

Nieuwsbrief 258

January 2023

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The study asks: What insights do artistic and curatorial frameworks have to offer to the project of justice? The growing body of interdisciplinary and provocative research on the relationship between the humanities and jurisprudence is evidence of the value of a broader range of discourses and approaches to address past and ongoing conflicts in a deeply unjust world. This study takes an art historical approach informed by the theoretical focus of cultural analysis to investigate the art collection of the Constitutional Court of South Africa as a means through which to examine the potential of art to recalibrate accepted principles of justice. As a monument to the democratic project of the country as well as the most senior bearer of responsibility for human rights, the Constitutional Court's carefully considered visual interface and its collection of over six hundred artworks, amassed over the last 25 years, provide a rich entry point into establishing art's recalibrating potential in sites of justice.

7TH HONORARY DOCTORATE MIEKE BAL

Just before Christmas 2022, Mieke Bal received news that the the faculties of literary theory, comparative literature, and the history of art of the University of Murcia in Spain have granted her an honorary doctorate University of Murcia (Spain). We are very proud of ASCA's founding director and congratulate her on this spectacular 7th academic honour.

DISSERTATION DEFENSE: STACEY VORSTER

Curating Justice After Apartheid. South Africa's Constitutional Court Art Collection

Supervisors: Carrol Clarkson, Mia Lerm-Hayes | 11 January 2023, Aula, 14.00



Stacey was the curator of this collection (2012-16) before embarking on this research project with Christa-Maria Lerm Hayes and Carrol Clarkson as her supervisors.

NEW ASCA MEMBER: KRISTINA GEDGAUDAITĖ



Kristina Gedgaudaitė's research interests fall within the fields of 20th century Greek literature and culture, cultural memory, migration, comics and graphic novels. Her first monograph [Memories of Asia Minor in Contemporary Greek Culture](#), published by Palgrave Macmillan Memory Studies Series, probes into the

legacies of the Greco-Turkish War in present-day Greece. Her current research project explores contemporary Greek comics and graphic novels, bringing critical attention to the ways in which comics can inform our views on present-day cultural landscapes and provide analytical vocabulary to assess their potential. Previously, Kristina has held teaching and research positions at Princeton University, University of Amsterdam and University of Oxford. She is a co-convenor of the cultural analysis network [Greek Studies Now](#) and a co-editor of the Reviews+ section of the [Journal of Greek Media and Culture](#).

NEW ASCA MEMBER: NERMIN ELSHERIF



Nermin Elsherif is a scholar of digital cultures whose expertise lie at the intersection of memory studies, media studies, and Middle-Eastern studies. Her doctoral project examines the coproduction of statist conservative nostalgic discourses over Facebook in post-revolutionary Egypt. In her online/offline ethnography she outlines how social imaginaries, archival photographs, and platform affordances interplay. She is currently a lecturer in the Media Studies department (UvA). She is also a former Marie Skłodowska-Curie Actions fellow and a DAAD-alumni. She was the PI of the Global Digital Cultures seed project Social Media After the Arab Uprisings that examined the cultural and the political dimensions of digital disinformation. In an earlier life, Nermin was an architect and an urbanist who used to design spaces, maps, and books.

NEW MEMBER: ASSEL KADYRKHANOVA



Assel Kadyrkhanova is a visual artist and researcher. She holds a PhD from the University of Leeds and an MFA from Newcastle University. Her artistic research

looks at art as a medium of memory with a specific focus on memory and trauma in post-Soviet Kazakhstan.

Kadyrkhanova works across drawing, moving image and installation art. As a postgeneration artist, she explores traumatic "inheritance", seeking to touch upon traces and symptoms of trauma and confront narratives that persist in postcolonial and post-totalitarian societies. She has exhibited her works internationally and disseminated her research through publications, artist talks, and conferences.

She contributed to the edited volume *Stalinism in Kazakhstan: History, Memory, Representation* (2021). Her hand-drawn animation film *All the Dreams We Dream* was screened at Documenta 15, Kassel, as part of the DAVRA Collective public programme (2022), and Calvert Journal Film Festival (2021). She was a CEC Artslink fellow at California College of the Arts, USA, in 2018. Other artist residencies and exhibitions include Post-Nomadic Mind, London (2018), Suns and Neons above Kazakhstan, Baku (2017), Internal Memory: Not enough Space?, Moscow, Astana (2017), Protagonists: The Invisible Pavilion of Kazakhstan, Venice (2015).

NEW ASCA MEMBER: MARLOES GEBOERS



Marloes Geboers is a postdoctoral researcher in the Humane AI and Global Digital Cultures research areas. Her work revolves around the visuality of warfare as produced within and through platforms and their fast-evolving participatory modalities. Her dissertation focused on platform affective affordances and their role in constructing regimes of visibility relating to the Syrian war. Alongside these topics, she authored work on platform-afforded digital violence aimed at journalists. She blends digital methods and automated image analyses in order to study performative expressions that replicate, imitate or subvert propaganda narratives in more or less tactical ways. These user practices shape and are shaped by platform vernaculars that have a profound impact on the way we see and experience war within contemporary media ecologies. Marloes has a background in political science (MA) and journalism (BA), and she has teaching experience in digital methods and ethics of AI.

NEW ASCA MEMBER: MARIA FERNANDA BOZA CUADROS



Maria Fernanda Boza Cuadros (PhD, Syracuse University 2019) is a Peruvian historical and anthropological archaeologist whose work takes critical and decolonial approaches to disentangle experiences of marginalization in Peru since the European invasion in the sixteenth century.

Her current research, funded by the Wenner Gren Foundation, focuses on Peruvian so-called forgeries dating to the nineteenth century held by European museums, with emphasis on their production, circulation in the antiquities market, and their curation in museums across Europe. This project highlights the role of marginalized artists/excavators in the high-brow antiquities market, and how the rise of the museum curator as an authoritative voice further rendered these artists invisible. Before joining to ASCA, she was the lead researcher at the “Projekt Peru” at the Niedersächsisches Landesmuseum Hannover, and a Post-Doctoral Research Fellow at MARKK (Hamburg).

