

**Nieuwsbrief 262**  
**May 2023**

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**DISSERTATION DEFENSE: JOSH WEEKS**

***Roberto Bolaño and the Labyrinthine Mode. Navigating Neoliberal Modernity*** | Supervisors: Shelley Godsland, Hanneke Stuit | 31 May 2023, 11.00 hrs., Aula-Lutherse Kerk.



This project analyses how the textual strategies deployed by the Chilean author Roberto Bolaño contribute to a critical (re)framing of neoliberal modernity. To do this, it proposes an understanding of Bolaño's fiction through 'the labyrinthine mode': a literary poetics that replicates the effects of trying to navigate a labyrinth. Writing in the wake of the dictatorial instalment of neoliberalism in his native

Chile and beyond, Bolaño posits the labyrinth as an inescapable structure that expresses the space-time of the globalised present. In doing this, he prepares the ground for an immanent critique of neoliberal modernity – a critique that foregrounds the networks of violence that underpin late capitalism whilst simultaneously establishing narrative and affective lines of flight through which hope may emerge.

**PRESTIGIOUS ERC ADVANCED GRANT FOR JEROEN DE KLOET**



The European Research Council (ERC) has awarded an Advanced Grant to Jeroen de Kloet, professor of Globalisation Studies at the UvA. The grant is in the amount of 2.5 million euros. De Kloet will use the grant to conduct research into popular music, contemporary art and queer cinema in Mainland China and Hong Kong.

The cultural sector in Mainland China and Hong Kong is changing rapidly, largely due to processes of digitisation and platformisation. Platforms such as WeChat, Douban, Douyin/TikTok, Xiaohongshu and Weibo enable new forms of culture and create new audiences. In 'Resilient Cultures – Music, Art, and Cinema in Mainland China and Hong Kong' (RESCUE) De Kloet will investigate the resilience of pop music, contemporary art and queer cinema in a rapidly changing cultural, technological and (geo)political context.

Within RESCUE, De Kloet will set up a network of scholars, cultural practitioners and NGOs in Mainland China, Hong Kong, East Asia and Europe. To increase the social impact of the project, there will be several workshops, a podcast series, performances, outreach activities at major music festivals, participatory art projects, film screenings and an exhibition.

The research findings will testify to the polyphony, diversity and vitality of cultural productions in Mainland China and Hong Kong. In addition, De Kloet hopes that they will also inspire and lead to connections with other places in the world.

See also: [jeroendekloet.nl](http://jeroendekloet.nl)

**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 | 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).

**MORAL PHILOSOPHY, MOVING IMAGES**

Workshop with Brian Price organized by Abe Geil and Eugenie Brinkema | Registration: [a.m.geil@uva.nl](mailto: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.

#### ASCA PHD DRINKS

All ASCA PhD candidates are invited to join for drinks. 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! Because of the large number of attendants we have decided to relocate again to Café De Jaren (Nieuwe Doelenstraat 20). Contact: Jasmijn Leeuwenkamp [j.leeuwenkamp@uva.nl](mailto:j.leeuwenkamp@uva.nl)

#### INTERNET MEMES IN AN AGE OF GLOBAL CULTURE

Asaf Nissenbaum is the next speaker in the *Planetary Memecry series* | 10 May, 15:00-17:00 hrs., BG2 0.12 | Please register by emailing [d.dezeeuw@uva.nl](mailto:d.dezeeuw@uva.nl)

Asaf Nissenbaum is a post-doctoral fellow at the Communication Department, University of Haifa. In his doctorate from the Hebrew University of Jerusalem, received in 2021, he conducted cross-cultural comparative analyses of user-generated humor in five languages. His work examined the role of digital humor and media in shaping global digital culture and its localized enclaves. Asaf has received the Hebrew University's President's Scholarship for Outstanding PhD Students, the Open University of Israel's Post-doctoral Fellowship Grant, and the University of Haifa's Bloom Post-doctoral Scholarship. His research has been published in prestigious journals including *New Media & Society*, *Journal of Computer-Mediated Communication*, and *Information, Communication & Society*. His main research interests are the intersections of digital humor, identities, and boundaries, and their role in our social and political discourse.

#### THIS IS FILM! #5: FILM HERITAGE IN INDIA

*Eye-ASCA Collaborative series* | #5: *Film Heritage in India* | 10 May - 15:30 | Lecture by Shivendra Singh Dungarpur on Film Heritage Foundation and screening of *Amar Akbar Anthony* (Manmohan Desai, 1977). | 10 May 2023, 15:30 hrs.

The Film Heritage Foundation was set up by Shivendra Singh Dungarpur in Mumbai, India in 2014. It is dedicated to supporting the conservation, preservation and restoration of the moving image and to developing interdisciplinary programs to create awareness about

the language of cinema. The lecture will focus on the challenges and role that FHF has played in putting the preservation of Indian film on the map.

In 2022, Film Heritage Foundation celebrated the legendary actor Amitabh Bachchan on his 80th birthday by showcasing landmark films from the 1970s and '80s that gave birth to the superstar. The Amitabh Bachchan film festival, conducted by the foundation on an unprecedented scale with simultaneous screenings in cinemas across India, functions as a vehicle for reviving interest in Indian classic cinema and the recognition of the importance of film archiving even amongst the general public.

