

**Nieuwsbrief 261**  
*April 2023*

<i>Dissertation Defense Erik Borra</i> .....	1
<i>Dissertation Defense Oluchi Igili</i> .....	1
<i>New ASCA Member: Leni Van Goidsenhoven</i> .....	2
<i>New ASCA Member: Claudio Celis Bueno Claudio Celis Bueno is Assistant Professor in New Media and Digital Culture at the UvA and co-director of the AI and Cultural Production research group at the Amsterdam School for Cultural Analysis.</i> .....	2
<i>New ASCA Member: Paula Helm</i> .....	2
<i>New ASCA Member: Lucia Bainotti</i> .....	3
<i>ASCA PhD Supervision Workshop</i> .....	3
<i>Maurice Blanchot: The Apocalypse Disappoints</i> .....	3
<i>Going Out – Walking, Listening, Soundmaking</i> .....	3
<i>Workshop on Christoph Menke’s A Theory of Liberation</i> .....	4
<i>ASCA Theory Seminar: Activist Scholarship</i> .....	4
<i>ASCA PhD Drinks!</i> .....	4
<i>The Rearguard of the Revolution</i> .....	4
<i>This is Film! #3: Human Rights Film Festival</i> .....	5
<i>Global Digital Cultures Soirée</i> .....	5
<i>The American Academic Job Market</i> .....	6
<i>Restlessness and Intimacy</i> .....	6
<i>Anti-Caste Critiques and Postcolonialism</i> .....	6
<i>Living in Tide: The Climate of the Urban Sea</i> .....	6
<i>Preparing Proposals, Writing Books</i> .....	7
<i>Decolonial Meridians</i> .....	7
<i>Building Artistic Research Futures: An Open Assembly</i> .....	7
<i>Eastplainers #5: Visual arts</i> .....	8
<i>Climate Change and Academia: What Role to Play?</i> .....	8
<i>Planetary Memecry</i> .....	9
<i>The Sting of Death</i> .....	9
<i>Art, Play and Philosophy</i> .....	9
<i>Reframing Migration Visual Literacy</i> .....	9
<i>This is Film! #4: Chilean Exile Films</i> .....	10
<i>A Political Phenomenology of Improvisation</i> .....	10
<i>After the Political, Aesthetic Affiliation: On Assayas’s Carlos and Irma Vep</i> .....	11
<i>Masterclass with Brian Price</i> .....	11
<i>Call for Papers: Fuck Healing (?): The Insomniac Dreamers</i> .....	12
<i>Call for Papers: Literature and/on social media</i> .....	12
<i>Call for Contributions: Literary Explorations of Health and Kinship</i> .....	13
<i>Job Offer: Assistant/Associate Professor at JSLH</i> .....	13



By connecting concepts from object-oriented programming with methodologies for a sociology of associations, I repurpose the unitary actions (cf. Agre, 1994) defined by platforms on natively digital objects to add methods, measures, and research instruments to digital methods (Rogers, 2013a) and controversy mapping (Venturini & Munk, 2021). Addressing calls to attend to mediation effects in platform data (Lazer et al, 2021; Marres, 2015a), my focus on the dual nature of web data highlights both how online platforms participate in social activity and how object-activity can be repurposed to demarcate issue spaces, study the representation of voice, and characterize issues using measures of partisanship and controversy. Based on data from Twitter, Yahoo! search, and Wikipedia, my case studies contribute to academic fields like journalism studies, political communication, the public understanding of science and technology, and cultural heritage.

**DISSERTATION DEFENSE OLUCHI IGILI**

*Let’s Make the Law Because We Live the Law: New Perspectives on the Role of Political Theatre in Nigeria*  
| 21 April 2023, Agnietenkapel, 10.00 hrs. | Supervisors:  
Kati Röttger; Sruti Bala



**DISSERTATION DEFENSE ERIK BORRA**

*Object-activity. Repurposing the dual nature of web data for digital research* | 11 April 2023, Agnietenkapel, 12.00 hrs. | Supervisor: Richard Rogers

In this dissertation I address what I call the dual nature of web data. I underline how central content objects of online platforms not only hold social and cultural data but also encapsulate programmed actions that afford social activity with these objects (cf. Engeström, 2005).

This dissertation investigates the role theatre practitioners played in the democratic evolution of Nigeria from the 1940s. It situates the investigation first within the larger framework of political theatre and specifically in the interrogation of laws deemed inimical to the citizens' wellbeing. It connects the dots between diverse theatrical forms: folk opera, modern(ist) plays and TfD, and from that interplay introduces the Legislative Theatre methodology as a form which could conceivably be employed in drafting Nigerian citizens into the lawmaking processes. It theorises Legislative Theatre as a *playfully serious* engagement which facilitates the navigation of the interstice between theatre as 'play' and theatre as a productive enterprise. From the perspective of Nigeria's current democratic situation, the dissertation argues for the resuscitation of political theatre as practiced pre-1999, the rejigging of TfD and the adoption of Legislative Theatre with the intent of cultivating healthier democratic habits and engaging the citizens in making the laws under which they live by playfully living the law in the theatre.

#### NEW ASCA MEMBER: LENI VAN GOIDSENHOVEN



Foto: Michiel Devijver

Leni Van Goidsenhoven recently started as an Assistant Professor of Disability Studies at LCA. Her research focuses on disability, illness, neurodiversity, inclusive learning environments, and representations of non-normative bodyminds in arts and literature. She has a special interest in reconceptualizing 'voice', the importance of integrating lived experiences in research, and accessibility aesthetics. She mostly engages with new materialist thinking, crip theory, Mad and Disability studies, and (speculative) care ethics. At this moment, Leni is also a guest curator for the [City theatre NtGent](#). Before coming to the UvA, Leni worked as a postdoctoral researcher at the Philosophy Department of the University of Antwerp, where she was involved in the ERC project NeuroEpigenEthics, and at the Literary and Cultural Studies Department at KU Leuven.

#### NEW ASCA MEMBER: CLAUDIO CELIS BUENO

Claudio Celis Bueno is Assistant Professor in New Media and Digital Culture at the UvA and co-director of the AI and Cultural Production research group at the Amsterdam School for Cultural Analysis.



He is the author of the book *The Attention Economy: Labour, Time and Power in Cognitive Capitalism*. Since 2018 his research has focused on the politics of machine vision in order to propose novel ways of understanding the relation between images and power. During 2023 he's also a Research Fellow at the Institute for Advance Study (IAS).

#### NEW ASCA MEMBER: PAULA HELM



My work is situated at the intersection of STS and application-oriented ethics.

The larger goal and mission of my work is to move AI-Ethics from the PR- to the Engineering- and Development-Level. To reach this goal, I am collaborating closely with partners from Computer Science, applying and combining co-creation approaches with empirical ethics, future methodologies, experimental designs and feminist technoscience. I hold a doctorate in philosophy (summa cum laude). Before starting my current position, I was a research associate at the MCTS at the Technical University Munich and the International Center for Ethics in Science at Tübingen University, where I was co-leading work-packages in several national and EU-projects concerned with the creation and ethical advancement of AI-Systems in various domains. Before that, I completed my PhD while I was working as a research associate at the University of Frankfurt in an interdisciplinary research project dealing with the "Structural Transformations of Privacy". I was also a visiting scholar at the Center for Surveillance Studies at Queen's University (invited by David Lyon) and at New York University, where I worked with the Privacy Research Group (invited by Helen Nissenbaum) and the Institute for Public Knowledge during the exciting period of the emergence of Critical Algorithm and Data Studies. I am a working mother of two.

**NEW ASCA MEMBER: LUCIA BAINOTTI**

Lucia Bainotti (PhD) is Assistant Professor in Digital and Visual Media Analysis at the department of Media Studies of the University of Amsterdam. She is currently working in the SoBigData++ project, focusing on the elaboration of visual analysis techniques for social media research (particularly with regard to TikTok and other short-video platforms). Her main research interests revolve around digital consumer culture and the increasing platformization thereof; issues of social status and distinction in the attention economy; and gender-based violence online.