ASCA GUEST RESEARCHER: EUGENIE BRINKEMA



Photo credit: Fotografeertje

Eugenie Brinkema is Professor of Contemporary Literature and Media at the Massachusetts Institute of Technology and currently a fellow at the Amsterdam School for Cultural Analysis. Her work in film studies and critical theory focuses on violence, affect, sexuality, aesthetics, and ethics. Her articles have appeared in

numerous journals, including *Angelaki*, *Camera Obscura*, *Criticism*, *differences*, *Discourse*, *film-philosophy*, *The Journal of Speculative Philosophy*, *LIT*, *qui parle*, and *World Picture*. Her books include *The Forms of the Affects* (2014) and *Life-Destroying Diagrams* (2022), both with Duke University Press.

During her stay at ASCA Eugenie will offer two masterclasses: One on Formalism and Violence (17 March 14-17); and one on The American Academic Job Market (13 April 10-12).

NEW ASCA RESEARCH GROUP: NETWORKED IMAGES

Coordinator: Annet Dekker

Members of the research group: Ofri Cnaani, Basma Hamdy, Roosje Klap, Alice Twemlow, Wang-Yun Yen; Additional members: Geoff Cox, Andrew Dewdney, Elena Marchevska, Katrina Sluis, Dan Barnard, Adam Brown, Mateus Domingos, Rachel Falconer, Tim Fransen, Rosie Hermon, Victoria Ivanova, Theresa Kneppers, Jon Lee, Joshua Magor, Nicolas Malevé, Marco De Mutiis, Lynn Adhiambo Obath, Paula Roush, Metra Saberova, Teodora Sinziana, Winnie Soon, Gaia Tedone, Simon Terrill, Magda Tyzlik-Carver, Marloes de Valk, Qian Xiao, Ioanna Zouli

Description of the research program

This group is part of the CSNI (Centre for the Study of the Networked Image) which brings together researchers from cultural studies, software studies, contemporary art, media and performance practice, who seek knowledge and understanding of how network culture transforms the production and circulation of images.

CSNI understands that the “networked image” is at the centre of a new global mode of reproduction and representation in which the visual image is paramount. We realise that what constitutes an image has been radically transformed, and with it the theories that allow us to study it. Although we have to date largely followed a historicity based on the photograph, we recognise the anachronism, and the need for an enlarged scope that can account for the image as a dynamic, distributed and computational object that unsettles received notions of space-time — no longer limited to traditional representation (what media artist and theorist Harun Farocki has called “operative image”). Yet in using the term “networked image” — preferring it to operative image (or even post-photography) — we aim to emphasise the network as a descriptor of dynamic social relations as much as technological infrastructure.

Moreover our aim is to broaden the discussion of the networked image to address planetary scale computation, the politics of infrastructure, and wider ecologies that would include non-human entities and environmental concerns.

Activities: Seminar every 6 weeks, in which group members discuss ongoing projects, give peer feedback, and read new and classic texts relevant to their research.

We are also part of international collaborative events that are organized within the larger network of CSNI, for updates see <https://www.centreforthestudyof.net>

NEW ASCA RESEARCH GROUP: DECOLONIAL MERIDIANS: ART-HISTORIES-THEORIES

Decolonial Meridians: Art-Histories-Theories

Sanjukta Sunderason, Eszter Szakács, Elize Mazzadiego

This is a new research group at ASCA that aims to read – in collective and relational ways – intersections of art (artistic form/iconography/genre), historiography (histories/narratives/schools), and epistemology (knowledge/thought/theory).

We are colleagues across Art History and Cultural Analysis – and open to researchers and early-career scholars – across the humanities – who are interested in thinking theoretically *via* rooted, particular histories *beyond* hierarchical geographies sustained by imperialism (for instance, “empire/metropole”), Cold War (for instance, “First, Second, Third Worlds”), or globalization (for instance, “Global North/South”). Instead we want to think via the concept *Meridians*.

While the concept of *meridian* combines time, space, and transit, its construction historically is tied to colonial reordering of geographies. By using “decolonial” *meridians* we are rejecting this rationality and also forging potential “relational” (Glissant) lines – of dialogues, intersections, and even conflict – between 20th and 21st century artistic thought from widely disparate geographies. This includes the decolonizing worlds of Asia, Africa, the Middle East, and Latin Africa, as well as counter/hegemonic art and visual practices in European, East European, and North American contexts.

We hope to make *Decolonial Meridians* a close-reading and workshop-based collective that will think via the connecting lines between art-histories-theories and provide a space for graduate students/researchers to share thoughts in progress. Such a space is much-needed, given the thirst among students to read non-Eurocentric texts/histories/forms, but also a potential danger that arises from reading the “non-Eurocentric” in dissociation with Euro-American (mostly hegemonic, or even the marginal therein) spaces. Such dissociation (suggested in current decolonial thought, for instance, via the concept of “de-linking”) – while theoretically and politically critical – is historically unsustainable given the entangled nature of such geographies. *Decolonial Meridians thus aims to develop a social-intellectual space and conceptual vocabularies for connecting geographies/artistic epistemes historically and critically – via contradictions and difficulties as much as via affinities and potentials.*

In our meetings, we are envisaging the following themes (tentative, we will develop them via our meetings!). We want to read each/potential theme via disparate works – texts, images, histories, and methods – from disconnected or resonant geographies

1. *Decolonial thought* – via historical temporality, aesthetic interventions, and theoretical structures
2. *Artistic modernisms* and *radical aesthetics* from counter/hegemonic contexts, spanning 20th+21st century practices
3. Plural and contesting notions of *freedom, liberation, independence* that have connected disparate geographies via geopolitics of Cold War and decolonization
4. *Solidarity* and its limits (political or geographical) that sought to imagine a decolonizing world otherwise
5. *Indigeneity and vernacularity*, in bringing back to the questions of “tradition”, the “other”, and “subaltern struggles” – the politics radical alterity and theories from below
6. *Methods* – of connected, comparative, relational aesthetics, thinking beyond the bounds of geographies – particularly from non-Euro-centric vantage points and scholarship
7. The question of the *archive* – in alternative, non-institutional, embodied, or spectral forms

We are aware of the different difficulties that we will confront in such a project, for instance,

1. *How do we put in dialogue resonant or dissonant geographies as well as opposite geopolitical paradigms* – in other words, what makes connection and comparison possible?
2. *How can we draw theories from the difference of plural histories – rather than i.e., go to histories with theory from above?*

Our goals therefore are to:

1. *read shared aesthetic themes or artistic/literary forms from heterogenous geographies and histories*
2. *develop a pool of conceptual vocabularies from such heterogeneity – relate them to each other to draw connected questions*
3. *generate tools for writing (the “contemporary”) in historically and theoretically co-informed ways*

We envisage a reading group first and hope to develop the space into future writing workshops (reading each other’s texts), and with possibility of future public/international workshops.

