aesthetics and feminism in Virginia Woolf and Eileen Chang. Focusing on their depictions of domestic space, this research argues that both Virginia Woolf and Eileen Chang received Post-Impressionism as a rejection of the realist mode of representation. Both writers have used unusual colors, geometric designs, distinctive brush strokes, and distorted shapes to aestheticize and de-sexualize the female figures and domestic space. Virginia Woolf makes the aestheticized images and spaces pure formal elements for artistic expression, rejecting the established gender norms in Victorian society and exploring alternative forms of creativity. Eileen Chang, by contrast, transforms the concrete characters and spaces into an incarnation of horror and decadence, resisting the artificial beauty of traditional Chinese domestic life while using the aestheticization of horror as a means of articulating the suppressing gender ideologies.

RUBICON GRANT ALEX THINIUS

The Reconceptualisation of Sexual Difference

Life-scientists are currently seeking complex conceptions of sex and gender to improve research and health care for everybody. Thinius's project analyses the concepts and metaphors that life-scientists are using to do this. The aim is to improve these conceptual tools for a dynamic and pluralist understanding of the sexes. Alex Thinius will go to Harvard University for 12 months.

NWO MUSEUM GRANT INEZ VAN DER SCHEER

Decolonisation in the museum: interventions in the collection

Inez Bianca van der Scheer and co-applicant Yolande Jansen at Amsterdam Museum

This research explores the possibilities of the decolonised presence of modern artists in Dutch museum collections. With the help of a specialised registration process for the purchase of modern art, museums will be able to strengthen new voices in the collection as interventions in the ubiquity of the canon.

HORIZON GRANT ANNA SEIDL

Feelings, affects, and embodied past in new East German female life writings/autobiofictions

More than 30 years after German reunification a diffuse and affectionate East German feeling/sentiment manifests in literary discourse. Especially in the live writings and autobiographical works of female authors from East Germany a highly subjective and emotionally charged narrative voice discloses a living and embodied memory discourse.

The intimate and elusive nature of those narratives spawns a sense of East German identity, which builds on and emanates from past-directed emotional

economies, historically informed perceptions, and a significant Other (West). However, these works also reveal the underlying precariousness of such an attempt and scrutinize traditional concepts of identity and belonging. Critically reflecting constructions of self and other, East and West, past and present, the respective authors uncover potentially transhistorical structures in the operations of affect and emotion in the light of transformational experiences.

THEORY SEMINAR 2022-2023: METHODS AND FORMS

We will meet, in person with a Zoom option for those unable to be in Amsterdam, from 15:00-17:30 on 13 October 2022, 10 November 2022, 8 December 2022, 9 February 2023, 9 March 2023 and 6 April 2023.

In this year's [Theory Seminar](#), we will explore the different methods and forms we use in our research, with sessions focusing on close reading, artistic research, fieldwork, videographic criticism, autotheory and popular/polemic scholarship. Reading materials will be announced in September. Participants should commit to attending all sessions and should be willing to co-chair a session.

To register, please email Eloe Kingma at asca-fgw@uva.nl by 20 September 2022.

READING GROUP RE-READING "CLASSIC" FILM THEORY

Next Edition starts September 7th! Organized by Bianka Scharmman

In our second semester as a reading group we are going to engage with the writings on cinema by Germaine Dulac. Dulac, who mostly is known for her abstract, impressionist films, left a plethora of writings on film and the cinema in which she proposed her own theory, based on the notions of life, rhythm and movement, for a cinema of - ultimately - social change.

We are going to work our way through the whole *Writings on Cinema (1919-1937)* by Germaine Dulac (2021) published by Eyewash Book Collection in the English translation. While the discussion of her writings will comprise the main focus of the group, we are also going to watch films by Dulac, her well-known as well as lesser known productions (if available).

In preparation for the group, it can be helpful to read Tami Williams publication *Germaine Dulac: A Cinema of Sensations* (2015) in advance. But it is no requirement to join the group.

The first meeting will take place on September 7th, 4pm ECT via Zoom. If you want to join or simply attend the first meeting to hear more, please send a mail to Bianka-Isabell Scharmman in advance: b.i.scharmman@uva.nl.