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

*Amar Akbar Anthony* (Manmohan Desai, IN 1977, 184')

*Amar Akbar Anthony* (1977) is a Hindi potboiler directed by Manmohan Desai that combined action, comedy and melodrama to become a huge box-office success when it was released. The film tells the story of three brothers – Amar (played by Vinod Khanna), Akbar (played by Rishi Kapoor) and Anthony (played by Amitabh Bachchan) who are separated in childhood, subsequently adopted by families of different faiths (Hindu, Muslim and Christian), and are finally reunited by fate in adulthood. Amar grows up to be a policeman, Akbar a qawwali singer and Anthony, a country liquor bar owner. The trio meet each other and become friends and donate blood to a flower seller, unaware that she is their mother and that they are brothers. As the story unfolds each of them falls in love. Through some incredible coincidences where the audience is required to suspend disbelief, the film culminates in a happy ending. The film continues to be beloved by contemporary audiences and has been touted as being a symbol of secularism in popular culture.

Shivendra Singh Dungarpur is the founder and director of the Film Heritage Foundation. He is an award-winning filmmaker, archivist and restorer who passionately believes in the cause of film preservation and restoration. In recent years, he has promoted many important restorations and supported professional workshops in collaboration with the International Federation of Film Archives (FIAP).

#### LASKARIDIS LECTURE BY ELENI PAPARGYRIOU

*Writing (Greek) Poetry on Facebook: Archives, Networks, Dissemination*

Eleni Papargyriou, Marilena Laskaridis Visiting Research Fellow, UvA, will give the talk 'Writing (Greek) Poetry on Facebook: Archives, Networks, Dissemination'. | 10 May 2023, 15:30 hrs.

How is a Facebook poem different from a poem in print? Who reads it? Who reacts and comments on it and for what reasons? In this talk I will explore the



cultural shifts that take place when poetry appears on social media rather than print outlets. I will discuss the implications of instant publication on reading mentalities, as well as the communities of readers formed around users and their poem-postings. Of special interest will be the repertoire of actions readers can perform on the medium and the ways in which this repertoire defines literary reception online, while I will also bring into focus methods of archiving and disseminating, and the multimodal and multisensorial investment of the written text with images and videos. Using examples of Greek poets publishing on Facebook as case studies, I will propose discursive tools to help audiences navigate the Greek social media poetic sphere and reflect on what it has to offer them and what it impels them to leave behind.

#### **About the speaker**

Eleni Papargyriou teaches at the Creative Writing Programme of the Hellenic Open University. She has previously held research and teaching positions at the University of Patras, the University of Oxford, King's College London, Princeton University, the University of Vienna and the Open University of Cyprus. She has published the monograph *Reading Games in the Greek Novel* (Legenda 2011) and co-edited the volumes *Camera Graeca: Photographs, Narratives, Materialities* (2015) and *Greece in British Women's Literary Imagination 1913-2013* (2017), and the special issues *Cavafy Pop: Readings of C.P. Cavafy in Popular Culture* (2015) and '1821': *Mediation, Reception, Archive* (2021). Her research interests include European and Modern Greek modernism, intercultural literary liaisons, the rapport between literature and photographic culture and literature in digital outputs. She is Principal Co-Editor of *Journal of Greek Media and Culture*.

*All are welcome and registration is not needed.*

**Supported by:** The Humanities Faculty, the Department of Modern Greek Language and Culture of the University of Amsterdam, the Dutch Society for Modern Greek Studies (NGNS), and the ASCA group "Crisis, Critique, and Futurity"

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

VOX-POP, BG3, 10 May 2023, 17:00-18:30 hrs.

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.

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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](#)

#### **Matthias Schwartz**

Matthias Schwartz is deputy director and head of the program area World Literature at the Leibniz Center for Literary and Cultural Research (ZfL), Berlin, Germany. His research interests involve Eastern European contemporary literatures, memory cultures and popular cultures in a globalized world; documentary aesthetics and Socialist travel literature, the cultural history of Soviet and post-Soviet adventure literature, science fiction, science popularisation and space travel. Recent publications include *After Memory. World War II in Contemporary Eastern European Literatures* (co-edited, 2021); *Sirens of War. Discursive and Affective Dimensions of the Ukraine Conflict* (co-edited, 2020; in German); *Eastern European Youth Cultures in a Global Context* (co-edited, 2016).

#### **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.

### TRANSASIA CULTURAL STUDIES IS BACK

*Transasia will be back in May. We will convene in room 0.03 at BG1, Turfdraagsterpad 9, on the following Thursdays from 15:00-17:00: 11 May 2023 and 15 June 2023*

In July, we plan to organize a Transasia picnic. Details will be announced later. Due to limited space, we encourage PhDs and those who are carrying out independent research to participate. Please contact Pengnan (p.hu@uva.nl) if you would like to discuss your paper. If you have any news that you would like to disseminate, please forward it to us.