We will also be working in dialogue with two other research groups that the organisers are already part of – the OSL group: [“Theories from the South and the East in Literature and Culture”](#) (which focuses mainly on postcolonial and post socialist literary genres) and the AHM research group [“Global Trajectories of Thought and Memory: Art and the Global South”](#) (which is more art historical, and talks/webinars based).

MORE-THAN-HUMAN CITIES

The 2022–2023 ASCA Cities seminar will approach the city through a more-than-human lens. Taking up the theme of ‘More-than-human Cities’, we will explore the heterogeneous technological, social, and natural systems that mediate urban environments. From oceans and atmospheres to gardens and guard dogs, we will

consider the complex entanglements between the human and non-human constitutive of city life—all without losing sight of the broad political stakes in such assemblages.

Building on the concept of *climatic media* (Furuhata 2022), we are interested in how the city can be understood as itself a climatic medium, a diverse agglomeration of techniques for sensing and regulating environments. Today, the sensing practices of distributed computational media are reshaping our very notions of *sense* (Gabrys 2019) and, in turn, calling attention to the already-existing affordances of plants and other living beings as sensing entities (Jaffe 2020). Challenging our own position as inhabitants—and researchers—in a complex web of “interdependency and involvement” (Puig de la Bellacasa 2017, 17) attunes us to the agencies of other human and non-human actors in the urban, and may facilitate new possibilities for an “alternative reading of the present” (Wakefield 2020, 10). Which tools—or ‘radical tool kits’ (Gabrys, 5)—might be deployed for building toward more egalitarian visions of sensing and living in the urban? How can a sensitivity toward more-than-human relations inform collective responses to colonial legacies and contemporary fantasies of environmental control? In what ways does an attention to sensory affects and atmosphere in urban design (Degen et al. 2020) bridge connections between imaginaries of the natural, the urban, and the technological?

Engaging with and expanding on such questions, the seminar seeks to bring together perspectives from urban geography, media studies, anthropology and technology studies as well as architecture and design research. Over the course of the seminar, we will explore the more-than-human in research and praxis-oriented projects, at the intersections of sensing the present and critical reenvisioning of the future.

Programme

Fri. 3 Feb. 2023: Reading/discussion session. Location: room 0.16, Turfdraagsterpad 9, Amsterdam, Time: 3-5pm.

Fri. 10 Feb. 2023: Rivke Jaffe (UvA), “Prosthetic Species: Security Dogs and the More-than-Human Sensing of Urban Danger”, Location: room 0.16, Turfdraagsterpad 9, Amsterdam, Time: 3-5pm.

Fri. 17 Mar. 2023: Clemens Finkelstein (Princeton), “Vibratory Milieus: Transæctional Environments, Inhuman Ecologies, and Urban Dwellers”, Location: room 0.16, Turfdraagsterpad 9, Amsterdam, Time: 3-5pm.

Fri. 14 Apr. 2023: Nikhil Anand (University of Pennsylvania), “The Urban Sea”, Location: room 0.16, Turfdraagsterpad 9, Amsterdam, Time: 3-5pm.

Fri. 12 May 2023: Monica Degen (Brunel University), “Experiencing Urban Change Digitally”, Location: room 0.16, Turfdraagsterpad 9, Amsterdam, Time: 3-5pm.

For more information, please contact the organisers: Linda Kopitz (l.kopitz@uva.nl), Riley

Gold (r.j.gold@uva.nl), or Carolyn Birdsall (c.j.birdsall@uva.nl)

LUXURY CITY: AESTHETICS AND EXCLUSION AFTER LOCKDOWN

ASCA Cities – guest presentation by Christoph Lindner (University College London) | Tuesday 10 January 2023, 15:00-17:00 | University Library, Belle van Zuylenzaal | To register: Linda Kopitz (L.Kopitz@uva.nl)

From the redevelopment of London’s iconic Battersea Power Station and the opening of the infamous Sky Pool to the global spread of fintech e-bikes and the greenwashing of post-industrial ruins, this talk explores the relationship between aesthetics and exclusion in rapidly gentrifying cities. Presenting findings from the recently published book *Aesthetics of Gentrification* – but also sharing new work on pandemic reshaping of public space – I argue that many cities worldwide are experiencing a rise in coercive aesthetic practices following the social-spatial restrictions of lockdown. This has enabled new forms of gentrification to emerge. Post-lockdown, it has also led to a proliferation of immersive spaces designed to promote exclusionary forms of luxury living. The talk ends by considering the role of art and activism in resisting these trends and creating shared imaginaries of a more inclusive urban future.

Christoph Lindner is Professor of Urban Studies and Dean of The Bartlett Faculty of the Built Environment at University College London, where he writes about cities, visual culture, and social-spatial inequality. He is the author or editor of 15 books, including *Imagining New York City* (Oxford UP, 2015) and the edited volumes *Aesthetics of Gentrification* (Amsterdam UP, 2021), *Deconstructing the High Line* (Rutgers UP, 2017), and *Cities Interrupted* (Bloomsbury, 2016).

EASTSPLAINERS #2: JOURNALISM

In this panel discussion, we welcome journalists Alexander Gubsky (Moscow Times) and media researcher Johana Kotišova (ASCA/Vrije Universiteit Brussel). | BG3 VoxPop, 16 January 2023, 17:00-18:30.

2022 was a year of deeply sobering media reports about the Russian invasion in Ukraine, and the material and human losses that this war continues to generate to this day. We read about the invasion a lot, but we rarely see the journalists, fixers, and other newsmakers behind these difficult reports. 2022 was also a year of harsh crackdowns on Russian media who aim for independent coverage of the same Russian war in Ukraine. Amsterdam is currently home to a quickly growing number of independent journalists who fled Moscow to be able to continue their work.