For more information on the reading group: <https://asca.uva.nl/programme/reading-groups/film-theory/film-theory.html>

COLLECTIVE TALKING ABOUT COLLECTIVE MAKING UVA THEATER STUDIES

Symposium with and about theatre collectives in The Netherlands and Belgium, organized by Theatre Studies, UvA | 7 September 2022, 9:30 – 17:00 | Frascati 4 | Free access



A day for intergenerational debates about the history and philosophy of collective theatre making, with three special topics: sources of inspiration, collective utopia's, and theatre in between love and politics. Theatre makers and theatre scholars, dramaturges and critics will talk enter a ludic debate with each other and with the audience. Members of young and old collectives will participate such as Jan Joris Lamers (Discordia), Damiaan De Schrijver (tg STAN), Roos Eeuwe (BOG.), Annemarie Prins, Gable Roelofsen (Het Geluid), joined by theatre scholars such like Wolf Dieter Ernst (University Bayreuth), Thomas Crombez (University Antwerp) and Sruti Bala (UvA).

Registration

Register via s.theaterwetenschap1@uva.nl, indicating 'symposium collectieven'. This project is part of: Estafette van De Collectieven The symposium is organized with financial support of: Algemeen Nederlands Verbond, Amsterdam School for Cultural Analysis, Benien Performing Arts Management, Hendrik Muller Fonds, Uitgeverij IT&BF, Podiumkunst.net, Prins Bernhard Cultuurfonds, Stichting Melanie, Theaterkrant, Universiteit van Amsterdam en VandenEnde Foundation (in alphabetical order).

ABOLITION DEMOCRACIES SEMINAR

Seminar organized by Daniel Loick | Dates: 13 and 27 September 2022, 11 October 2022, 1, 15 and 29 November 2022, 17 and 31 January 2023., 14 and 28 February 2023, 14 and 28 March 2023, 11 and 25 April 2023, 9 and 23 May 2023

The term "abolition democracy" was introduced by sociologist and civil rights activist W.E.B. Du Bois in 1935 in his major work *Black Reconstruction*. One of his basic ideas was that mere formal emancipation from slavery is not enough, but must be accompanied by a fundamental political and economic reconfiguration of the entire society that made slavery possible. Similar

perspectives were already developed in many anti-colonial liberation struggles, for example in the Caribbean: Mere release from colonial rule is not enough if it does not also imply a more fundamental economic and political justice.

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

In this research colloquium, we will a.) read together and discuss contemporary literature in abolitionism, b.) present our own current research on abolitionist topics, c.) invite international guests to present their research, especially to facilitate an interdisciplinary and international dialogue. The reading list and schedule will be decided together by the members of the seminar. If you want to participate, please send an email to Daniel Loick: d.loick@uva.nl. It is strongly encouraged that you participate for the entire semester rather than individual sessions. The seminar will take place every two weeks Tuesdays, 6-8 pm.

FANTASTIC FAILURE: GOOGLE GLASS TEN YEARS AFTER

Guest lecture by Erkki Huhtamo organized by the Research Group 'Moving Images: Preservation, Curation, Exhibition' led by Floris Paalman and Giovanna Fossati | September 13, 15.00-16.30 hrs., Eye Collection Centre, Asterweg 26. Registration at: eyeacademic@eyefilm.nl Capacity is limited; reserve a seat via: eyeacademic@eyefilm.nl.

In April 2012, Google corporation released the news about its "Project Glass" on its now defunct Google+ social media platform. Although word about it had leaked before, this could be considered the beginning of Google Glass, a wearable media interface and accessory, which soon attracted an enormous amount of attention, creating comments, speculations, and parodies. The device, which was meant as a revolutionary breakthrough and the next big thing after the introduction of the smartphone, was discontinued in early 2015, leading to a humiliating defeat for one of the biggest new media corporations. Although few people ever got a chance to use the device, its discursive

presence had been pervasive. This lecture reconstructs the rise and fall of Google Glass, presenting rare material, and discussing the hopes, fears, and realities that were projected to it. Google Glass has fallen into oblivion. It feels unbelievable that all this happened less than a decade ago.

Erkki Huhtamo is Professor of Design Media Arts, and Film, Television, and Digital Media at the University of California Los Angeles. He is one of the founding figures of Media Archaeology. <www.erkkihuhtamo.com>.