Best regards, Jeroen, Tommy and Pengnan

### GLOBAL DIGITAL CULTURES SOIRÉE - POLITICS OF AI

*With Claudia Aradau, Tobias Blanke & Daniel Mügge @Zeppos | 11 May 2023, 18:00-22:00 hrs.*

We would like to cordially invite you to our Global Digital Cultures Soirée, which will take place on Thursday, 11 May, 2023, between 18:00 and 22:00, in Claire's Ballroom at [Kapitein Zeppos](#).

The speakers are [Claudia Aradau](#), [Tobias Blanke](#) and [Daniel Mügge](#), who will debate the Politics of AI. Claudia and Tobias will be discussing their new book [Algorithmic Reason](#), which won the 2023 Best Book Award by the Science, Technology and Arts in International Relations (STAIR) section of the [International Studies Association](#); the open access version of the book can be found [here](#). Daniel will present his [regulAite project](#), financed through a Vici grant of the Dutch Research Council.

Claudia Aradau is Professor of International Politics in the Department of War Studies and Principal Investigator of the Consolidator Grant [SECURITY FLOWS](#) ('Enacting border security in the digital age: Political worlds of data forms, flows and frictions'), funded by the European Research Council (2019-2024). Her research has developed a critical political analysis of security practices. As more and more problems and people become constituted as objects and subjects of security, her research has inquired into the effects this has for political subjectivity and democracy. Her current research focuses on how digital technologies reconfigure security and surveillance practices, and how algorithms and machine learning recast relations between security, democracy and critique.

Tobias Blanke is University Professor of Artificial Intelligence and Humanities at the University of Amsterdam and the [Institute for Logic, Language, and Computation](#). He is also affiliated with [King's College London](#) as Professor of Social and Cultural Informatics. His academic background is in computer science and political philosophy. Tobias's principal research interests lie in artificial intelligence and big data devices for research, particularly in the human sciences. He has also published extensively on ethical questions of

Artificial Intelligence such as predictive policing and algorithmic otherings, as well as critical digital practices, and the critique of digital platforms.

Daniel Mügge is Professor of Political Arithmetic at the political science department of the UvA. Daniel's current research investigates the European governance of artificial intelligence (AI). With a five-person team, his [RegulAite project](#) concentrates on "AI diplomacy", the EU's external relations in the AI field - both with other countries such as China and the USA, as well as its role in multilateral efforts to regulate AI. In the context of his work on AI, he is also co-initiator of the [Citizens, Society and AI \(CiSAI\) research platform](#) at the UvA (with Claes de Vreese).

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 20:00. Attendance is free of charge.

We look forward to seeing you there!

Thomas Poell & Rivke Jaffe on behalf of team GDC

### AESTHETIC POWERS AND DIGITAL EXPERIENCES OF URBAN CHANGE

*GDC/ASCA Cities talk by Mónica Degen (Brunel University London) | Time: Friday 12 May, 15:00-17:00 | Location: room 0:16, Media Studies (BG1), Turfdraagsterpad 9, Amsterdam. Organized by Carolyn Birdsall, c.j.birdsall@uva.nl*

Registration: <https://globaldigitalcultures.uva.nl/content/events/2023/05/monica-degen-tlk.html>

In this talk I explore the workings of aesthetic powers in the planning and branding of cities in a digital age. In a highly competitive consumer culture, the sensory cues or 'aesthetics' that products present and elicit are vital to being noticed and appeal to an ever more discerning global audience. By revisiting some of my earlier work that discussed how urban transformation processes are made effective through the organization of sensory experiences I argue that such processes have been intensified by the use of digital technologies in every sphere of urban life.

In my discussion I will trace aesthetic power dynamics through two different urban case studies. Drawing on my recent book [The New Urban Aesthetic: Digital Experiences of Urban Change](#) I start by analysing the entanglement between place branding, sensory experiences and cultural redevelopment of an area in the financial City of London: the "Culture Mile". I discuss how the regeneration of its public spaces is powerfully supported by an online branding strategy that emphasizes sensory engagements and what I have defined as a 'dramatic urban aesthetic' that is shaping the urban design and activities on the ground. I then move to more recent work that analyses urban branding campaigns in Barcelona to examine how promoting a

new city brand is informed by an urban imaginary based on sensory conviviality and shaped and influenced by the formats of digital mediations. Overall, I reflect on why focusing on urban aesthetics - sensory urban experiences - provides an important analytical lens to examine the evolving and differentiated power relations underpinning contemporary urban cities and their branding.

**Mónica Degen** is Professor of Urban Cultural Sociology at Brunel University London. She has worked on many international research projects with architects, local councils, museum curators, neighbourhood associations and the general public to research the politics of urban transformation in cities from Doha (Qatar) to Cologne, Milton Keynes, Bedford, Barcelona and London. She is particularly interested in the role that senses and experiences play in framing architectural practices, urban planning, everyday life and culture. She is the author of *Sensing Cities* (Routledge 2008); *The Meta-City: Barcelona – transformation of a metropolis* (Anthropos 2008) edited with Marisol Garcia and *The New Urban Aesthetic: Digital Experiences of Urban Change* (Bloomsbury, 2022) co-authored with Gillian Rose.