For *Eastspainers*, we take a closer look at Central and Eastern European war journalism. We do so with internationally renowned journalist and publisher of the independent media publication *Moscow Times* Alexander Gubsky - who is currently a guest researcher at the University of Amsterdam - and with

acclaimed media researcher Johana Kotišová – who grew up in the Czech Republic and who works as postdoctoral researcher in Media Studies at the University of Amsterdam and as a guest professor at the Communication Studies department of the Vrije Universiteit Brussel. Kotišová zooms in on the various types of risks that Ukrainian war journalists and fixers currently face. Gubsky reflects on the trends and challenges in independent war journalism that he witnesses in his work for the *Moscow Times*. Eva Peek - Slavic and literary scholar and editor at the Dutch paper *NRC Handelsblad* - will act as moderator. Professor of Russian & Slavic studies Ellen Rutten (University of Amsterdam) opens the session with a short overview of the *Eastsplainers* series as a whole.

[Register here](#)

Alexander Gubsky

Alexander Gubsky is a professional journalist, who joined *The Moscow Times* in 1995. Alexander was one of the creators of the concept and editorial team of *Vedomosti*, a unique business and media project created in Russia in 1999 jointly by *The Wall Street Journal*, *Financial Times* and *Sauer's Independent Media*. As irreplaceable deputy editor-in-chief, Alexander left *Vedomosti* in 2020 along with other key journalists after businessmen close to the Kremlin gained control of the publication. In the same year, he and his colleagues founded a new Russian media project where Alexander became the publisher: *VTimes*. In 2021, *VTimes* was granted 'foreign agent' status by the Russian Ministry of Justice and was closed down in June 2021.

Johana Kotišová

Johana Kotišová works as a postdoctoral researcher in Media Studies at the University of Amsterdam and as a guest professor at the Communication Studies department of Vrije Universiteit Brussel. She has a background in social anthropology, media and journalism studies, and a joint PhD degree in sociology. Her interests include crisis and conflict reporting, newswriters' emotional labor and well-being, participatory action research, and creative research methods. Her first book [Crisis Reporters, Emotions, and Technology: An Ethnography](#) (2019, Palgrave Macmillan, open access) explores European crisis reporters' emotional labor and professional ideology. Her current project focuses on local 'fixers' in war zones.

Eva Peek

Eva Peek is an editor for the books section at Dutch newspaper *NRC Handelsblad* and as an editor for the *Nederlandse Boekengids*. She graduated with a bachelor's degree in Literary Studies and Russian language and culture from the University of Amsterdam and she studied History at Leiden University. Eva studied and worked in Saint-Petersburg, Paris, Berlin, and Kyiv.

TOWARD THE ABOLITION OF PHOTOGRAPHY'S IMPERIAL RIGHTS

Masterclass with Ariella Aïsha Azoulay | 17 January 2023, 18:00 | The Hague (Wijnhaven Building, Spanish Steps) – Turfmarkt 99, 2511VA | Organizers: Ermelinda Xheza and Yonathan Listik | Contact & Registration: y.listik@hum.leidenuniv.nl / e.xheza@uva.nl | Registration Deadline: 20 December 2022



Film still from the world like a jewel in the hand, 2022 © Ariella Aïsha Azoulay

A connected film screening will take place in the Foam Museum on 18 January 2023 at 19:00 (More details TBA)

“What does it mean to be born a citizen with a camera in a world where citizens are governed alongside millions of others who have been deprived of the same rights under the same governing system?”

Is photography a product of imperialism? Ariella Aïsha Azoulay radically challenges the origins of photography commonly placed in the early 1830's and invites us to imagine photography's origin back displaced to 1492. Imperialism divided the world into parts where some of us – depending on our location - can appropriate the lives, words, objects, and desires of others while at the same time the latter have no right to claim rights. This mode of imperial thinking and being in the world provided photography and photographers the right to travel to faraway places and record lives and words that are not ours. They visually record faces and losses and destruction without questioning their right to document these worlds and claim ownership of those photographs. Although many photographers might think they are performing activist work, many tend not to question the regimes that grant them the right to see, show and display what does not belong to us in the first place.

In this special masterclass with Ariella Aïsha Azoulay we are invited to *unlearn* imperial violence that is reproduced through ways of seeing that ask us to engage with others through abusive categories such as “refugees” “undocumented migrants” and “stateless”. The right not to see and not to display everything will be central in our discussion with the hope to abolish imperial rights that have granted us such a privileged position in the world: that of the spectator. In order to refuse our privilege of documenting and displaying everything, we need to consider how those rights we assume and own were made ours and how photography uses the same rights to reproduce the practices of violence we so desperately need to unlearn. Ariella Aïsha Azoulay is a Professor of Modern Culture and Media and Comparative Literature, film essayist and curator of archives and exhibitions. Her books

include: *Potential History – Unlearning Imperialism* (Verso, 2019); *Civil Imagination: The Political Ontology of Photography* (Verso, 2012); *The Civil Contract of Photography* (Zone Books, 2008); *From Palestine to Israel: A Photographic Record of Destruction and State Formation, 1947-1950*, (Pluto Press, 2011).

Readings and Credits

- Azoulay, Ariella Aïsha. "Toward the Abolition of Photography's Imperial Rights". *Capitalism and the Camera: Essays on Photography and Extraction*. Eds. Kevin Coleman and Daniel James: Verso, 2021. 25-54.
- [The Captive Photograph](#)

*For this masterclass Ph.D students and ReMa students need to closely-read the assigned texts and to submit 1-2 questions to Yonathan Listik (y.listik@hum.leidenuniv.nl). Professor Azoulay will respond to these questions during the masterclass.

"THE WORLD AS A JEWEL IN THE HAND"

film screening and conversation with Ariella Aïsha Azoulay
| 18th of January 2023 at 19.00 Location: FOAM (Fotografiemuseum Amsterdam) | Organizer: Linda Xheza | If you wish to attend, please email e.xheza@uva.nl for a ticket.



In her newest film "the world as a jewel in the hand" Ariella Aïsha Azoulay focuses on the destruction of the Muslim Jew world that existed in North Africa and insists on making it imaginable again. In this special event that is a result of a collaboration of ASCA, NICA, and Foam Museum we are invited to see how "books, photographs, postcards, treaties, and declarations serve as the sites where imperial triumph is declared. But instead of accepting the verdict and treating these documents as sealed or these objects as pieces of art and relics of "history," the film presents them as invitations to resistance, reinterpretation, and reclamation of a world deemed "lost."

After the film screening Ariella Aïsha Azoulay will be in conversation with Marie-Aude Baronian and Linda Xheza. Q+A with the audience will follow.