DECISION-MAKING UNDER UNCERTAINTY

Precautionary Reasoning, Pandemic Restrictions and Asymmetry of Control

Presentation by Dr. Lucie White (Utrecht) in Philosophy and Public Affairs colloquium on 14 September, 16:00

The Philosophy and Public Affairs group at the University of Amsterdam has organized an exciting series of colloquia for the upcoming academic year. The events take place in the Faculty Room at the Department of Philosophy. The events start at 16:00 and usually end at 17:30.

Papers will be pre-circulated to those planning to attend. For more information about attending the event and receiving the papers, please contact Gerrit Schaafsma at g.schaafsma@uva.nl

The first session will feature a paper by Dr. Lucie White, with comments by Prof. Philip Nickel

The precautionary principle is often put forward as potentially useful guide to avoiding catastrophe under conditions of uncertainty. But finding an adequate formulation of the principle runs into a problem when needed precautionary measures also have potentially catastrophic consequences – the imperative to avoid catastrophe appears to recommend both for and against the measures. Drawing from the early pandemic, we suggest a way around this “problem of paralysis”: We should recognize and incorporate an asymmetry between our options, based on whether there is a possibility of intervening later to prevent the worst outcome.

Lucie White is an assistant professor at Utrecht University. She completed her PhD at the Australian National University. She writes about a broad range of topics in applied ethics, particularly to do with biomedical and technological ethics. Over the past couple of years, she has been working on a variety of projects which focus, in various ways, on policy responses to COVID-19 – including contact tracing, lockdowns, and vaccination.

Prof. Nickel is Associate Professor of Philosophy and Ethics at Eindhoven University of Technology in the Netherlands. He specializes in the philosophical theory of trust and the ethics of technology. From 2002 to 2008 Nickel was Assistant Professor in the Department of Philosophy and the School of Biological Sciences at the University of California, Irvine. Since then, he has led two NWO projects in the Netherlands and is currently

participating in the Dutch Gravitation project “Ethics of Socially Disruptive Technologies”. He is the author of many articles on trust, epistemic agency, and the ethics of biomedical technology.

EXTRATERRITORIALITY AND THE WEAPONIZATION OF IMAGES

Lecture and Master Class with Maayan Amir (Senior Lecturer in the Arts Department at Ben-Gurion University of the Negev, Israel) organized by Noa Roei | 21 September 2022, 11:00-15:00 hrs.



Extraterritoriality and the Weaponization of Images

Lecture 11:00 – 12:30

One of the central factors shaping today’s armed conflicts is what is known as lawfare—“the use of law as a weapon of war” (Dunlap, 2001: 2). This presentation zeroes in on the role visual material plays in lawfare. I propose that the mounting instrumentalization of evidential imagery at the service of lawfare demands its own distinction, what I term “visual lawfare”: the weaponization of visual documentation to prove compliance or demonstrate violations of international laws of warfare before a legal forum to facilitate a military objective. Drawing on several cases of such visual belligerency as it occurred in diverse extraterritorial arenas, from Antiquity and into the twenty first century, I will expand on how visual evidence is employed or produced to sanction the lawful use of violence while citing international codes of conduct. During the talk I will discuss my research on the topic and show artworks created in the frame of Exterritory, a long-term art project led by Artist Ruti Sela and myself. Springing from the wish to offer an image that transcends arbitrary discriminating border regimes, the project was instigated in 2010 when we projected video art works by Middle -Eastern artists onto the sails of boats navigating the extraterritorial waters of the Mediterranean wishing to create an image of art exhibited in a neutral space beholden to no national constraints of any kind.

Artistic Research Workshop 13:30 – 15:00

This workshop will engage with the concept of extraterritoriality, viewed as a result of the encounter between different legal systems, politics, and technologies of governance, which enable their co-

existence and produce complex regimes of representation. Scholarship at the intersection of law and image offers vital insights on the dual capacity of the image to act as accomplice to war crimes, and its unique ability to mobilize the law against criminality (Zelizer, 1998; Shapiro, 2007; Elander, 2018), and the combined application of photography as “part of the arsenal of modern war” but also as “conduits of justice” (Sliwinski, 2006a: 92). Building on examples of how an extraterritorial logic of representation is useful in accounting for certain aspects of cases in which visual evidence is unavailable for inquiry, in this encounter we will traverse the borderlines between artistic and academic research to discuss possible methodologies and imagine other possible approaches. The participants are invited to present a prospected or on-going research, with focus on foreseeable visual limitations they are expected to encounter (e.g., unavailable evidence, redacted or sanitized visuals, unverifiable or syntactic imagery, images whose representation or interpretation raises ethical concerns, etc.). During the workshop we will discuss possible approaches to these questions, shuttling between theory and artistic practice, exploring how visual knowledge gaps can also serve as creative openings.