**ASCA PHD SUPERVISION WORKSHOP**

*Organized by Esther Peeren and Jaap Kooijman, 19 April, 14:00-16:00 hrs.*

ASCA invites all current and prospective PhD supervisors to a workshop on PhD supervision, organized by Esther Peeren and Jaap Kooijman. We will address how to become involved in PhD supervision, discuss common problems and share best practices. Specific issues that will be addressed include how to respond to requests for PhD supervision; how to effectively organize co-supervision; the different challenges of supervising funded versus non-funded PhD candidates and individual PhD candidates versus PhD candidates in a large research project; how to prepare PhD candidates for the (academic) job market; and how to support PhD candidates struggling with illness or mental health problems. If you would like to attend the workshop, please send an email to [asca-fgw@uva.nl](mailto:asca-fgw@uva.nl).

**MAURICE BLANCHOT: THE APOCALYPSE****DISAPPOINTS**

*Sandberg Institute Philosophy Seminars: Spring 2023 | Seminar dates: Fridays March 31, April 21, May 12 (14.00-16.30)*

Starting this academic year, the Critical Studies Department at the Sandberg Institute has opened its annual programme of seminars in philosophy and critical thought to the public. Titled "Philosophy and Apocalypse," this year's seminars, taught by Tom Vandeputte, address different philosophical engagements with the idea of an end of the world.

During the spring term, the seminars focus on a text by the French philosopher, critic and writer Maurice Blanchot: his 1964 essay "The Apocalypse is Disappointing." Over the course of two meetings, we

will examine the implications of Blanchot's essay, which takes the invention of the atomic bomb as the starting point for a reflection on the human capacity for destruction, the (im)possibility of self-annihilation, and the idea of communism. We will discuss the essay in relation to its main interlocutors – especially Karl Jaspers – as well as a more recent response to Blanchot by the philosopher Alenka Zupančič.

To sign up and receive the readings, please email [tom.vandeputte@sandberg.nl](mailto:tom.vandeputte@sandberg.nl).

**GOING OUT – WALKING, LISTENING, SOUNDMAKING**

*Walking as Research Practice (WARP) | Masterclass with Elena Biserna | 3 April 2023, 17:00 - 20:00, University Library Singel, Belle van Zuylenzaal | Registration deadline: March 29 | The Masterclass comprises a lecture and workshop with the guest speaker Elena Biserna in the Walking as Research Practice (WARP) Research Group. The event will be divided into a talk and a workshop.*

The Masterclass comprises a lecture and workshop with the guest speaker Elena Biserna in the Walking as Research Practice (WARP) Research Group. The event will be divided into a talk and a workshop.

**Going Out – Walking, Listening, Soundmaking** (Talk) Since the 1960s, the act of walking has provided a way for artists and musicians to escape the formality of the concert hall or institutional venue, engaging with shifting public spaces, natural environments, and the social and political sphere. Walking redefines notions of composer, performer, public, and music itself, while opening new modes of perception and action. Starting from my recently edited book *Going Out* (umland, 2022), this talk addresses these developments by exploring the relationship between walking, listening, and soundmaking in the arts—from the first soundwalks and itinerant performances in the 1960s to today's manifold ambulatory projects.

**Walking from Scores** (Workshop)

*Walking from Scores* is a hundred or so collection of non site-specific textual and graphic scores centred on walking, listening and playing sound by visual artists, composers, performers, choreographers, writers and activists. The project explores the relationship between art and the everyday, the dynamics of sound and listening in various environments and the (porous) frontiers between artists and audiences. It starts with two premises: an interest in walking envisaged as a relational practice and tactic enabling us to read and rewrite space; an interpretation of scores understood as open invitations and catalysers of action in the tradition of Fluxus event scores.

This short workshop will propose to activate collectively some of the scores in the collection in the streets around the University.

**Elena Biserna** is an independent researcher and occasional curator based in Marseille, France. She writes, talks, teaches, facilitates workshops or collective projects, curates and sometimes performs. Her interests

are focused on listening and on “situated” art practices in relationship with urban dynamics, socio-cultural processes, the public and political sphere. Her writings have appeared in several international publications (Les Presses du Réel, Mimesis, Le Mot et le Reste, Errant Bodies, Amsterdam University Press, Cambridge Scholar, Castelvechi, Bloomsbury, Routledge, etc.) and journals. She has recently edited two books: *Walking from Scores* (Dijon: Les Presses du réel, 2022) and *Going Out. Walking, Listening, Sound-Making* (Brussels: *umland*, 2022). She co-curates the series [La Membrane](#) and co-edits the column *watt'heure of Revue & Corrigée* with Carole Rieussec. She has collaborated with or presented her projects in different venues/organisations, such as LUFF (Lausanne), Fondation Onassis (Athens), Sonic Protest (Paris), Festival Plataforma (Santiago de Compostela); Oscillation festival, CIVA and Q-O2 (Brussels); *Manifesta 13*, Unité d’Habitation Le Corbusier and La Friche la Belle de Mai (Marseille); 3bisF-centre d’art contemporains, Locus Sonus and Fondation Vasarely (Aix-en-Provence); soundpocket (Hong Kong); Standards (Milan); NUB (Pistoia); Radio India (Rome); Sant’Andrea degli Amplificatori, Xing, Radio Città Fujiko (Bologna); Cona (Ljubljana); Saout Radio; p-node.

#### WORKSHOP ON CHRISTOPH MENKE’S A THEORY OF LIBERATION

*Organising Groups: Philosophy and Public Affairs (Department of Philosophy, Universiteit van Amsterdam), Amsterdam School for Cultural Analysis (ASCA), and Duitsland Instituut | Date: 05/04/2023 Time: 9:30 – 17:00 | Location: Doelenzaal, Universiteitsbibliotheek.*

In his opus magnum on liberation, controversially discussed in many traditional and new media in Germany, Christoph Menke argues that we live in a time of failed liberations.

All attempts at liberation, according to Menke, seen in the light of day, have sooner or later produced new forms of domination and thus of servitude. For Menke, the explanation of this situation requires a reversal of perspective. Instead of simply turning to the next liberation project, we need to analyze how the previous liberation attempts have gone. Its beginning is especially crucial - the ordinary but fascinating experience that a habit that binds us suddenly breaks: thus begins the practice of liberation. From this basic thesis, Menke develops a groundbreaking theory of liberation, which includes a revision of the usual ideas of freedom – anchored in nature or society. It turns out that freedom and domination are inextricably intertwined, and liberation is not the prehistory of freedom, but its mode of implementation. This is illustrated by two surprising exemplary narratives on which this book draws heavily: the Exodus narrative from the 2nd book of Moses (Exodus) and the story of Walter White in the television series *Breaking Bad*.

To participate, please register at [aanmeldingen-dia@uva.nl](mailto:aanmeldingen-dia@uva.nl).

#### ASCA THEORY SEMINAR: ACTIVIST SCHOLARSHIP

Last session | 6 April 2023, 15:00-17:00 hrs. | PCH room 5.60 | Contact: [asca-fgw@uva.nl](mailto:asca-fgw@uva.nl).

In this year's Theory Seminar, we explore the different methods and forms we use in our research, with sessions focusing on videographic criticism, close reading, artistic research, fieldwork, auto-theory and activist scholarship. The last session, devoted to Activist Scholarship will be organized by Florence Evans and Castor Brouwer | Location: PC Hoofthuis room 5.60.

#### Readings:

Introduction and selections from Stefania Milan, Emiliano Treré and Silvia Masiero (editors), *COVID-19 from the Margins. Pandemic Invisibilities, Policies and Resistance in the Datafied Society*, Amsterdam: Institute of Network Cultures, 2021:

<https://networkcultures.org/wp-content/uploads/2021/02/Covid19FromTheMargins-1.pdf>

Selections from Selçuk Balamir, *Unsustaining the Commodity-Machine: Commoning Practices in Postcapitalist Design*. PhD Dissertation. University of Amsterdam, 2021.