Objects held captive in museums and archives outside of the places from where they were looted are only the visible tip of the iceberg of the mass colonial plunder of Africa. Substantial wealth was accumulated through the extraction of raw materials, labor, knowledge and skills, including the "visual wealth" attained by putting people in front of the colonizers' cameras. This long and enduring ransack, cannot be addressed through the discourse of restitution, especially when arguments are made in support of the restitution of individual objects;

rather, it requires a questioning of the imperial foundations of the world in which we live. Within the wide landscape opened by this questioning, Before the colonization of North Africa by the French, this was the world of my ancestors. The film insists on my – our – right to refuse to conceive this world as over. Speaking in the first person, and in collaboration with Nadia Ammour who sings and reads part of the narrative, the film invites us all into the multipronged project of 'unlearning imperial plunder.' In it, we examine catalogues and books, alter and re-contextualize troubling photos by juxtaposing them with information about the circumstances of the plunder, watch an excerpt from the film *The Battle of Algiers*, pierce coins from which Jewish jewellers used to make jewels, and respond to the call of our Jewish ancestors in the Muslim world who, in the late 1940s, urged their fellow Jews (who spoke, feared, and dreamed in Arabic) to resist the European Zionist campaign to destroy Palestine, and with it the entire Jewish Muslim world.

EAST/WEST PERCEPTIONS IN EUROPE IN THE 21ST CENTURY

We cordially invite you to a workshop on East/West perceptions in Europe in the 21st century | This workshop is also part of the ASCA research group *Literary Studies in the 21st Century*. | 19 January 15:30-17:30, Bushuis E101E. | Organizers: Marleen Rensen (ARTES), Ellen Rutten (ASCA), Anna Seidl (ASCA)

The East-West divide of Europe continues to exist long after the Cold War ended. East and West Europeans seem even increasingly alienated, each having different perceptions on Europe, the EU, and its values. This is a serious challenge to the compelling thought of European societies as "united in diversity". To understand this issue, we want to take a closer look at the role of perceptions, formed by traditions, histories, geographical, political, or socio-economic conditions that determine identities and mutual understandings/misunderstandings of the "other". Diverging perceptions complicate communication and often yield negative emotions that prohibit feelings of solidarity and empathy on European scale.

Questioning the interrelation of identity, perceptions, emotions, and narratives in contemporary Europe we will introduce our (accepted) Horizon project NARDIV (Narrative Diversity) and discuss the following aspects 1) how can *perceptions* be grasped in culture and literature methodically, 2) how do identities, (life-)narratives and emotions interrelate and affect European politics and societies in the 21st century, 3) what is, or can be, the role of cultural exchange in changing perceptions of the "other"?

MORE (THAN) FILM THEORY

Lecture by Kyle Stevens / 20 January 2023, 15:00 – 17:00 / BG1 0.16 | organized by Eugenie Brinkema and Age Geil

Despite changes in the media landscape, film remains a vital force in contemporary culture, as do our ideas of

what "a movie" or "the cinematic" are. Indeed, we might say that the category of film now only exists in theory. Yet there has not been a great deal of theoretical conversation and exchange recently. This talk, then, will describe the state of film theory today, and then consider where it might go now that anxiety about the advent of digital image-making technologies has waned and ideology critique thrives outside of the academy. To put it another way, I will argue for the value of film theory today, acknowledging both a need to return to its originary ambitions and its potential for creating useful new knowledge.

Kyle Stevens is currently a Visiting Associate Professor at MIT. He is the author of *Mike Nichols: Sex, Language, and the Reinvention of Psychological Realism*, co-editor of the two-volume collection *Close-Up: Great Screen Performances*, and editor of *The Oxford Handbook of Film Theory*. His work has appeared in journals such as *Critical Inquiry*, *Cultural Critique*, *Journal of Cinema and Media Studies*, *Screen*, *Critical Quarterly*, *New Review of Film and Television Studies*, *World Picture*, as well as several edited collections.

CRITICAL MISANTHROPY CONFERENCE

Conference organized by Eva Meijer and Emelia Quinn | 25th, 26th, and 27th January 2023 | OMHP/VoxPop University of Amsterdam, Netherlands

In a seemingly inescapable system of violence perpetuated by humanity, we might question whether there is any hope left for the human species. Our world, as many worlds before it, is disappearing. The current climate crisis, loss of biodiversity, rise of populism, and failures of neoliberalism are forcing humans to reinvent themselves and to reconfigure relations with the natural world. In a seemingly inescapable system of violence perpetuated by humanity, we might question whether there is any hope left for the human species. This conference seeks to address the following questions: How do we think ourselves as human whilst grappling with issues of our complicity and culpability in systems of oppression? How can, and how should, humans reinvent themselves and reconfigure relations with the natural world? How do we come to terms with our responsibility for widespread devastation, a responsibility owed to ecosystems and animals as well as to those humans living in precarious environments? What role can and should other animals play in this process, and what does this mean for understandings of 'animality'? And finally, how have writers, artists, performers, literary scholars, historians, and philosophers approached these questions? Over the course of three days, we will explore misanthropy through an interdisciplinary program of events including academic panels, workshops, and an exhibition and creative performance by the Lector of the Academy of Theatre and Dance, Laura Ó Maoilearca, *An [Interrupted] Bestiary*.

Please check out the program on the ASCA website.

CREATE SALON ON CULTURAL EVOLUTION

Salon BG1, E-lab 016 | 26 January 2023, 15:00-17:00 hrs.

Proponents of Cultural Evolution argue that cultural change—changes in socially transmitted beliefs, knowledge, technology, languages, etc.—share the same principles that Darwin used to explain biological change. Culture in this sense is “information that is acquired from other individuals via social transmission mechanisms such as imitation, teaching, or language” (Mesoudi, 2011). The speakers of this CREATE Salon will confront this exciting topic from both theoretical and applied perspectives and discuss conceptual issues regarding cultural evolution, through examples from their own research practice.

In his theory of natural selection, Charles Darwin laid out three principles that explain the diversity in the biological world and the complex adaptation of organism to their environment. The principles are that (1) variations exist between individuals, (2) constraints on resources causes a struggle for existence, and (3) that characteristics can be inherited. Proponents of Cultural Evolution argue that cultural change—changes in socially transmitted beliefs, knowledge, technology, languages, etc.—share the same principles that Darwin used to explain biological change. Culture in this sense is “information that is acquired from other individuals via social transmission mechanisms such as imitation, teaching, or language” (Mesoudi, 2011). As such, cultural evolution offers a unified framework that might explain processes underlying culture. In recent years, scholars relied on the framework of cultural evolution to empirically model phenomena ranging from language change, story networks, fan fiction, music production, religion.