Bio

Maayan Amir is Senior Lecturer in the Arts Department at Ben-Gurion University of the Negev, Israel. Her artworks have been shown internationally in venues such as the New Museum, Centre Georges Pompidou, Jeu de Paume, and includes the art project *Exterritory* which received a UNESCO award. Her academic work principally focuses on the study of visual evidence in the context of legal and military systems and was awarded the Early Career Researcher Prize from the International Association for Visual Culture and the Journal of Visual Culture for her most recent publication “Visual lawfare: evidential imagery at the services of military objectives” (2022).

(UN)COMMON GROUNDS: REFLECTING ON DOCUMENTA 15

Two-day hybrid forum co-organised by Framer Framed, Akademie van Kunsten (Society of Arts) and the Van Abbemuseum Friday, 23 September – Saturday, 24 Sep 2022

(un)Common Grounds is a two-day hybrid forum, gathering a network of thinker-speakers to discuss the issues raised during the 100 days of documenta fifteen in Kassel, Germany. Together with invited artists from documenta fifteen and museum practitioners, cultural historians as well as activists, we share and learn from different perspectives, experiences and observations of the exhibition. We will be joined by the members of Indonesian collective *ruangrupa*, who curated this year's edition.

Confirmed presenters include Ade Darmawan, Alexander Supartono, Benjamin Seroussi, Charles Esche, Christa-Maria Lerm Hayes, David Duindam, Esther Captain, Eyal Weizman, Florian Cramer, Grace

Leksana, Hicham Khalidi, Jonas Staal, Kerstin Winking, Lara Khaldi, Mirjam Shatanawi, Subversive Film [Reem Shilah and Mohanad Yaqubi], Yazan Khalili, Yolande Zola Zoli van der Heide and Wayne Modest.

The two-day forum will take place at Framer Framed and Akademie van Kunsten (Society of Arts) at the Trippenhuis, Amsterdam, and consist of four panels, a screening program, and an open conversation with participants online and in person. The forum will be in English. The full program will be announced in early September.

[DAY 1: \(un\)Common Grounds: Reflecting on documenta fifteen at FRAMER FRAMED \(100 pp\)](#)

[DAY 1: \(un\)Common Grounds: Film Screening Subversive Film at FRAMER FRAMED \(40 pp\)](#)

[DAY 2: \(un\)Common Grounds: Reflecting on documenta fifteen at the TRIPPENHUIS, Akademie van Kunsten \(100 pp\)](#)

IMAGES OF ABSTRACTION: OPERATIONAL MEDIA AND EXPERIENCE

ASCA Cross-Media Research Seminar 2022-23 | First Session 23 September 2022, 15:00 hrs. | OMHP kamer E 2.12 | Contact: m.stauff@uva.nl

With the proliferation of AI image technologies, Harun Farocki's concept from the early 2000's of the "operational image" has assumed a new significance for media theorists. Defined as a category of images that "do not represent an object but are part of an operation" (Farocki 2004: 17), this concept has recently been applied to the conversion of images into abstract data for the analysis by algorithmic processes that have no need of the sensible image as such (see e.g. Paglan, Pantenburg, Hoel). At the same time, there are a vast number of images that move in the opposite direction, converting abstract "inhuman" computational processes into images for human consumption.

For this year's Cross-Media Seminar, we will explore this two-way relation between sensible images and abstract processes across a range of contemporary and historical media phenomena. We will take up that relation as one of the dominant interfaces between the invisible and visible today, a crucial site for examining the ways abstract social categories such as person, race, individual, type, mass, and property have been operationalized as "real abstractions" by and through computational images. On the one hand, the image still presents itself in its traditional representationalist guise by offering an experience of otherwise abstract dynamics; on the other, this experience is more and more dependent upon the massification of images and their datafied interrelations. Topics will include: theories and practices of the imperfect/degraded image as a site of formal intervention (e.g. "imperfect cinema" (Espinosa), "the poor image" (Steyerl), "glitch" (Russell, Berlant, Cubitt)); the use of computational video refereeing and image-based decision taking in televised sport; the datafication of the facial image in "deep

learning" artificial neural networks (e.g. facial recognition, deep fakes, artificial faces).