<https://dare.uva.nl/search?identifier=41641ebe-104c-4572-9b5f-56f64c9390a1>.

#### ASCA PHD DRINKS!

All ASCA PhD candidates are invited to join for drinks in **Skek, Zeedijk 4-8, 1012 AX Amsterdam**. This is an informal recurring event every first Thursday of the month, starting at 18.00, with first two drinks on ASCA. It is not necessary to reserve a spot, just drop by! The dates for Spring 2023 are: April 6, May 4.

Contact: Jasmijn Leeuwenkamp  
[j.leeuwenkamp@uva.nl](mailto:j.leeuwenkamp@uva.nl)

#### THE REARGUARD OF THE REVOLUTION

*Reading Group on Texts from Radical Collectives organized by Yorgos Karagiannopoulos, Catrinel Rădoi, Aristotelis Tokatlidis | The meetings occur each Monday from 6 to 8 p.m. at P.C. Hoofthuis room 3.19. For joining the reading group or any other questions send your e-mail [g.t.karagiannopoulos@uva.nl](mailto:g.t.karagiannopoulos@uva.nl)*

Ever since the decline of Marxist-Leninist party politics, social movements have become forces of decentralized socio-political action. Movements like Occupy, Black Lives Matter, abolitionism, and the anti-austerity do not depend politically on the centripetal force of a party. Thus, they are left with the need for an independently provided theory that informs and justifies their actions. For theory to be produced, radical theoretical collectives are formed. Such collectives come *from* the movement and are not *above* the movement. They stay near the movement, they “rearguard” it, and try to reflect on its actions and principles. The theory produced by the radical collectives exhilarates the

tendencies inside the movement: instead of creating grand yet simplifying schemata for the socio-political world, the radical collectives theorize social reality in its detailed, messy, and often disturbing state. In that sense, the discourse of the radical collectives is the closest access one can have to the movement itself. In the spirit of the Weather Underground collective: *Social movements don't need a weatherman to know which way the wind blows*.

In this reading group we are going to read seminal texts from radical collectives like *Endnotes*, *Chuang*, *Weather Underground*, *Blaumachen*, *Baedan*, *Tiqqun*, the *Situationists* etc. The meetings occur each Monday from 6 to 8 p.m. at P.C. Hoofthuis room 3.19. For joining the reading group or any other questions send your e-mail at [g.t.karagiannopoulos@uva.nl](mailto:g.t.karagiannopoulos@uva.nl).

### THIS IS FILM! #3: HUMAN RIGHTS FILM FESTIVAL

*Eye* - ASCA collaborative series | 12 April - 15:30 | Lecture by Oksana Sarkisova (director of Verzio) paired with screening of *Life of the Agent* (Gabor Papp, 2004).

For the third session, we invite Oksana Sarkisova who is the director of Verzio International Human Rights Documentary Film Festival, a platform for international documentary films with a focus on human rights, based in Budapest. Paired with a screening of *The Life of an Agent* (2004).

The presentation introduces and discusses archival compilation films screened in the past two decades at Verzio International Human Rights Documentary Film Festival (IHRDFF) in Budapest, Hungary. Special focus is given to the first opening film of the festival, *The Life of an Agent* (Gabor Papp, 2004), which creatively reframes the instructional films produced by the Film Studio of the Ministry of Interior in socialist Hungary. The film, accompanied by short films' excerpts by the same studio, foregrounds different visual strategies used to explore the regimes of invisibility.

Introduction and conversation moderated by Floris Paalman (ASCA) and Q&A in collaboration with the Master students of the This is Film! class at the University of Amsterdam.

Screening: *The Life of an Agent* (Gábor Zsigmond Papp, HU 2004, 54')

A documentary based on the Archive of the Hungarian Secret Police, *The Life of An Agent*, is about the training and techniques of Hungary's communist spies. Hundreds of propaganda and instructional films as well as short and full-length features were produced by the Film Studio of the Ministry of Interior between 1958 and 1988. The films sought to teach the secret police about the best ways to protect the socialist state. Topics include the clandestine house search, the operative shadowing of select targets, the installation of tapping devices, and the organisation of agents and denouncers. The plain and straightforward narration of the films is slightly out of step with their serious patriotic aims, and modern viewers will be astonished by the amount of money, time and energy devoted to a form of

ideological education which was both complex and expensive. This selection neatly illustrates how the coercive organisation of Kádár's dictatorship worked, and what major motives lay behind it.

Dr. Oksana Sarkisova is Research Fellow at Blinken OSA Archive at Central European University, Director of Verzio International Human Rights Documentary Film Festival, and co-founder of Visual Studies Platform at CEU. Her fields of research are cultural history, memory and representation, film history, amateur photography, and visual studies.

She published in peer-reviewed journals and collective volumes on film history, nationality politics, contemporary Russian and Eastern European cinema, co-edited *Past for the Eyes: East European Representations of Communism in Cinema and Museums after 1989* (2008), and authored *Screening Soviet Nationalities: Kulturfilms from the Far North to Central Asia* (2017) and *In Visible Presence: The Soviet Afterlives of Family Photos* (2023, forthcoming, with Olga Shevchenko). She teaches courses on visual theory, memory politics and Eastern European cinema, documentary cinema and human rights, and documentary filmmaking for historians.

### GLOBAL DIGITAL CULTURES SOIRÉE

*Claire's Ballroom at Kapitein Zeppos* | 12 April, 2023, between 18:00 and 22:00.

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 [Mariëlle Wijermars](#) and [Ellen Rutten](#) to the stage, who will discuss Russia, Ukraine, platforms and disinformation.

Dr Mariëlle Wijermars is a CORE Fellow at the [Helsinki Collegium for Advanced Studies](#) of the University of Helsinki, on leave from her position as Assistant Professor in Cyber-Security and Politics at Maastricht University. She conducts research on internet freedom and the human rights' implications of internet policy and platform governance, in particular in authoritarian states. Trained as a Russianist, she has published extensively on politics, media and digitalisation in Russia.

Dr Ellen Rutten is a professor of literature and chair of the [Department of Russian & Slavic Studies](#) at the University of Amsterdam. At the [Amsterdam School for Cultural Analysis](#), she co-founded and co-ordinate the research collectives [Digital Emotions](#) and [Literature of the 21st Century](#). She also acts as editor-in-chief of the journal [Russian Literature](#). Her research interests include post-Soviet literature, (Russian and global) art and design, social media, Soviet memory, and nation branding.

After brief presentations from these scholars, the floor will be open for questions and comments from participants. To prepare for the discussion, we ask you to read the author's texts in advance; these are shared via email following registration.

As always, our soirées involve food and drinks; the evening will start with drinks, and dinner will be served around 19:30. Attendance is free of charge. Registration: <https://asca.uva.nl/forms/subsites/global-digital-cultures/en/soiree-registration--april-12-2023.html?origin=puxViJXMR4qLMjgCvCIKgA%2C5SbOTTEjReupPOq3lzu81w>

### THE AMERICAN ACADEMIC JOB MARKET

Workshop with Eugenie Brinkema, 13 April, 10-12 | PCH room 4.28

This workshop will cover the entire life cycle of the American academic job market with a focus on early career positions in the humanities (assistant professorships), designed to help Ph.D. students who are finishing or have recently completed their dissertations and will be applying for academic positions in the fall 2023 or fall 2024 cycles.

The workshop will focus on concrete strategies for best representing one's scholarship, teaching experience, and readiness for a professorial position. Topics will include: how to find, read, and interpret job advertisements; how to frame interdisciplinary scholarship for disciplinary positions; typical application requirements of a cover letter, curriculum vitae, writing sample, teaching philosophy, and research statement; letters of recommendation and dossier services; and the specific (and different) discursive forms of the group interview and on-campus job talk.