#### Reading preparation

- Degen, Monica, and Gillian Rose. *The New Urban Aesthetic: Digital Experiences of Urban Change* (New York: Bloomsbury, 2022). 1-15, 145-53.

The pdf can be access via this link: <https://surfdrive.surf.nl/files/index.php/s/WFGiXr3k72yAGgV>.

For more information on the ASCA Cities seminar series “More-than-Human Cities”, co-organised by Carolyn Birdsall, Riley Gold and Linda Kopitz, see: <https://asca.uva.nl/programme/seminars/cities-seminar/cities-seminar.html>.

#### ON TOPOLOGICAL REGIMES

*Public lecture and masterclass by Nora Fulton | Monday May 15, 13-16h, Belle van Zuylen in the UB | This event is part of an overarching ‘We Have Never Had Sex’ seminar series organized by Marija Cetinic. Read more [here](#).*

This talk will focus on how the mathematical concept of topology or spatial deformation has migrated into its current and widespread application to sexual difference and its capacity for change, principally in psychoanalytic theory, historical queer separatisms, and discourses of the sexed body.

Nora Fulton is an author and scholar based in Montreal, Canada, where she is a PhD candidate in English at Concordia University and a co-ordinator at the Centre for Expanded Poetics. Her research focuses on fundamental ontology, gender studies and trans theory, as well as traditions of modernist and avant-garde feminist poetry. She is the author of three books of poetry—*Life Experience Coolant*, *Presence Detection System*, and *Thee Display* (Documents & Anteism, 2021)—and her writing has been published in *Trilobite*, *Social Text*, *Homintern*, *Some Magazine*, *The Tiny*, and

elsewhere. Her critical and theoretical work has been published in *Radical Philosophy*, *Music and Literature*, *Diacritics*, and *Paideuma*.

#### Readings

J. Lacan - “Second Turn the Discourse of the Analyst and Interpretation” in *L’étourdit*

Christer Strömholm's - a selection of photographs of the trans women of Place Blanche

Alain Badiou - “For a New Thinking of the Object” ; “The Point as Choice and as Place” in *Logics of Worlds*

Jan Morris - excerpt from her imaginary travelogue in *Hav*

#### SPINOZA LECTURE I BY LINDA MARTÍN ALCOFF

##### *Extractivism as a model for Modern Epistemology*

*First of two lectures by the current Spinoza Chair holder, Linda Martín Alcoff, Professor of Philosophy at the City University of New York. | 16 May 2023, 19:30-22:30 | Aula-Oude Lutherse Kerk.*

Extractivist epistemologies work analogously to extractivist capitalism: seeking an epistemic resource of some sort---such as a piece of pharmacological knowledge held by an indigenous community or rural healer concerning the medicinal potential of a given plant, or an artifact from an indigenous funeral site. The extractivist epistemic approach treats this epistemic resource as separable from its origin, and then renders it into a knowledge commodity with exchange value over which exclusive rights can be contractually defined, protected and enforced. But to do this involves a whole series of metaphysical and epistemological assumptions about the nature of knowing as well as the norms of good knowing.

#### [Sign up](#)

##### About Linda Martín Alcoff

Linda Martín Alcoff is Professor of Philosophy at the City University of New York. She earned her PhD at Brown University after doing undergraduate work at Florida State University and Georgia State University. Her books include *Rape and Resistance: Understanding the Complexities of Sexual Violation*; *The Future of Whiteness*; *Visible Identities: Race, Gender and the Self*, which won the Frantz Fanon Award; and *Real Knowing: New Versions of the Coherence Theory*. She has published 12 edited books and over 100 articles. Her writings have appeared in the *New York Times*, *Aeon*, the *NY Independent*, among others. For over a decade she has taught courses on decolonial philosophy and epistemology in Spain, Australia and South Africa. She was elected President of the American Philosophical Association in 2012, and in 2021 she was named by *Academic-Influence.com* as one of the ten most influential philosophers today. She is originally from Panama.

##### About the Spinoza Lectures

Since 1995, the Philosophy Department of the University of Amsterdam has annually appointed a foreign philosopher to the Spinoza chair. As part of the appointment, the Spinoza professor gives a number of lectures intended for a broad audience that wants to

stay informed about contemporary developments in philosophy.

### FROM HISTORY TO ACTIVISM: COMICS IN CONTEMPORARY GREECE

*MSCA Fellowship launch event organized by Kristina Gedgaudaitė | University Library (Singel 425), room: Belle van Zuylenzaal (no registration needed) | Talk by Kristina Gedgaudaitė | Response: Rik Spanjer | Chair: Maria Boletsi. | 17 May 2023, 15:30 hrs*

When examining the Greek graphic novels of the past decade, one will be quick to notice that the great majority of them look for their narratives in the Greek literary canon on the one hand and the watershed moments of the Greek national history on the other. At the same time, there is cross-fertilization between these two types of narratives: the novels that are adapted into comics form are usually regarded as particularly reflective of historical periods that they narrate while the historical narratives often blur the boundaries between what is real and what is fictional by invoking visual metaphors that come from the genre of fantasy. The first part of this lecture will draw on examples from Greek graphic novels in order to discern voices, genres and cultural tendencies that come into view while narrating history in present-day Greece. The second part of the lecture will then move from history into the present and from comics-in-book form to alternative formats in order to examine cases of comics activism. Juxtaposing these two perspectives, the lecture will propose comics as a way of thinking that can open alternative visions onto contemporary Greece.