In both semesters of the coming academic year, the seminar will consist of two regular seminar meetings (mostly close readings of conceptual texts) and a 2-day workshop focusing on one particular field of operational images. Students who want to earn credits (6 EC) can either participate in all meetings of one semester or join at least four meetings across the academic year.

Planning for the first semester:

Seminar meetings: Sep 23, Oct 21; 15-18h

Workshop: Dec 1&2; 14-18h

IMPROVING THE LEGAL STATUS OF ANIMALS

Symposium co-organized by Eva Meijer (ASCA) | 26 September, 9:00-17:00 hrs.

Scholars and experts from different fields – such as philosophers, lawyers, politicians from different political parties, and animal welfare organizations – will discuss the legal status of animals in the context of the Netherlands and Europe, and develop scenarios for improvement.

The public opinion about nonhuman animals has changed significantly in the last couple of decades. This is due to different factors, in academia and society. For example, new studies in biology and ethology show that many nonhuman animals not only experience pain and joy, but have complex inner lives, language and even culture. Following these insights, and critiques of constructions of the human, there has been a so-called 'animal turn' in the humanities. In larger society, we also find a need to rethink what it means to be human and reformulate relations with other animals, in the context of the climate crisis, loss of biodiversity and extinction of species, but also the large-scale exploitation of animals in industrial farming and animal testing. Following these developments, there is currently a significant percentage of European citizens who think that animals should be treated better. Also, recent developments in policy (Farm to Fork, End the Cage) show there is increasing political support both in the Dutch as the European context, for stronger protective measures concerning animals in policy and law. However, there is still a gap between academic insights concerning animal subjectivity, justice, and fair interspecies relations on the one hand, and the treatment of animals in law and political decision-making on the other. This symposium aims to remedy this, by inviting scholars and experts from different fields – such as philosophers, lawyers, politicians from different political parties, and animal welfare organizations – to discuss the legal status of animals in the context of the Netherlands and Europe, and develop scenarios for improvement.

For more information and registration, please visit: <https://www.dierencoalitie.nl/symposium-de-rechtspositie-van-het-dier/>.

AI AND CULTURAL PRODUCTION

ASCA Reading Group organised by Dr Pei-Sze Chow and Dr Claudio Celis Bueno | We'll meet 1500-1700 on these dates: 27 September 2022, 1 November 2022, 29 November 2022, 20 December 2022.

Sign up for the mailing list here: <http://eepurl.com/hWewBz>

In recent years, AI-driven technologies like machine learning, computer vision, GANs, and natural language processing are increasingly being used in the production milieus of film, television, visual art, music, gaming, design, and other creative fields. This reading group aims to explore texts and discourses around the emergence of AI in the realm of cultural production, paying particular attention to its social, aesthetic, economic, and political consequences.

Topics of interest range from examining concrete applications of the technology (concerns of bias and diversity in the deployment of this technology, the economics behind it, changes in traditional workflows in the creative industry, its effect on cultural consumption and the production of taste, etc.) to more abstract and conceptual questions (how is the notion of creativity being transformed? Is the function of culture mutating? Will this technology result in a standardisation of cultural production and, if so, in what way would this differ from previous versions of the culture industry?).

The reading programme will be defined collectively at the beginning of each semester. All staff and graduate students (from within or outside of UvA) interested in the topic are welcome to join.

ASCA TRANSASIA CULTURAL STUDIES

Transasia Cultural Studies Group | First session on 29 September, 15:30-17:00 hrs.

We hope you all had a lovely summer! Transasia will be back in September. We would like to thank Jori Snels for running the mailing list. This semester Transasia will be coordinated by Jeroen de Kloet together with Pengnan Hu.

We will convene in room 013 at BG1, Turfdraagsterpad 9, on the following Thursday from 15:30-17:00 hrs. Dates: 29 September 2022, 03 November 2022, 24 November 2022, 15 December 2022. Please contact Pengnan (p.hu@uva.nl) if you would like to discuss your paper. If you have any news that you would like to disseminate, please do forward this to us. Looking forward to meeting you, With kind regards, Jeroen and Pengnan

THE ANIMALHUMAN CONFERENCE

Conference organized by the Centrum voor DierMens Studies (in Dutch) | Thursday September 29th, 10.00-17.00 CREA Amsterdam.