Workshop participants should bring a current curriculum vitae and a one-paragraph (no more than 250 words) description/summary of their dissertation. Please register at [asca-fgw@uva.nl](mailto:asca-fgw@uva.nl).

### RESTLESSNESS AND INTIMACY

Film and Philosophy PhD Seminar 2022-2023 | 13 April 15.00 – 18.00 Location: OT301 (Overtoom 301, 1054 HW Amsterdam)

The last meeting of the film-philosophy seminar of this academic year will be a special session in collaboration with Extra Extra Magazine, the Rotterdam based platform and journal dedicated to urban erotics. The session will focus on reading (parts of) Enzo Manzini's *Liveable Proximity: Ideas for the City that Cares* (2022) and the particular role of culture in navigating feelings of anxiety, uncertainty, restlessness as well as care and intimacy. We will read this text together with several short essays and interviews that have been published in *Extra Extra Magazine* (amongst others from Lauren Berlant, Franco 'Bifo' Berardi, and Patricia Pisters). The session will also include a performative reading of a short story (to be confirmed). The new issue of *Extra Extra Magazine* will be presented the week before the seminar, on April 7 at 19.00 in Art Institute Melly in Rotterdam for which you are invited. If you want to participate in the seminar and are not yet included in the mailing list, please let us know at [asca.filmphilosophy@gmail.com](mailto:asca.filmphilosophy@gmail.com)

### ANTI-CASTE CRITIQUES AND POSTCOLONIALISM

Talk by Jayaseelan Raj (George-August-Universität Göttingen and University of London) co-organized by the International Solidarity for Academic Freedom in India initiative (InSAF India). | 14 April 2023, 2 – 4 pm. | Potgieterzaal, UB University Library, Singel 425, 1012 WP Amsterdam.

14 April marks the 132nd birth anniversary of dr. B.R. Ambedkar, an Indian philosopher, historian, jurist and widely respected leader of India's anti-caste movement. Ambedkar is often compared to W.E.B. Du Bois in the US and his 'Annihilation of Caste' (1936) is considered as one of the central texts of anti-caste movements in India.

Building on Ambedkar's analysis of the centrality of caste in sociocultural relations, this talk offers a critique of the limitations of the dominant tradition of post-colonialism from the perspective of Dalit movements and anti-caste scholarship. How is caste understood and captured in post-colonialism? The focus on the relationship between competing discourses on the histories of caste will provide critical insights into how Dalit movements negotiate with various politics of knowledge to develop pathways of progress for Dalits and other marginalized communities.

Jayaseelan Raj is Professor (substitute) at the Centre for Modern Indian Studies at George-August-Universität Göttingen, Germany and a Fellow in the Global Research Network on Parliaments and People at the Department of Anthropology, School of Oriental and African Studies, London. He has conducted long term fieldwork on Dalits and Adivasis in the tea plantations of South India and on their land struggles. He is the author of *Plantation Crisis: Ruptures of Dalit Life in the Indian Tea Belt* (UCL Press, 2022), and co-author of *Ground Down by Growth: Tribe, Caste, Class and Inequality in Twenty-First-Century India* (Pluto Press, 2017).

The lecture will be followed by tea and snacks. Amnesty International India Working Group will be present with a petition calling for the release of all incarcerated scholars and activists in India.

### LIVING IN TIDE: THE CLIMATE OF THE URBAN SEA

ASCA Cities seminar - More-than-Human Cities Guest speaker: Nikhil Anand (University of Pennsylvania) | Friday 14 April, 15:00-17:00 | Room 0.16 (E-lab), Turfdraggsterpad 9, Amsterdam | Registration: [L.Kopitz@uva.nl](mailto:L.Kopitz@uva.nl)

How do fishers and scientists read the uncertain terrain of the city in the sea? What stories does the urban sea tell about the ongoing futures of the city? I begin this talk by examining how fishers in Mumbai read the seas in their everyday work. By orienting their livelihoods around the arts of noticing sea colour, wind, tide and time, fishers generate a sea of fish in an uncertain waterscape. Next, I focus on the work of scientists that eagerly walk and work the city's urban seas to apprehend the movement of contaminants, marine life climate warmed currents and cyclones. Where citizen

scientists working in intertidal regions orient their research around tides and waste, oceanographers working with remote sensing images see the climate crisis in ongoing algal blooms, rising seas and eutrophication events that occur at different temporal and spatial scales. Dwelling in the ways that fishers and scientists read the urban sea, I argue that the ongoing rhythms of coastal pollution, infrastructure construction, and colonial property-making constitute the climate of the urban sea in Mumbai; a climate that continues to be made by the colonial expropriation of lifeworlds through the relentless making of property and real estate in the city.

**Nikhil Anand** is Associate Professor of Anthropology, University of Pennsylvania. Anand's research focuses on the political ecology of cities, read through the different lives of water. His first book, *Hydraulic City* (Duke University Press, 2017), focuses on the everyday ways in which cities and citizens are made through the everyday management of water infrastructure in Mumbai. His interest in infrastructure led to the co-edited volume *The Promise of Infrastructure* (Duke University Press, 2018), and his new book project, *The Urban Sea*, conducts field research with fishers, scientists and planners as they work in the sea, drawing attention to the ways in which climate-changed seas are remaking coastal cities today.

For more information about the "More-than-Human Cities" seminar, organised by Carolyn Birdsall, Riley Gold and Linda Kopitz, see [www.cities.humanities.uva.nl](http://www.cities.humanities.uva.nl).

### PREPARING PROPOSALS, WRITING BOOKS

Friday 14 April, 3.30-5.30 pm | Janskerkhof 2-3 – room 021, Utrecht

Friday 14 April, 3.30-5.30 pm Prof. dr. Jessica Pressman (San Diego, California State) will give a workshop on Writing Styles and Strategies: Book Proposals and Books. Jessica's workshop answers some urgent questions, such as: How to design your book proposal? How to structure your book? as well as How to get through the writing process. This session is open to Ph.D. students and junior scholars, and RMA students interested in enhancing their writing skills.

Please see below and the attached document for the reading material:

- 1) Jessica's intro to *Bookishness*, though the coda might be helpful too, 2) 2 pieces I wrote for *Avidly* online that are much more personal and public intellectual in nature-- "[Moby Dick and Breastfeeding](#)" and "[Bronte's Cabin Fever](#)", 3) and the [Black Mermaid piece for The Conversation](#)
- 2) Kathleen Fitzpatrick's *Generous Thinking: A Radical Approach to Saving the University* (2019), as it addresses many of the topics relative to writing in and for the public-- and is really addressed to junior scholars. Perhaps we could discuss this too.

For registration, please email Zoë Abrahams: [z.abrahams@uu.nl](mailto:z.abrahams@uu.nl)

### DECOLONIAL MERIDIANS

*We would like to invite you to the first meeting of the new ASCA Research Group, Decolonial Meridians: Art-Histories-Theories, due to be held on 17 April 2023, in BG2 Room 0.12, 1500-1630.*

In this meeting, we are hoping to discuss the concept and agenda of this group and get to know its core members. The opening ideas we began with can be found here: <https://asca.uva.nl/content/research-groups/meridians/meridians.html>

Apart from those of you who have already reached out to us and have committed to joining, we also warmly welcome people who would like to show up in this introductory gathering! For those who cannot attend in person, there is a zoom link, do consider joining there. Of course meeting you in person would be ideal. Here's the link: <https://uva-live.zoom.us/j/85307545872>

### BUILDING ARTISTIC RESEARCH FUTURES: AN OPEN ASSEMBLY

*Artistic Research Group meeting organized by Colin Sterling and Marta Pagliuca Pelacani. Open to anyone interested in artistic research. Places are limited. Please register with Marta ([marta.pagliucapelacani@hotmail.it](mailto:marta.pagliucapelacani@hotmail.it)) as soon as possible to let us know if you can join Tuesday 18 April, 13-17h, to be followed by a drinks reception.*

Since its formation the Artistic Research Research Group (ARRG) at the University of Amsterdam has helped to promote an exchange of ideas and methods between artists and scholars working across a wide range of disciplines, media and research topics. Researchers and makers from the fine arts, design, dance, film, performance art, theatre and music have generously shared the outcomes of their research and works-in-progress, receiving feedback from academics, fellow artists and students.