**About the speaker:** Kristina Gedgaudaitė is a Marie Skłodowska-Curie postdoctoral fellow at the Amsterdam School for Cultural Analysis, University of Amsterdam and the author of *Memories of Asia Minor in Contemporary Greek Culture: An Itinerary* (Palgrave Macmillan, 2021). Kristina's research interests lie in the fields of contemporary culture across media, cultural memory, migration, comics and graphic novels. Her current project examines Greek comics and graphic novels as a site of artistic innovation and social critique.

**Respondent:** Rik Spanjers (Assistant Professor in Television and Cross-Media Culture, University of Amsterdam)

**Chair:** Maria Boletsi (Endowed Professor of Modern Greek Studies (Marilena Laskaridis Chair), University of Amsterdam & Associate Professor in Film Literary Studies, Leiden University)

Note: This lecture is part of the project ReCOLLECTED, funded through the Marie Skłodowska-Curie individual fellowship (Project no. 101067507). Disclaimer. Funded by the European Union. Views and opinions expressed are however those of the author(s) only and do not necessarily reflect those of the European Union or the granting authority. Neither the European Union nor the granting authority can be held responsible for them.

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### THIS IS FILM! #6: DUTCH FILM IN THE 70S AND 80S

*Eye-ASCA Collaborative Series | #6: Dutch Film in the 70s and 80s | 24 May - 15:30 Lecture by Rommy Albers and former Eye trainees Carolina Battaglini and Martine Bouw and screening of *Waar de Ratten Koning Zijn* (1985, Barbara den Uyl). | 24 May 2023, 15:30 hrs.*

Lecture

A large part of Eye's collection are films that were produced in the Netherlands in the 1970s and 1980s. Eye has initiated a project in recent years to focus on the research and restoration of these films. One of such films is the documentary *Waar de ratten koning zijn* (1985, Barbara den Uyl) which was restored in 2022 at Eye.

For this session, we invite Eye's former trainees Carolina Battaglini (Film Restoration) and Martine Bouw (Film Collection), and curator Rommy Albers to discuss this restoration and Eye's collection of Dutch films from the 70s and 80s. Introduction by Giovanna Fossati (Chief Curator at Eye and Professor of Film Heritage at the University of Amsterdam). Q&A in collaboration with the Master students of the This is Film! class at the University of Amsterdam.

Screening

*Waar de Ratten Koning Zijn* (Barbara den Uyl, NL 1985) In the Staatsliedenbuurt, Amsterdam in the 1980s, squatters, punks, and the neighbourhood's original residents, come together to form the "Woongroep Staatsliedenbuurt". After years of ineffective housing policy, the municipal council's power had almost completely vanished. At the end of 1984, the neighbourhood took issues into its own hands, as was painfully evident when Amsterdam's mayor Van Thijn was forcibly ejected from the neighbourhood.

Barbara den Uyl, a filmmaker and neighbour, documented how the locals fought the system for more than a year. The film's major actors share their personal reflections on the terrible death of Hans Kok in an Amsterdam police cell in an epilogue. The film was restored at Eye in 2022 within the framework of the Eye Traineeship Program.

Guests

Martine Bouw is an access employee at Cinémathèque royale de Belgique - CINEMATEK, Brussels. She is also a programmer and researcher at the Nederlands Silent Film Festival (NSFF), Eindhoven. Previously, she worked at Eye Filmmuseum, Amsterdam, digital film registrar, booker, documentalist and digital ingest specialist. In 2021, Martine was the Film Collection Trainee at Eye Filmmuseum.

Carolina Battaglini studied Cinematography at the ENERC Film Academy (Buenos Aires) and Film



Preservation at EQZE (San Sebastián). In 2021, Carolina was the Film Restoration Trainee at Eye Filmmuseum. Rommy Albers is curator of Dutch film and cinema culture at Eye Filmmuseum.

### DISORGANIZATION AND SEX

*Public Lecture and masterclass by Jamieson Webster | Thursday May 25, 11-14h, Bushuis 1.14 | This event is part of an overarching 'We Have Never Had Sex' seminar series organized by Marija Cetinic. Read more [here](#).*

Jamieson Webster is a psychoanalyst in private practice in New York City. She is the author, most recently, of *Disorganization & Sex and Conversion Disorder: Listening to the Body in Psychoanalysis*; she also co-wrote, with Simon Critchley, *Stay, Illusion! The Hamlet Doctrine*. She teaches at the New School for Social Research.