The speakers of this CREATE Salon will confront this exciting topic from both theoretical and applied perspectives and discuss conceptual issues regarding cultural evolution, through examples from their own research practice.

Chair: [Melvin Wevers](#) | Assistant Professor Urban History and Digital Methods, University of Amsterdam

Speakers
Golem: Graphs and Ontologies for Literary Evolution Models

[Federico Pianzola](#) | Assistant Professor in Computational Humanities, University of Groningen (NL)

The GOLEM is an ERC-funded project (2023-2027) aiming at creating statistically robust models explaining how fiction evolves, based on the analysis of millions of stories and the effects they have on readers. This is the first time in history that this kind of data is available on such a large scale, thanks to the fact that readers all over the world use digital and social media to share fictional stories and to comment on them, e.g. on publishing platforms like Wattpad and AO3. The combination of computational literary studies and cultural evolution theory will allow to create accurate models of how the (formal and content-related) cultural traits found in

fiction spread and combine across cultures and languages.

From Beethoven to Beyoncé: Do Changing Aesthetic Cultures Amount to “Cumulative Cultural Evolution?”

[Natalie Sinclair](#) | PhD Candidate in Biology, University of St. Andrews (UK)

Music, art and dance evolve over time, but can we say they gain beneficial modifications that increase their aesthetic value? Natalie Sinclair’s collaborative and recent [paper](#) brought together perspectives from philosophy, musicology and biology to build a conceptual analysis of this question. In the paper Sinclair et al. summarise current thinking on cumulative culture and aesthetics across fields to determine how aesthetic culture fits into the concept of cumulative cultural evolution. They argue that this concept is problematic to reconcile with dominant views of aesthetics in philosophical analysis and struggles to characterise aesthetic cultures that evolve over time. They suggest that a tension arises from fundamental differences between cultural evolution in aesthetic and technological domains. Furthermore, this tension contributes to current debates between reconstructive and preservative theories of cultural evolution.

Registration

This will be a hybrid event: Physical Location: E-Lab (0.16), BG1, Media Studies, University of Amsterdam (Turfdraagsterpad 9). Virtual Location: Zoom Link
If you intend to be there in person (which would be lovely), please let us know by filling in this [form](#).

Post the salon, we will hop over to Kapitein Zeppos to continue conversations over drinks! We look forward to seeing you!

GLOBAL DIGITAL CULTURES SOIRÉE WITH HUUB DIJSTELBLOEM AND MARIEKE DE GOEDE

In Claire’s Ballroom at Kapitein Zeppos | 31 January 2023, 18:00-22:00 hrs. | Organized by Thomas Poell and Rivke Jaffe

Dear colleagues, We would like to cordially invite you to our Global Digital Cultures Soirée, which will take place on January 31, 2023, between 18:00 and 22:00, in Claire’s Ballroom at [Kapitein Zeppos](#).

The objective is to stage lively debate and stimulate fruitful exchanges between Amsterdam-based researchers working on Global Digital Cultures across the humanities, social sciences, and economics.

This time, we invite [Huub Dijkstra](#) and [Marieke de Goede](#) to the stage to discuss their work on platforms and security.

[Huub Dijkstra](#) is Professor of Philosophy of Science, Technology and Politics and Scientific Director of the [Institute for Advanced Study](#) of the University of Amsterdam. He is co-founder of the [Platform for the Ethics and Politics of Technology](#) and one of the initiators of the movement Science in Transition. Building bridges between science, research, society and

policy-making, and methodological and conceptual innovation is central to his work. He was a member of the KNAW advisory committees on roots and prevention of inappropriate behavior in academia (present) and on the Netherlands Code of Conduct for Research Integrity (2015-2016) and served twice as ad interim Chair of the [Department of Philosophy](#).

[Marieke de Goede](#) is dean of the Faculty of Humanities at the University of Amsterdam. In her teaching and research, De Goede works at the intersection of the humanities and the social sciences, with a focus on security practices in Europe and the role of financial data in counterterrorism. Since 2015, she has been leading the research project [FOLLOW: Following the Money from Transaction to Trial](#), for which she acquired a Consolidator Grant from the European Research Council. Previously, she was principal investigator of the European Security Cultures research project, for which she was awarded a Vidi grant by the Dutch Research Council (NWO). In addition, she participates in various international and externally funded research networks, including the [CRAAFT: Collaboration, Research and Analysis Against the Financing of Terrorism](#) project, in collaboration with RUSI Europe, and, before that, the Datawars project, in collaboration with Durham University. De Goede’s articles have appeared in leading international journals, including *Review of International Studies*, *International Political Sociology*, *Journal of Common Market Studies* and *South Atlantic Quarterly*. She is the author and co-editor of several books, including *Speculative Security* and *Virtue, Fortune and Faith* (both University of Minnesota Press).

After brief presentations from these scholars, the floor will be open for questions and comments from participants. To prepare for the discussion, we will share the texts with you in due time following your registration.

As always, our soirées involve food and drinks; the evening will start with drinks, and dinner will be served around 19:30. We look forward to seeing you!

CALL FOR PAPERS: BOUNCING FORWARD:

Future Narratives, Scenarios, and Transformations in the Study of Culture

International Graduate Centre for the Study of Culture (GCSC) Justus Liebig University Giessen | 19-23 June 2023 | ESSCS and TransHumanities Joint Summer School