This event will stimulate academic and non-academic knowledge exchange on animal-inclusive futures, and it will facilitate interdisciplinary collaborations. We expect to host approximately 150 guests at this event. Various subjects, stemming from society to science, will

invite attendees to start a dialogue and discuss human-animal relations. In addition to presentations by prominent scientists, this conference will also provide opportunities for networking as well as a Q&A session on human-animal studies specifically for students.

Keynote speakers

Barbara Noske is one of the first academic researchers on Animal-Human Studies in The Netherlands. After receiving her PhD on interdisciplinary methodologies for studying human-animal relations in 1988 she continued to inspire an international audience with her books 'Humans and Other Animals Beyond the Boundaries of Anthropology' (1989) and 'Beyond Boundaries. Humans and Animals' (1997). The Centre for AnimalHuman Studies Netherlands is proud to welcome Dr. Noske as one of our keynote speakers.

Rene ten Bos is known to be a critical thinker and well-known writer about climate change and the antropocene. As a professor in Philosophy he is affiliated with the Radboud University Nijmegen. He inspired many with his books 'The gifted animal' (2008), 'Wandering in the Anthropocene (2017), and 'Extinction' (2019).

More details and registration at the website of the Centrum voor DierMensstudies: [Diermensstudies website](https://www.diermensstudies.nl)

CREATIVE WRITING FOR ACADEMICS

Workshop by Marie Beauchamps | Time to find joy in your writing practice! Come and experience the power of creative writing as a tool in academic writing, explore new possibilities, and join the conversation. | 29 September and 6 October 10:00 - 13:45 hrs. 2022.

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

In this two-sessions interactive workshop Creative Writing for Academics, Marie Beauchamps will lead you through a series of hands-on exercises to make you experience creative writing within your academic practice. The aim is to explore what happens when we loosen up the frame of our habitual academic writing practice, inviting multi-layered stories to bubble up and become part of the conversation unfolding on the page. To register please contact Eloë Kingma at asca-fgw@uva.nl. Note: To register you need to commit to participating on both dates.

WALKING-WITH AMSTERDAM

WARP Conference 2022 | University of Amsterdam | 29-30 September 2022.

The WARP conference aims to stimulate a rich transdisciplinary dialogue about how, why, when, and

with what results, walking practices are being explored and engaged with in the social sciences, humanities, and the arts.

The University of Amsterdam Walking as a Research Practice Research Group (WARP), in collaboration with the Centre of Urban Studies (CUS), Amsterdam School for Cultural Analysis (ASCA), Platform for Research through the Arts and Sciences (ARIAS) and Netherlands Institute for Cultural Analysis (NICA), is delighted to announce its first conference, to be held in Amsterdam 29-30 September 2022. The conference is organised by Tânia Alexandra Cardoso, F. Ranalli, F. Smits & Prof. A. Twemlow with the support of the UvA Centre of Urban Studies.

With this conference and the ongoing activities of the Research Group, we hope to stimulate a rich transdisciplinary dialogue about how, why, when, and with what results, walking practices are being explored and engaged with in the social sciences, humanities, and the arts. In particular, the conference is centred on the intersection between artistic or design research and an expanded conception of urban research. The conference seeks to highlight how the ways in which artists and designers use walking in their research practices, and a renewed attention to the role of the body and the senses, might invigorate a critical rethinking of traditional methods and perspectives in the field, and thereby help in fostering a more inclusive and transdisciplinary discourse on place-making and becoming in the context of a city.

The conference will also appeal to those working in adjacent disciplines such as geography, artistic practice, artistic research, art history, journalism, environmental humanities, performance, media studies, digital humanities, and more.

The conference will take place at the Allard Pierson Museum on **September 29 and 30**. If you would like to attend please register by sending an email with the subject 'registration' to warp-cus@uva.nl.

As a warm welcoming, the WARP team would like to invite the participants and attendees to the VOX-POP event 'Walking back to Amsterdam' on **September 28** starting at 16:00.

Please follow the [CUS website](https://www.cus.nl) for more information on both events and the full programme.

Research Master Students and PhD Candidates who would like to follow the conference for credit can earn 2 ECTS offered by NICA (Netherlands Institute for Cultural Analysis), for full attendance and active participation in the conference and delivery of a written report (500 - 800 words in length not including references) about the conference focusing on one of the sessions. Please register by sending an email with the subject 'registration ECTS' to warp-cus@uva.nl. A reading list and more information will be provided after registration.