The seminars, presentations, screenings and performance lectures hosted by ARRG have offered a platform for artistic research within the university while simultaneously challenging institutionalised forms of knowledge production. To this end, ARRG has foregrounded experimental, embodied, intersectional and transdisciplinary research agendas that – in the words of Erin Manning – engage with 'other ways of activating knowledge'. This approach is not bound to a specific methodology or definition of 'artistic research'. The aim is and always has been to remain open and sympathetic to the multiplicity of ways art and research might intersect, converge, deviate and – potentially – fail.

This informal event offers an opportunity to meet and talk with others interested in artistic research within and beyond the university. Recognising that this field has expanded significantly in recent years, our aim is to open ARRG even further so that new collaborations, modes of practice and lines of enquiry might emerge. Through informal conversations and short presentations, we aim to address the future of ARRG from multiple perspectives. What modes of gathering,

sharing and networking are most valuable for artistic researchers? What questions, topics and methods might be prioritised through future events? How can we reach out to different communities (students, colleagues, publics and others) who may benefit from the insights available through artistic research? What national and international initiatives might we learn from / collaborate with? Where is artistic research situated within the modern university?

Registration to the event will be possible by contacting Marta via email. You will then be asked to share one or two 'provocations'. These sparks - be they questions, statements, comments or challenges related to the presents and futures of Artistic Research - will later be anonymously shared with the group and used to stretch the conversations of our shared afternoon in multiple directions. We thus welcome you to send us any and all of your frustrations, doubts, dreams and hopes with / for / and towards artistic research futures.

We will be working through them together with the aim of enjoying the process, getting to know one another and creating shared traces to reactivate in the future.

#### **EASTSPLAINERS #5: VISUAL ARTS**

18 April 2023 | 17:00-18:30 hrs | BG3 VoxPop.

At this session, we welcome multidisciplinary artist Tasha Arlova, who migrated from Minsk to Amsterdam and graduated here from Gerrit Rietveld Academie, and Anfisa Doroshenko, a PhD student in cultural studies at Kyiv-Mohyla Academy and senior researcher at the Khanenko Museum for World Arts in Kyiv, who fled to the Netherlands in reply to the Russian invasion in Ukraine and worked as guest researcher at Leiden University.

The recent democratic protests in Belarus inspired Arlova to produce 'Dear Revolution' (2021), a short poetic film essay about her personal experience of the protests. For Doroshenko, the Russian attack on the Khanenko Museum – the largest museum of world art in Ukraine and her professional home basis – on October 10, 2022, changed her thinking about instability, fragility, and material renewal. In this panel discussion, Arlova and Doroshenko reflect on their work and on the question: how do geopolitical events and artistic practices interconnect?

[Register here](#)

#### **Anfisa Doroshenko**

Anfisa is a PhD student in Cultural Studies from The National University of Kyiv-Mohyla Academy (Kyiv, Ukraine) and senior researcher at the Khanenko Museum for World Arts in Kyiv. Doroshenko's research interests include modern and contemporary graphic arts (1880-today). She is particularly interested in the representation and conceptualization of 'glimmering' light effects, in relation to thinking about instability and insecurity. In response to the Russian invasion in Ukraine, she fled to The Netherlands. Since December 2022, Doroshenko has been affiliated to the University

of Leiden's Centre for the Arts in Society as guest researcher.

#### **Tasha Arlova**

Tasha Arlova is a multidisciplinary artist from Belarus working on the intersection of film, photography, poetry, and performance. Her work is driven by personal experience that connects to bigger themes, such as gender, immigration, and civil disobedience. Arlova graduated from Gerrit Rietveld Academie (Amsterdam) with her short film "Dear Revolution" (2021), a poetic essay about her memories and experience of the crucial democratic protests in Belarus. From 2020, Arlova organized and co-curated a number of events dedicated to art as a form of protest such as the Belarus // Art of Resistance exhibition in Arti et Amicitiae, Freedom Lecture at De Balie, and others.

#### **CLIMATE CHANGE AND ACADEMIA: WHAT ROLE TO PLAY?**

Tuesday 18 April 2023 17.00 – 18.30 | SPUI25 | Co-organized by Gerrit Schaafsma and Jetske Brouwer, with support of ASCA.

[AANMELDEN](#)

What is the role of academics in confronting the climate crisis? Do academics have a special responsibility to get involved in climate justice activism? During this panel discussion, Gerrit Schaafsma discusses the subject with the academics Harriët Bergman, Thomas Wells, Anne Kervers, Christel van Eck and Marthe Wens.

Covid-19 brought unprecedented attention to scientists and the crucial role they play in public deliberation. Appearing on television, radio and in newspapers, scientists communicated with the public about the danger of the pandemic and the measures needed to combat it. What can this tell us about the role academics might play in addressing the climate crisis? Despite the increasing calls by the scientific community for a drastic reduction in carbon emissions, no such reduction has taken place. What does this mean for academics concerned about the climate crisis? How should they respond, both inside and outside academia, to the challenge that is the climate crisis?

#### **About the speakers**

*Harriët Bergman* is a PhD researcher at the University of Antwerp working on political emotions, climate justice and activism. She wrote the foreword to Dutch translation of Andreas Malm's *How to Blow Up a Pipeline* and contributes to the publications *Hard//Hoofd* and *Jacobin*. She is also a member of the *Stroomversnellers* group.

*Thomas Wells* is a philosopher at Leiden University. His research and teaching focus on applied ethics and political philosophy, especially issues relating to global justice and political economy.

*Anne Kervers* is a PhD student at the University of Amsterdam researching the link between money creation and climate change. She has been participating in civil disobedience actions with Extinction Rebellion since 2019.



*Christel van Eck* works as an assistant professor at the Amsterdam School of Communication Research (UvA). Her research focuses on climate change communication, for example, what are effective communication strategies of academics for public climate engagement and what are not? Next to her research activities, she is passionate about communicating her work beyond academia.

*Marthe Wens* is an assistant professor in the Water and Climate Risk group at the Institute for Environmental Studies of the Vrije Universiteit Amsterdam. In her research, she investigates water security and societal impacts, with a specific focus on modelling the intertwined nature of drought risk and human adaptive behaviour. She also working on a project to enable the co-creation of user-centred climate services.

*Gerrit Schaafsma* (moderator) is a PhD researcher working on civil disobedience and the climate crisis at the UvA.

### PLANETARY MEMECRY

*New approaches to sociality, affect, and meaning in online subcultures*

*Planetary Memecry* organized by Idil Galip, Marc Tuters, Daniël de Zeeuw | Speaker: Hannah Barton (Birbeck, University of London) | 19 April 2023, 3-5pm in BG1 0.16). Please register by emailing [m.tuters@uva.nl](mailto:m.tuters@uva.nl)

In recent years, memes have become deeply tied-up in expressions of individual and collective identity, typically in forms only scrutable to those producing and consuming them, and often in an ironic and absurdist spirit. From Wojaks to Karens, there exist thousands of memetic characters that personify shared affect (from the nihilistic to the wholesome, and from expressing generational belonging to forming new political identities). But memes affect not only through the presence of familiar and infinitely remixable subjects, but also through aesthetics (*vibes*). “Internet ugly” (Douglas 2014) reigns supreme when composing dissociated, grainy, washed out, oversaturated images. Beyond static images, however, audiomemes (Abidin 2021) on TikTok engage shared visual, aural, and gestural patterns to narrate mundane as well as extraordinary experiences. Memes are mushrooming into sounds and videos, tracing patterns across platforms and lifeworlds, becoming cultural and political touchstones for many.