Engaging the future is never more pressing than in uncertain times with a sense of no future. Hence concern with the future has become increasingly urgent in our own times, marked as they are by a proliferation of crises and existential challenges. Complex prospects of climate change, global health challenges and inequalities, precarious migration, erosion of trust, and new threats of nuclear war run parallel with sounding out new conjunctures and futures of cultural inquiry (cf. Grossberg 2010, Bachmann-Medick/Kugele/Nünning 2020). Part of the challenge lies in charting and

navigating a world of non-linear, multi-agential complexity, uncertainty, and unpredictability. Any number of practitioners, pundits, and disciplines are engaged in developing scenarios and in envisaging transformations to contain “future shocks” (Alvin Toffler) that are already being felt today (cf., e.g., Epstein 2012, Heffernan 2020, Kahane 2012). What do the cultural imagination and the study of culture bring to this debate, especially if we consider the future not only or primarily in terms of techno-industrial promises, but as “cultural fact” (Appadurai 2013)? How can they contribute to assessing and ‘bouncing forward’ – rather than ‘bouncing back’ to some previous status quo, as in conventional resiliencethinking – from a sometimes overwhelming sense of constant change and uncertainty? How do these concerns influence and shape trajectories and transformations within our field of research, i.e. the study of culture, e.g. with regard to objects of study, methodology, (new forms of) interdisciplinarity, or questions of research and/as activism? How have earlier periods and intellectual constellations reacted to uncertain futures, with which visions of dystopia or utopia that we can turn to as historical precedent or ‘histories of the future’? How can we apply forward thinking as a “conceptual exercise to shed light on the present and anticipate political struggles over the future” (Loloum 2020: 307)? Given the existing dissimilarities and inequalities between, e.g., the global South and North, how can we come to terms, conceptually and epistemologically, with the vast differences in the temporality, emergency, and scale of ‘future’ narratives and scenarios?

With a conceptual focus on narrativity, scenarios, and transformations in (the study of) culture, this summer school addresses these questions through a variety of productive lenses, such as planetary futures, resilience-thinking, “imagineering” (Metelmann/Welzer 2020), or notions of time and risk criticism in order to foster discussion on how we – both as a society and an interdisciplinary field of research – can bounce forward or perhaps move in multiple ways and directions to (re-)shape the future. Since future imaginations via their specific temporality as often as not rely on a certain degree of narrativization, we want to put our attention to the scenarios and transformative potential they yield. Our summer school takes a two-pronged approach: We are interested in 1) how future narratives, scenarios and transformations figure within our various research objects and 2) how the urgent and complex problems sketched above prompt us to rethink, recalibrate and renew our very conceptual and methodological apparatuses in the study of culture.

Topics include, but are not limited to:

- present and past cultural representations of (shocking) futures
- narrative scenarios and possible future worlds in literature and culture
- speculative fiction, utopia/dystopia and other genres of future transformations

- resilience as ‘bouncing forward’ rather than ‘bouncing back’
- “Imagineering” culture and cultural futures
- cultural narratives of slow violence and “slow hope” (Mauch 2019)
- economic, technological and social transformations
- scenarios and transformations at different scales, individual to planetary
- futures of planetary thinking and space
- the role of the non-human and more-than-human in future narratives and scenarios
- future histories and histories of the future
- new interdisciplinary conjunctures, “cultural studies in the future tense”; futures of the study of culture
- cultural notions and conceptualizations of futures (e.g., futurity, “possible vs. probable futures”)
- cultural aesthetics and politics of futures (e.g., queer futures, Afrofuturism etc.)

The Summer School will feature keynote lectures and master-classes/workshops by senior scholars, as well as panels in which PhD candidates and other early-career researchers present their papers. Abstracts (max. 300 words) with a short bio (max. 150 words) should be submitted via ASCA (a partner in the ESSCS) by 1 February 2023. Please send the abstract to Eloë Kingma (asca-fgw@uva.nl). You will be informed whether your contribution has been accepted by 1 March 2023. Papers will be circulated before the conference and have to be submitted, in full (max. 4,000 words), by 15 May 2023.

Internationally esteemed scholars working on related questions have been requested and will be announced as keynote speakers on our conference website (unigiessen.de/bouncingforward) in the coming weeks. The European Summer School in Cultural Studies (ESSCS) is a network-based seminar for interdisciplinary research training in the fields of art and culture. The network comprises the University of Amsterdam, Leiden University, the University of Copenhagen, the University of Giessen, Goldsmiths University, the Université de Paris VIII, the Lisbon Consortium and the University of Trondheim. TransHumanities is a platform for dialogue between scientific cultures, between science and art, theory and practice, academia, and society. Through annual summer schools at the partner locations, TransHumanities serves to establish and cultivate discourses, initiatives and ideas that transcend institutional, socio-cultural, regional, linguistic, and disciplinary barriers. It was founded at the Graduate School of the Arts and Humanities (GSAH) at the University of Bern, in collaboration with the GCSC at JLU Giessen.

This summer school is devised in close collaboration with The Lisbon Consortium at Universidade Católica Portuguesa. ESSCS 2023 “Bouncing Forward” and the XIII Lisbon Summer School for the Study of Culture 2023 on the topic “Future/Futures” are intended as complementary summer schools investigating different elements of a common concern.

CALL FOR PAPERS: FUTURE/FUTURES

XIII Lisbon Summer School for the Study of Culture
 Lisbon, July 3 – July 8, 2023 | *Deadline for submissions:*
 February 28, 2023

For centuries thinking about the future was basically an optimist and progress driven endeavor, aimed at advancing towards the best of possible worlds through the improvement of science and technology.

Throughout the 20th century, euphoria about progress slowly but steadily turned into discomfort, due to the growing awareness about scientific development's immense capability to cause pain and infortune. The shortcomings and aporias of the present have strangely produced a new *retrotopia*, focused on reinventing the past and less on clearly conceiving of the future-to-be. This is caused by the globalization of indifference, the crisis of democratic states, the deepening of cultural and religious wars and the rising visibility of extreme violence, linked to terrorism and war. We are likewise faced with a resource crisis and an obvious planetary exhaustion, just as the fourth technological revolution forces us to question the future of work and hence of the very definition of the human as a *homo laborans*.

In view of the different rhythms, contexts and directions of our global communities, given the clear difference of access to basic commodities and even to the social and political right to have rights, given the uneven capability of individuals throughout the globe to shape the future to come, it is clear that future must be graphed in the plural, as futures that are culturally situated in distinct global realities. In addition, 'futures' has become a sort of a floating signifier swaying from prospective to finance, from science fiction to organizational theory, from anthropology to psychoanalysis.