Guest speakers

Prof. Stephanie Springgay (McMaster University) will be giving a keynote lecture on September 29.

Stephanie Springgay is Director of the School of the Arts (SOTA), at McMaster University, Canada. She is a leading scholar of research-creation with a focus on walking, affect, queer theory, and contemporary art as pedagogy. Her SSHRC-funded research-creation projects include WalkingLab (www.walkinglab.org) and The Pedagogical Impulse (www.thepedagogicalimpulse.com). She has published widely on contemporary art, queer-feminist anti-racist pedagogies, and social practice arts.

Goda Verikaitė and *Aušra Česnauskytė* (Neo-futuristic Walks) will be leading a walking seminar on September 30.

The project Neo-futuristic Walks (neofuturisticwalks.com), initiated by the spatial designers Aušra Česnauskytė and Goda Verikaitė at the end of 2020, is a series of 'walkable' city inspections that shape a community of neo-futurists collectively re-imagining new ways of urban coexistence. By walking, neo-futurists explore the primal bodily experience's role in unfolding new relationships in and with urban environments. They employ context-sensitive speculative scenarios to live in constant preparations for the inescapable urban futures. Neo-futurists see the cities as huge lively ecosystems where every individual's well-being is interdependent.

Volunteers

The organizers are looking for volunteers to help out with practical assistance during the conference. If you are interested, please contact: warp-cus@uva.nl.

THE QUEERNESS OF BABIES

The Queerness of Babies Symposium | Organized by the *Queer Analysis Research Group* coordinated by *Misha Kavka* and *Diego Semerene* | Sept. 30, 14:00 hrs. (location TBA)

What is the function of the baby in a world whose future is in contention? This in-person symposium, organized by ASCA's Queer Analysis research group, explores the figure of the baby as a screen for society's anxieties and comforts, projections and pleasures, through a transnational, inter-disciplinary, and cross-media perspective. Psychoanalysts and queer theorists meet to listen to one another as they explore the figure of the baby in psychological, symbolic and socio-political registers. Speakers include Marie Couvert (psychoanalyst; International Lacanian Association, Freudian Association of Belgium), Bice Benvenuto (psychoanalyst; Centre for Freudian Analysis and Research, Associazione Dolto – Rome, Maison Verte-UK), Balazs Boross (University of Amsterdam), Misha Kavka (University of Amsterdam), and Diego Semerene (University of Amsterdam). For more info/questions, email d.semerene@uva.nl

TERRAINS OF STRUGGLE

First session of the 2022-23 Political Ecologies Seminar organized by *Jeff Diamanti*, *Joost de Bloois* and *Fred Carter* on 30 September 2022, 13:00-15:00 hrs. Place t.b.a.

Following a long hot summer of wildfires, wildcat strikes, widespread droughts, and soaring energy prices, this series of the ASCA Political Ecology seminar attempts to trace the material, social, and historical terrains of struggle that have shaped our current ecological predicament and its discontents. Across an interdisciplinary programme of events in the coming year, *Terrains of Struggle* addresses three core lines of inquiry. How have intersecting struggles for decolonisation, decarbonisation, and liberation informed militant articulations of environmental thought? What methods are required to map both the environments of insurrectionary resistance and the built infrastructures of counterinsurgency? Finally, and most urgently, what emergent forms of assembly, strategy, and political ecology might militate against a horizon otherwise determined by infrastructural dispossession, colonial resource extraction, and petroculturalist domination?

Thinking through and across these provocations invites us to ask how militant research practices – embedded methods that 'generate a capacity for struggles to read themselves' (Colectivo Situaciones) – might also reframe our understanding of situated knowledge production in political ecology. Engaging diverse and often unacknowledged radical tendencies across the environmental humanities, from decolonial ecology and petrocultural critique to militant cinema and guerrilla ecopoetics, *Terrains of Struggle* assembles a programme of public lectures, masterclasses, and performances that examine the submerged histories, social forms, and cultural expressions of an ongoing struggle for liberation that Amílcar Cabral called the 'defence of the earth.' Graduate students, faculty, and affiliated researchers of all disciplines are encouraged to attend.

Contact j.diamanti@uva.nl to sign up and for schedule details.