Yet despite the increasing importance of memes as objects of cultural analysis, the original evolutionary definition of memes as “units of cultural transmission” that “leap from brain to brain” (Dawkins 1976) is inadequate in accounting for the human meaning making processes so fundamental to this form of participatory visual culture. Moreover, there is more to memes than 4chan and Reddit, Pepe the Frog, the Alt-right, and their US-centric frames of reference, as memes find fertile ground in multiple platform ecologies today. This masterclass explores what happens if we combine innovative theoretical

approaches to memes in dialogue with global expressions of meme culture.

### THE STING OF DEATH

*Why additive theories of well-being fail to meet the Epicurean challenge*

*Philosophy ad Public Affairs* presentation by Govert den Hartogh (UvA) | Respondent: Dr. Gulzaar Barn (UvA) 19 April, 16:00-17:30 | OTM Faculty Room

To the Epicurean contention that death cannot be bad for a person because non-existence is not a state of that person that can be compared to other states, the standard deprivation account replies that we can compare the shorter actual and the longer hypothetical life of that person. This only escapes the Epicurean challenge, I argue, if we recognise that the meaning and value of any part of a life may depend on the existence and character of other parts. This means that the deprivation account only succeeds if it is conjoined with a *holistic* rather than an *additive* theory of well-being.

### ART, PLAY AND PHILOSOPHY

*Workshop organized by Katia Hay-Rodgers on 20 April, 14-18h. Doelenzaal UB*

The Critical Cultural Theory seminar invites you to a workshop on 'Art, Play and Philosophy'. Guest speakers: Anne Boissière (University of Lille), Stephen Harris (University of Leiden), Monique Roelofs (UvA) and Laurie Schram (artist, based in Den Haag).

Guests and talks :

**Anne Boissière** (Prof. em. Philosophy of Art, Lille University)

14-15.00 'Playing Aliveness and Art'

**Stephen Harris** (Assistant Professor in Indian and Comparative Philosophy, Leiden Univ.)

15-16.00 'Advaita Vedānta: *līlā* and the Ontology of Play.'

**Monique Roelofs** (Prof. of Art and Culture, UvA)

16-17.00 'Shaping Lines of Connection:

Play as a Component of a Decolonial Feminist Aesthetics'

**Laurie Schram** (artist based in Den Haag)

17-18.00 'Teasing Rigidity'

### REFRAMING MIGRATION VISUAL LITERACY

*Workshop on Tuesday April 25, 9.00 - 13.00, Room BG2 0.02*

The interactive, experiential and participatory Visual literacy workshops invite participants to discover why and how they make sense, how they came to think the way they do, and how their perceptions determine their assumptions in the present and anticipations for the future.

Visual Literacy is the process where we become aware of the role images hold in our daily life, creating our assumptions and restricting our choices. It helps us realize how the way we think in the now influence our path in the future and, vice versa, how imaging our future determines our choices in the now. Mostly, Visual literacy workshops support us to open to new

ideas, possibilities and approaches related to our personal and professional lives.

“Reframing Migration” workshop will invite us to explore what migration means to each of us, how it triggers our affect and actions, as well as how it relates to other, unexpected domains of our lives producing projections that influence our choices.

We will understand the stories behind the dominant narratives and the stereotypes migration images hold.

We will explore our assumptions and the deriving anticipations, along with the limitations they impose.

We will strengthen our critical thinking as we will attempt a conscious process of our thought patterns.

Our slogan is DIG

Deliberate thought on the visual stimuli we get

Imagine and endorse the possibility of a difference narrative

Go for action

If you are interested in participating, please send an e-mail at Dr. Vicky Karaiskou, v.karaiskou@ouc.ac.cy

Dr. Vicky Karaiskou is Associate Professor at the Open University of Cyprus

(<https://www.ouc.ac.cy/index.php/en/profiles/vicky-karaiskou>)

and UNESCO Chairholder on “Visual Anticipation and Futures Literacy towards Visual Literacy” (<https://ouc.ac.cy/unesco-chair>). Her research activity involve cultural and national memory, cultural and national identities, commemoration, visuality, and art and power issues.

Since 2014, she has incorporated into her research theories from neuroscience and psychology that explain how visual stimuli create meaning and build memory and identity. The Futures Literacy methodology was the next major breakthrough in 2018 and led to the aforementioned UNESCO Chair. Since 2019, she has been actively involved in Futures Literacy and Visual Literacy Labs, developing visual literacy tools and integrating resulting concepts and practices into her teaching and research field.

#### **THIS IS FILM! #4: CHILEAN EXILE FILMS**

*Eye-ASCA collaborative series | 26 April -15:30 | Lecture by José Miguel Palacios paired with screening of compilation of Chilean Exile films.*

For the fourth session of This is Film! we invite José Miguel Palacios to talk about Chilean exile cinema, a corpus of more than two hundred films made all over the world by Chilean directors in exile.

After the 1973 military coup, Chilean filmmakers went into exile. Throughout Europe and the Americas, they made over two hundred films between 1973 and 1990. Most prints remain “in exile”, scattered in different kinds of archives throughout the world. What are the challenges that exile cinemas raise for archives? Introducing two collaborative projects between Cineteca Nacional de Chile and European archives like the Swedish Film Institute and Eye Filmmuseum, the lecture discusses how questions of repatriation and

return invite us to redress the asymmetries that sustain the archival infrastructure of world cinema.

Introduction by Giovanna Fossati (Chief Curator at Eye and Professor of Film Heritage at the University of Amsterdam). Discussion moderated by Asli Özgen-Havekotte (University of Amsterdam) and Q&A in collaboration with the Master students of the This is Film! class at the University of Amsterdam.

José Miguel Palacios is Assistant Professor in the Department of Film and Electronic Arts at California State University Long Beach. His research topics include transnational film and media, radical screen cultures, film archives, documentary, and Chilean cinema. He is currently writing a book titled *Cinema Solidarity: A Transnational History of Chilean Exile Film & Video*. His work has appeared in journals such as *Screen*, *The Moving Image*, *Jump Cut*, *[in] Transition*, and *Archivos de la Filmoteca*, as well as in various edited collections including *Cinematic Homecomings* (Bloomsbury, 2015) and *New Documentaries in Latin America* (Palgrave, 2014). He received his Ph.D. from New York University’s Department of Cinema Studies in 2017.

#### **A POLITICAL PHENOMENOLOGY OF IMPROVISATION**

*Philosophy and Public Affairs presentation by Joris Roelofs (UvA) | 26 April, 16:00-17:30 | OTM Faculty Room.*

Even though Hannah Arendt never used the English word ‘improvisation,’ there is a striking overlap between her performative concept of action and improvisation. Her emphasis on new beginnings, virtuosity, spontaneity, and unpredictability resonates with improvisational practice. Unsurprisingly, scholars in Arendt and improvisation studies have claimed that political action resembles improvisation. This paper makes a stronger claim. More than just resembling political action, improvisation is a performance mode historically linked to political action. To support this claim, and to make it relevant to Arendt studies, I examine improvisation in conjunction with two practices that Arendt understood to be political art forms: rhetoric and theater. I follow Arendt’s focus on the classical Greek polis in *The Human Condition* and the revolutionary era in *On Revolution*. As case studies, I consider a debate amongst rhetoricians in the Greek polis about written versus improvised speeches, and an Austrian anti-improvisation law from 1770 that paradoxically gave birth to a revolutionary understanding of improvisation.

Joris Roelofs is a bass clarinetist, composer, teacher at the Conservatory of Amsterdam, and a PhD-candidate at the University of Amsterdam. His dissertation is about the political dimension of improvisation and draws from the thought of Hannah Arendt and Friedrich Nietzsche. Over the past few years, he has explored the intersection between philosophy and improvisation. This research interest led to publications in *Tijdschrift voor Filosofie* and *Hollands Maandblad*, as well as his latest album *Rope Dance*, based

on Nietzsche's parable of the tight-rope walker. His next publication is a book chapter on the Austrian anti-improvisation law of 1770.