### REMEMBERING EMMA GOLDMAN: WRITING IN HER LIVES AND COUNTERLIVES

*The final English Department Guest Lecture of the academic year is by Clara Vlessing (Utrecht). Thursday May 25th at 17:00-18.30, P.C. Hoofthuis 1.04, Spuistraat 134. All welcome! Please contact Dr. Marc Farrant, [m.w.farrant@uva.nl](mailto:m.w.farrant@uva.nl) for further details.*

**Abstract:** In *Biography of X* (2023) by Catherine Lacey, turn-of-the-century anarchist Emma Goldman (1869–1940) is recalled fondly for her work as Franklin D. Roosevelt’s chief of staff. Lacey’s Goldman is a bulwark of progressive politics, successfully enshrining “paid maternity leave, federally mandated equal pay, and subsidies for housework”, except (unfortunately) she never existed. So, who is the ‘Emma Goldman’ of Lacey’s counterfactual history and what is her relationship to Goldman’s remembrance? Deported from the United States in 1919 the ‘real’ Emma Goldman spent the final years of her life in relative obscurity. Her posthumous reputation was sustained, not because of her acceptance by political leaders, but through the dedicated memory work of second-wave feminist activists and historians (Frankel 1996). Read and written about for the life she lived and the lives she never will, Goldman has become a site of political experimentation and projections of hope for the future. Building from the contention that texts act as vital “portable monuments” (Rigney 2004) to women revolutionaries – for whom there is little moral imperative or state agenda to ensure their ongoing commemoration – this lecture addresses the centrality of writing in Emma Goldman’s cultural afterlives. It compares Goldman’s portrayal in creative and “auto/biographical” (Stanley 1992) texts, moving from her own *Living My Life* (1931) to Lacey’s novel, to show the multivalent role of fictionality in her ongoing remembrance.

### AFRICADELIC FESTIVAL

*Thu 25 May 2023 | Africadelic Talk & Film | Paradiso Noord (Tolhuistuin)*

The official opening of the Africadelic Festival 2023 will take place in Paradiso Noord, also known as the Tolhuistuin. In collaboration with the Mama Baranka Foundation, the University of Colour, and the Amsterdam School for Cultural Analysis (ASCA), we start with a talk with the Surinamese-Dutch artist, activist and feminist Patricia Kaersenhout about her experience and struggle as a black woman in Dutch society. Kaersenhout will also share her (first) short film *Le retour des femmes colibris*, about the invisibility of black women at the first congress of black writers and artists held in Paris in 1956 at the initiative of Alioune Diop, the Senegalese writer and editor, and founder of the intellectual magazine *Presence africaine*. The film is a great tribute to five women, some of whom have been unfairly forgotten in the revolutionary negritude movement. Lemi Ghariokwu, the Nigerian, Pan-African artist, storyteller, illustrator and designer best known for providing many of the original cover art for Nigerian musician Fela Kuti’s recordings and our artist-in-residence during the festival, will also be present during this talk to engage with Kaersenhout and share his thoughts on the Negritude and Pan-Africanism movements.

Africadelic is an Amsterdam-based platform and festival that promotes African and African diasporic cultural creativity, diversity and activism in the Netherlands and beyond through music, film and other performing arts.

Africadelic is an annual festival on and around International Africa Day (May 25) celebrating African cultural creativity, diversity and activism. Africadelic is an annual festival on and around International Africa Day (May 25) celebrating the creativity, diversity and resilience of Africa. Africadelic is an ode to the African continent and its worldwide diaspora, and features a showcase of the cultural riches and the impacts that Afrodescendants, i.e. people of African descent, have on global culture and society.

The festival’s programme mainly focuses on artistic expression and social critique through music, film and other performing arts. In addition, Africadelic always casts a critical eye on the state of the continent in the form of talks. At our festival artists, activists and other changemakers come and talk about the various historic and current issues at play on the continent and in the diaspora. In particular, with our festival we want to discuss the Afrodescendant experience of (de)colonization, racial (in)equality and (anti-)racism – and place this experience in the historical context, happening present and hopeful future. One of the main missions of the Africadelic Festival is to raise awareness about the colonial past and to challenge inequality, exclusion and racism in contemporary Dutch and global society. Through a week full of music, film, other performing arts, talks and discussions, we aim to



contribute to healing, empowerment and joy for Afrodescendants in the Netherlands and beyond.

### OPERATIONAL IMAGINARIES WORKSHOP

University of Amsterdam BG1 0.16 | May 25 & 26 14:00-18:00h | Organised by Abe Geil (University of Amsterdam) and Laliv Melamed (University of Groningen) | Register [here](https://sites.google.com/rug.nl/operational-imaginaries/home). | <https://sites.google.com/rug.nl/operational-imaginaries/home>

Media studies has recently witnessed a resurgence of interest in "operational images," a category formalized in the early 2000s by the German filmmaker and theorist Harun Farocki to describe the military and industrial applications of machine vision. Defined by Farocki as images that "do not represent an object but are part of an operation," the concept has been reanimated by media scholars in the context of algorithmic culture and AI as a means for grasping the conversion of images into abstract data for the analysis by computational processes that have no need of the sensible image as such. This paradigm of operativity presumes a regime of images that is bracketed out from cultural representations. It invokes images that are ingrained in protocolled sequences of mechanical inputs and outputs, and that, in our present time, seem to be even further removed from human apprehension.