The XIII Lisbon Summer School for the Study of Culture is dedicated to the study of the representation of the future(s) as trope and idea. Papers are welcome on the following topics, amongst others:

- ⊙ Future or futures
- ⊙ Culture(s) of the future; culture(s) in the future
- ⊙ Imagining the future: representations in literature, cinema and the arts
- ⊙ Space and/in time
- ⊙ Science and technology: potential and risks for life in the future
- ⊙ Innovative tools, materials, systems and techniques
- ⊙ Cyberfutures
- ⊙ Memory and trauma: between past and future
- ⊙ (De)Colonizing the future
- ⊙ The future(s) of the Other
- ⊙ Speculation, prediction, anticipation and the production of possible futures
- ⊙ Futurist thought: 'new'/'neo', 're'
- ⊙ Dance of prefixes: from *u-* and *dys-*topia to *retro-*topia
- ⊙ The protractive or transformative quality of the future
- ⊙ The future of woke culture
- ⊙ Fear of the future and the fear of no future

⊙ Crisis, disaster, conflict, and the disruption of the future

⊙ Nostalgia, hope, and the promise of a brighter future

⊙ A more than human future: human, posthuman, nonhuman and other possibilities

We encourage proposals coming from the fields of culture studies, film and the visual arts, literary and translation studies, history, anthropology, media and psychology, among others.

Paper proposals

Proposals should be sent to lxsummerschool@gmail.com no later than February 28, 2023 and include paper title, abstract in English (max. 200 words), name, e-mail address, institutional affiliation and a brief bio (max. 100 words) mentioning ongoing research.

Applicants will be informed of the result of their submissions by March 31, 2023.

Rules for presentation

The organizing committee shall place presenters in small groups according to the research focus of their papers. They are advised to stay in these groups for the duration of the Summer School, so a structured exchange of ideas may be developed to its full potential.

Full papers submission

Presenters are required to send in full papers no later than May 31, 2023.

The papers will then be circulated amongst the members of each research group. In the slot allotted to each participant (30'), only 10' may be used for a brief summary of the research piece. The Summer School is a place for networked exchange of ideas, and organizers wish to have as much time as possible for a structured discussion between participants. Therefore, in each slot, 10' will be used for presentation, and 20' for discussion.

Registration fees

Participants with paper – 300€ for the entire week (includes lectures, master classes, doctoral sessions, lunches and closing dinner)

Participants without paper – 60€ per day (lunches and closing dinner not included)

Fee waivers

For The Lisbon Consortium students and CECC researchers, there is no registration fee.

For students from institutions affiliated with the European Summer School in Cultural Studies (ESSCS), members of the Excellence Network in Cultural Studies and members of the Critical Humanities Network the registration fee is 80€.

This Summer School is devised in close collaboration with the 2023 ESSCS on the topic "Bouncing Forward". The ESSCS 2023 and the XIII Lisbon Summer School for the Study of Culture are intended as complementary Summer Schools investigating disparate elements of a common concern. Applicants, who wish to attend both Summer Schools, should indicate this in their application. A reduced participation fee will be available for those attending both events.

CALL FOR PAPERS: MIGRATION & SOCIETAL CHANGE CONFERENCE

22 and 23 June 2023, Utrecht University | Organized by Utrecht University Focus Area Migration & Social Change | Deadline: 1 February 2023

The Utrecht University Focus Area Migration & Societal Change invites you to submit a proposal for a panel or an individual paper for our conference on the 22nd and 23rd of June 2023. The Focus Area promotes interdisciplinary collaboration between Utrecht University researchers, students, and societal stakeholders. Thematically, we focus on various topics related to migration to and between European countries in the 20th and 21st century. But this theme is placed into a larger historical framework (to include e.g. (post)colonial constellations) and approaches from a transnational perspective that understand Europe as co-constituted by and entangled with other parts of the world.

The conference, which will take place in Utrecht, the Netherlands, on the 22nd and 23rd of June 2023, will provide opportunities for researchers from around the globe to present and discuss their work.

We welcome you to submit a proposal for a panel consisting of 5 papers maximum, and/or an abstract for an individual paper. Abstracts of papers should have a maximum of 300 words and for panel proposals we ask you to submit the entire set of abstracts including short bios of presenters. We will accept contributions that address various topics regarding migration and societal change.

Possible topics are:

- Inclusive cities/societies
- Climate change and migration
- Big Data and migration Forced migration
- Racism and discrimination
- Opposition against migration
- Belonging and Homemaking
- Postcolonialism Art and migration
- (Historical) representation of migration
- Naturalization and participation
- Transnationalism
- Identities and intergroup relations

https://mcusercontent.com/ab50c595db722886e10aad6ac/files/4146a66b-b517-8388-fb7a-d9b302f7fc53/CFP_Focus_Area_Migration_Societal_Change.pdf

MARIE SKŁODOWSKA-CURIE POSTDOCTORAL FELLOWSHIPS AT PALACKY UNIVERSITY IN CZECHIA

Department of Theater and Film Studies at Palacky University Olomouc, Czech Republic, is seeking talented and ambitious postdoctoral researchers to jointly submit proposals for the European and Global Marie Skłodowska-Curie postdoctoral fellowships (MSCA-PF). The fellowships will be supervised by Tomáš Jirsa, Ph.D., Associate Professor

of literary theory and experienced interdisciplinary scholar in the fields of audiovisual studies and media theory. The call is open from 2021 and will be closed in 2027. Therefore, even the PhD candidates who are about to complete their PhD within the coming years are encouraged to apply and get in touch with us. The Horizon MSCA fellowship lasts between 2–3 years. More details about eligibility can be found on Marie Skłodowska-Curie dedicated website and in MSCA Work Programme 2021–2027.

We particularly welcome expressions of interest from researchers interested in (but not limited to) the following research areas:

- Audiovisual aesthetics, politics, and media practices of music video
- Cultural affect theory in dialogue with modern literature, cinema, contemporary arts, and/or music
- Intermedia relations between literature and the visual arts
- Afterlives of the underground culture in postsocialist Central and Eastern Europe

Submit an application including a short CV and a separate list of 5 most important publications of the 5 last years to:

tomas.jirsa@upol.cz and petra.vaculikova@upol.cz

Letters of recommendation will be requested in the second selection round. Screening of applicants will start immediately.

FGW RESEARCH MANAGEMENT SERVICES

To better assist the researchers the UvA has developed a new portal that combines:

- Ethics Review
- Data Protection Review
- Data Management Plan

The Research Management Services (RMS) Portal is live at the Faculty of Humanities as of January 1st 2023. To access RMS, please go to <https://rms.uva.nl>, log in with your UvAnetID and select FGw – Faculty of Humanities.

For more information on the Research Data Management at AIHR, please consult: <https://aihr.uva.nl/about-aihr/research-data-management/research-data-management-at-aihr-and-uva-figshare.html>.

Questions? Please contact the data steward, Hanna Fricke, at datasteward-figw@uva.nl.