Joris is performing at the Bimhuis this Friday. This performance puts his his research into practice and is related to his talk next month. Click here for more information and to attend the performance:

<https://www.bimhuis.nl/en/calendar/joris-roelofs-with-meg-stuart-claire-vivianne-sobottke-a-o/>

#### **AFTER THE POLITICAL, AESTHETIC AFFILIATION: ON ASSAYAS'S CARLOS AND IRMA VEP**

*Lecture by Brian Price / 2 May 2023, 14:00 - 16:00 University Library, Doelenzaal / Brian Price workshop with students (topic TBD) | 3 May 2023, 10:00 - 13:00 / BG1 0.16 | Organizers Abe Geil and Eugenie Brinkema.*

In the three-part mini-series *Carlos* (2007), Olivier Assayas identifies a peculiar problem for the functioning of terrorism on a global scale. Namely, by succeeding in his free-lance work as a terrorist, at a moment in which political affiliation has become less determined by autochthonous values than by financial incentives and international renown, Carlos the Jackal's authority is undone by the visibility he was already famous for seeking in the media. In other words, by becoming a star, and delighting in his own image, Carlos gives up his agency as a so-called freedom fighter. To appear is thus to lose power, and at the very moment in which he believes himself to be most in possession of it. Accordingly, what Assayas explores in *Carlos*, I want to suggest, is the movement from post-political forms of resistance on a global scale, where solidarity is never expressed in uniform, representational terms, back to a conception of the political in more traditional terms of the friend/enemy dynamic—to a way of regarding unification and collectivity in terms that have become obsolete in the neo-liberal era, even if neoliberalism is what makes the appearance of the friend/enemy relation possible in strictly financial terms. After all, the friend/enemy distinction depends entirely on consistency and unification at the level of appearance itself. In this talk I will argue that Assayas's recent television works, *Carlos and Irma Vep* (2022), simultaneously stage the problem of appearance in uniform terms, and propose, especially in *Irma Vep*, a way of understanding political affiliation in necessarily uneven aesthetic terms, where belonging depends less on relations of identity than on the very differences that constitute a need for "relation" in the first place. In doing so, I will explore the ways in which Assayas continues to develop an understanding of aesthetic politics that can be understood as a corrective to Carl Schmitt's concern, as articulated in *The Concept of the Political* (1932), that the political, should it descend to the level of the social, would become indistinguishable from economics, entertainment, and morality. The point, of course, is not that that politics can or necessarily should be separated from economics,

entertainment and morality. Rather, what Assayas's television work makes especially clear is that the distinction was never entirely operative in the first place, and that any effort to return to it will remain entirely insensitive to less predictable flows of political affiliation—namely, forms of affiliation that are aesthetically conceived. One consequence of recognizing that the political may never have been distinct from the social, to begin with, is that what we regularly diagnose as neoliberalism might also describe its opposite: a necessarily uneven mode of collectivity.

**Brian Price** is Professor of Cinema and Visual Studies at the University of Toronto. He is the author of two books, *A Theory of Regret* (Duke University Press, 2017) and *Neither God nor Master: Robert Bresson and Radical Politics* (University of Minnesota Press, 2011). He is also a founding co-editor of the journal, *World Picture and series editor for Superimpositions: Philosophy and the Moving Image* (Northwestern University Press).

#### **MASTERCLASS WITH BRIAN PRICE**

##### ***Moral Philosophy, Moving Images***

*Registration: a.m.geil@uva.nl 3 May, 10:00am-1:00pm. | BG1 room 0.16*

Cinema has long compelled moral responses, on both the Left and the Right. The latter is easier to identify in acts of censorship from religious organizations, or the Production Code Administration in Hollywood's early years. And on the Left, radical political film theory has long condemned the image as a form of alienation, a wrong to be righted; righted, moreover, with calls for and celebrations of images that are crafted expressly to deny sensation and thus, somehow, alienation. This is not the task of moral philosophy, or simply, moral reflection. Rather, in this workshop we will consider morality as way of understanding the increased sensitization to difference *as* difference; difference not as something to be de-emphasized for the sake of categorical belonging, which is a form of moralism, but as what a moral response worthy of name seeks to protect. We will also consider how the discourse on the image from opposite sides of the political spectrum nevertheless observes the same logic.

Having surveyed the moralistic and technocratic tendencies in the history of film theory, we will consider the implications of a very simple proposal. Namely, that one watches films for the same reasons one typically reads moral philosophy or seeks answers to ethical conundrums: to make sense of the otherness of others, to honor it; to consider how it is that we might act in a way that opposes what we otherwise believe ourselves to value; to reflect on how empathy can shade quickly into forms of narcissistic projection; to discover places and ways of beings that we are unfamiliar with, such that might begin to reflect on what is required of us to begin knowing something about that place and way, and so on. What such an approach demands of us, among other things, is that we give up our aesthetic categories, which are organized always by a moralistic

logic of absolute inclusion or exclusion, and become instead better readers of images and form as something inimitable, despite whatever a film comes to share imperfectly with other images, other forms. One way of understanding the link between aesthetics and moral philosophy, or morality as increased sensitization, then, is to consider, as we will, the relation between the singular and the general.

#### Readings

Emilie Hache and Bruno Latour, "Morality or Moralism? An Exercise in Sensitization," trans. Patrick Camiller, *Common Knowledge* 16, no. 2 (2010): 311-330.

Brian Price, "Moral Philosophy and the Moving Image," in *The Oxford Handbook of Film Theory*, ed. Kyle Stevens (New York: Oxford University Press, 2023), pp. 57-77.

Brian Price, "Why Moral Philosophy?" *In Media Res*, 2023: <https://mediacommons.org/imr/content/why-moral-philosophy>

#### CALL FOR PAPERS: FUCK HEALING (?): THE INSOMNIAC DREAMERS

*Summer Program May 29 – June 4, 2023 | Location: OT301 (Vereniging EHBK / OT301, Overtoom 301, 1054 HW, Amsterdam) & Treehouse NDSM (Tt Neveritaweg 55G, 1033 WB, Amsterdam) | Organizers: Erica Biolchini, Bethany Crawford, Dina A. Mohamed, Professor Patricia Pisters and Bogna Bochinska | Registration: [e.biolchini@uva.nl](mailto:e.biolchini@uva.nl) | Registration & application deadline: 30th of April 2023*

The Fuck Healing collective is pleased to announce its first Summer Program which will take place between 29 May and 4 June, titled "Fuck Healing (?): The Insomniac Dreamers". It is a series of events comprising lectures, seminars, creative workshops, screenings and art interventions at OT301, culminating in a one-day final event at Treehouse NDSM. We are pleased to invite students to participate in the entire program (lectures/seminars and creative workshops) through a selection process.

"Fuck Healing (?): The Insomniac Dreamers" is a weeklong program of events that creatively and theoretically responds to the concept of "exhaustion." With orientation to the text "The Exhausted" by Gilles Deleuze (1995), the program works conceptually from "exhaustion" as the end of all possibilities. However, new subjectivities and realities may yet emerge from that state of rupture. As the ultimate condition of exhaustion, the theme of insomnia invites reality, dreams, consciousness and subconscious worlds to merge in a heightening of the porosity between self and other. Insomnia dismantles the perceived boundaries between individual subjects and the objective environment, allowing for an empowered state of collective connection from which to reimagine the present. The program aims to collectively empower the marginalised, along with those exhausted by the contemporary hegemonic regimes of oppression. To do so, the program unites diverse contributions from

creative practitioners, theoreticians and important Amsterdam-based organisations in order to question how to work from and with "exhaustion" to reconceive of potential futures from the insomniac's dreams.