Calling on *operational imaginaries*, this workshop seeks to trace the echoes of such operational abstraction in our political imagination. Bringing together an international group of filmmakers, computer scientists, and media scholars, we will explore the underlying typological orders and anatomies of operativity today. By shifting from a more narrow taxonomy of *images* to the broader frame of the *imaginary*—construed as both a locus and method—this workshop investigates the cultural and political logics of operativity at work in a diverse range of media objects, practices, and sites: from gender binarism in facial recognition and the policing of borders through automated accent tracking to the dissemination of knowledge and affect and the "weaponization" of memes.

### FUCK HEALING (?): THE INSOMNIAC DREAMERS

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 | 29 May – 4 June, 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.

#### About the program:

The project comprises three program sections across the first five working days: a morning theoretical program titled "Exhausting Theory"; an afternoon creative workshop program "Exhaustive Creation"; and an evening program of artistic interventions and screenings as "Exhausted Pleasure".

The morning "Exhausting Theory" program will be open to students via advanced registration, and will feature lectures and seminars from invited theoreticians working at the intersection of Deleuze's theory and creative practice on the theme of "The Exhausted". Contributions are confirmed by Patricia Pisters (Amsterdam School of Cultural Analysis), Toni Pape (Amsterdam School of Cultural Analysis), Rick Dolphijn (Utrecht University), Halbe H. Kuipers (University of Amsterdam) and Hypatia Vourloumis (Dutch Art Institute). For the "Exhausting Theory" sessions, no application through a written statement is required. If you're interested in participating, please send a registration email to: [e.biolchini@uva.nl](mailto:e.biolchini@uva.nl) (more details below).

The "Exhaustive Creation" workshop sessions across the afternoons will be for a closed group of participants selected through an open call (more details below on how to apply). Selected participants will engage with one of two workshop streams, which together contribute to a group presentation for the final event at Treehouse NDSM on 4 June. The first workshop stream will be led by Clara Saito from the Jacuzzi performance collective in exploration of themes of disassociation, multiplicity of being and character transformation in the "Theatre of Drag" workshops. The second workshop stream will be hosted by Sara Giannini of the If I Can't Dance collective, titled "Invisible labour and performances not to be seen". This workshop considers

exhaustion caused by the invisibilization of reproductive labour under current cultural, economic and political conditions through exploring the form of the invisible performance. The invisible performance explores whether (and in what manner) a performance that withdraws itself from public exposure, a performance that refuses, refutes and subverts the canons of performativity, or that simply turn routines and infrastructures into 'art', can contribute to life transformation, spiritual expansion, and activate change.

The "Exhausted Pleasure" evening program will be open to students through advanced registration. It is a collaboration with representatives from multiple institutions in Amsterdam and beyond. The program features screenings hosted by Kseniia Bepalova, as a representative of the "Programmers of the Future" initiative of the Eye Filmmuseum, as well as a screening from Jeffrey Babcock of Jeffrey's Underground Cinema. There will be an audio night walk in collaboration with Extra Extra Magazine from Rotterdam, as well as a conceptual canal boat tour by artists Rocco Enzo Ter Haar, Ege Yilmaztürk, Eric Peter, Bethany Crawford and Bogna Bochinska. The end of the week of workshops will be celebrated with a club night event in collaboration with the Amsterdam-based music platform Steppin' Into Tomorrow in the form of a genre b(l)ending rave.

The closing event at Treehouse NDSM on 4 June will publicly present the works generated through the workshops. Importantly, it will gather all the program contributors, collaborators and public participants to foster continued connections and transdisciplinary exchange.

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

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

### BAREBACK NOW SYMPOSIUM

*Symposium organized by Misha Kavka and Diego Semerene | (in-person event, no registration needed) | Wednesday, May 31, 2023, 13.00 – 17.00, followed by drinks | Doelenzaal room at the Singel University Library*

Bareback has taken on multiple theoretical contours since being anointed as a legitimate object of academic analysis in Tim Dean's 2009 seminal work, *Unlimited Intimacy*. Bareback has been approached as a subculture, an ideology, an attitude, a metaphor, a literality, a punk practice, a snuff politics, a mode of cultural transmission, a register of jouissance, a breeding ground for fantasies: in short, as a drive, a philosophy, a pedagogy, a poetics. The Bareback Now symposium aims to consider this complex field in its shifting manifestations and ancillary praxes, from chemsex to pigsex, from virility narratives to fantasies of subversion, from a normative to a radical practice and (possibly) back again. What is the contemporary function of this practice that has become all but the

default position in many a queer sex scene? What has (be)come of barebacking in a context of omnipresent antiretrovirals and pre-exposure prophylaxis, but also of new forms of intimacy risks?