For more information about the schedule and detailed program, please go to:

[Fuck Healing \(?\): The Insomniac Dreamers - Full Program](#)

#### CALL FOR PAPERS: LITERATURE AND/OR SOCIAL MEDIA

*Workshop organized by Eleni Papargyriou & Maria Boletsi. With the support of the ASCA group "Crisis, Critique and Futurity | Vondelzaal, Amsterdam University Library, 23 June 2023, 9.00-17.30 | Deadline for abstracts: 5 April 2023.*

In the last two decades the production, consumption and critical analysis of literature has been heavily impacted by the participatory cultures of social media. From Instapoets to collaborative online fanfiction and from Booktube influencers to literary quotations on Facebook, social media have become a prime digital outlet for writing and reading, discussing and performing the literary text. This informal workshop aims at bringing together scholars working in various areas of literary digital humanities to discuss shifts in production and reception paradigms within creative digital economies. Participants will inquire into intermedial specificities and social media design as agents of literary production/consumption and discuss ways in which these have shaped presentation, readership and dissemination of literary texts. The workshop envisages to create a forum to rethink existing and develop new critical vocabulary for commenting on digital literary phenomena which cannot be framed within print literary discourses. Possible avenues of exploration include:

- Participatory writing and reading practices
- The art of fragmentation: literary quotations online
- Fictionality in social media narratives
- Hybridity and genre shifts
- Performances of the literary text online
- Liking, sharing, commenting as speech acts
- Archiving literary texts on social media
- Democratization of publication processes
- Online fiction/poetry as a means of social activism
- Literary criticism on social media
- Friends and followers as readers and the fad of instant audiences
- Author support groups online
- Book influencers and social media literary marketing
- The impact of social media on print literary cultures

Participants will present 15-minute papers, followed by ample discussion. If you are interested in participating, please send a short abstract of your proposed contribution (maximum 300 words) to Dr. Eleni Papargyriou ([epapargy@gmail.com](mailto:epapargy@gmail.com)) by April 5, 2023. Advanced MA students are encouraged to attend and take part in the discussion. Due to limited room

capacity, please notify us by email whether you wish to attend.

**CALL FOR CONTRIBUTIONS: LITERARY EXPLORATIONS OF HEALTH AND KINSHIP**

<https://tidsskrift.dk/sygdomogsamfund/announcement/view/1073>

In this special issue, we will work from the idea that literature can provide us with a privileged vantage point for an interdisciplinary investigation into the intersections of health and kinship. We wish to examine the roles played by *next of kin* or *pårørende* in our cultural conceptions of health, and the many ways in which literature witnesses, shapes or informs these conceptions.

In recent years, *den pårørende* has become a prominent figure in Scandinavian literature across genres, addressing the complex social, political, and emotional relations that constitute our cultural conceptions of health, care, and kinship. Where English distinguishes between *next of kin* and (informal) *caregivers*, the Danish term *pårørende* is used in both contexts. The noun stems from the verb *pårøre*, “touch, concern, stand close to, be in family with.”<sup>1</sup> In the context of the law, the term denotes informal caregivers holding certain rights and duties within the health care system. However, *pårørende* is commonly used about any person considered close to someone who is sick, has suffered an accident, or died. This includes parents, children, and spouses or partners, but also friends and neighbors or – in times of crises – entire groups or populations. The term implies an understanding of being close to someone’s illness, trauma or death not just as standing “next to” or be “in family with” (*next of kin*), or “caring for” (*caregiver*), but also as “being touched or affected by,” and thus connotes relationality, intersubjectivity and interdependency as well as (ethical) responsibility.

The complexity of the *pårørende* figure, and the cultural and social roles assigned to it, makes it an interesting vantage point for literary explorations into health and kinship. How, for instance, does the figure of the *pårørende* relate to that of the patient, or a “*pårørende* literature” to established genres and fields of study such as the pathography, illness fictions, or narrative and graphic medicine?

In several recent works from scholars within Health/Medical Humanities, caregiving is a key perspective. Literary scholar David Morris’ *Eros and Illness* (2017), anthropologist Arthur Kleinman’s *The Soul of Care* (2019), and sociologist Arthur Frank’s “vulnerable reading” of *King Lear* (2022), have in common that they take personal experiences with caregiving as their vantage point for reflections on themes such as illness, care, ethics, art, and medicine. Health and kinship are also themes that can be related to a broader interest in human interdependencies within the Humanities, related to concepts such as care (Kittay & Feder 2002; Puig de Bellacasa, 2017; The Care

Collective 2021) vulnerability (Fineman 2004, 2008) and precarity (Butler 2006, 2009), as well as in the potential insights and reparative uses of literature in the context of health and kinship (Berman 2020; DeFalco 2016; Gefen 2017; Nesby 2021). What is the place of literature and literary criticism in this context, and how can we approach health and kinship through, in, and by literary works, theories and methods?

We invite contributions that address one or more of the following questions:

- How is the *next of kin* or *pårørende* narrated, portrayed and/or thematized in literature, including children’s and young adult literature and graphic literature?
- What are the existential, ethical, moral, or political frameworks in which these figures are set, and how do they relate to our cultural conceptions of health and kinship?
- What kind of knowledge of health, care, and kinship is literature particularly suitable to convey?
- How can literary works and the insights they provide on health and kinship become meaningful or even useful in a health perspective or within healthcare services?

We particularly seek interdisciplinary perspectives and invite contributions related to fields such as narrative medicine, health/medical humanities, graphic medicine, care ethics philosophy, cultural studies, comparative literature and more. While our primary context is Scandinavian contemporary literature, we also welcome contributions providing historical and/or international literary perspectives on health and kinship.

**Guest editors**

Silje Haugen Warberg, Associate professor, Department of Language and Literature, NTNU. [silje.warberg@ntnu.no](mailto:silje.warberg@ntnu.no).

Ingvild Hagen Kjørholt, Associate professor, Department of Teacher Education, NTNU.

Tatjana Samoilow Kielland, Associate professor, Department of Teacher Education, NTNU.

**Contributions and deadlines**

1<sup>st</sup> of June 2023: Deadline for submitting abstracts, max. 250 words. Send to: Silje Haugen Warberg ([silje.warberg@ntnu.no](mailto:silje.warberg@ntnu.no)).

5-6 October 2023: The guest editors organize a seminar/workshop in Paris to which contributors will be invited. It will be possible to contribute to the issue without participating in the workshop.

1<sup>st</sup> of March 2024: Deadline for submitting paper to TFSS, start of peer review process.

**JOB OFFER: ASSISTANT/ASSOCIATE PROFESSOR AT JSLH**

*Jindal School of Liberal Arts and Humanities (JSLH), O.P. Jindal Global University, India*

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[bfa/](https://jgu.edu.in/jslh/bachelor-of-fine-arts-hons-bfa/)The Bachelor of Fine Arts Program at Jindal School of Liberal Arts and Humanities invites applications for a faculty position. We are looking for an outstanding

teacher and researcher specializing in art history, art theory, and curation. This position is situated in a newly launched interdisciplinary BFA program that integrates artistic training with liberal arts education. It is an open-rank position and candidates at different stages of their academic career are encouraged to apply. A completed PhD is the minimum requirement for this position.

Applicants must send in their applications on or before 30 April 2023. The applicant must send in, along with their CVs, publication record, a statement of teaching, one writing sample and names and contact details for two referees. The application can be sent to Kathleen Modrowski at [kamodrowski@jgu.edu.in](mailto:kamodrowski@jgu.edu.in), Jayani Bonnerjee at [jjbonnerjee@jgu.edu.in](mailto:jjbonnerjee@jgu.edu.in), and Achia Anzi at [aanzi@jgu.edu.in](mailto:aanzi@jgu.edu.in). More information, please contact Achia Anzi: [aanzi@jgu.edu.in](mailto:aanzi@jgu.edu.in)