#### Speakers:

Antonios Poullos (psychoanalyst/University of Crete)

Misha Kavka (University of Amsterdam)

Elliot Evans (University of Birmingham)

Gary Needham (University of Liverpool)

For more info: [d.semerene@uva.nl](mailto:d.semerene@uva.nl)

### CALL FOR PAPERS: TABOO IN CULTURAL HERITAGE

*Reverberations of colonialism and national socialism*

*Deadline: 1 August 2023. The conference will take place on 1 and 2 February 2024 in Amsterdam, the Netherlands.*

<https://www.ou.nl/international-conference-taboo-in-cultural-heritage>

In the spring and summer of 2020, a wave of statue defacements and removals spread across the world. As part of the Black Lives Matter protests, monuments in many countries were labeled as inappropriate due to their relationship with colonial histories and racial injustices. This 'burdened heritage' was considered taboo: something that should not have a physical presence in public space. In that same year, as a direct reaction to the Black Lives Matter protests, the exhibition *Are Jews white?* (Jewish Museum, Amsterdam) tried to break a taboo by discussing color and the question of where Jews find themselves in the identity politics spectrum of Black and White.

Soon after, a controversy about the 'uniqueness' and 'comparability' of the Holocaust arose: 'Historikerstreit 2.0' as it was frequently called, with reference to the debate of the late 1980s. A number of historians pointed to the taboo against challenging the 'uniqueness' of the Holocaust by comparing it with colonial violence, which is also present in the memory of these histories in today's society (e.g., in monuments, exhibitions, restitution issues, debates about apologies and reparations, etc.).

Taboo is a subject, word, or action that is avoided or forbidden for religious, social or political reasons. Although there are certain taboos that appear to be virtually universal, most taboos vary with cultures and times. Objects, sites, or practices appropriated as cultural heritage, can at a later moment in history be redesignated as problematic, no longer conforming to certain norms and values. Conversely, (former) taboos can be contested, eventually triggering the 'heritagization' and display of hitherto banned objects and sites.

Unsurprisingly, taboo and tabooed issues get less attention in humanities and heritage practices than the canon or the canonized. However, canon and taboo could be considered two sides of the same coin; they are interdependent. For that reason alone, it is important to address the subject of taboo as well, and not turn a blind eye to it. For example, the canonization of modernist art

after World War II went hand in hand with tabooing art produced under National Socialism. Nowadays, there is a renewed interest at museums in exhibiting these works, sparking controversy and debate.

This international conference aims to reflect on the concept of taboo in relation to cultural heritage in the context of colonialism and national socialism and their reverberations in society. What can the dynamics of taboo convey about today's globalizing world? How have taboos shaped (and continue to shape) and impacted the process of cultural heritage making? How do taboos generate heritage dissonance (Tunbridge and Ashworth, 1996)? How does the concept apply to 'difficult heritage' (Macdonald, 2009)? How do/could/should cultural heritage professionals deal with questioning the display, adjustment or removal of such 'burdened heritage', and is every heritage professional and scholar 'allowed' to address every topic?

We welcome abstracts for papers from all humanities and social sciences. It is our contention that by focusing on taboos in cultural heritage from an interdisciplinary and international perspective, they will become, again, negotiable.

Apart from emerging and senior scholars in academia, we also invite heritage professionals to present a paper. They are often at the center of public debates, and need to take a position on tabooed issues in their daily practice. Professionals might benefit from current academic discourse and vice versa. We are looking for theoretical and philosophical approaches, terminological and conceptual reflections as well as representative case studies from all disciplines.

Artistic contributions:

We also warmly invite proposals for contributions from artists working with the themes of the conference. Formats to share artistic research are open but might include workshops, films, and performance-lectures. However applicants should be aware that we do not have capacity to provide extensive technical and production support.

Proposals may include, but are by no means limited to:

- Issues of taboo and transgression;
- Interrelationships between tabooization and canonization;
- Tabooed cultural heritage related to national socialism and (post)colonialism;
- Rejected heritage;
- Tabooing art and cultural heritage for political and ideological reasons;
- Stigma and taboo;
- Taboo and positionality (Global North/South; gender and sexuality);
- Taboo in museology;
- Looted art and restitution.

Confirmed keynote speakers:

Pumla Gobodo-Madikizela (Stellenbosch, South Africa)

Sharon Macdonald (Berlin, Germany)

Practical information

Abstracts max 400 words and biography max 150 words can be sent to [taboocongress@gmail.com](mailto:taboocongress@gmail.com).

We will publish contributions of this conference in a peer-reviewed edited volume.

Organized by the Open University of the Netherlands; Reinwardt Academie, University of the Arts; and the University of Amsterdam.

For questions contact [Gregor M. Langfeld](mailto:Gregor.M.Langfeld) or [Judy Jaffe-Schagen](mailto:Judy.Jaffe-Schagen).

## CALL FOR PAPERS: THE POLITICS OF MACHINE LEARNING EVALUATION

*Workshop organised by Dieuwertje Luitse, Anna Schjøtt Hansen and Tobias Blanke, on Thursday 16 (afternoon) & Friday 17 November 2023, at the Institute for Advanced Study (IAS) located in the city centre of Amsterdam. Deadline for submission is June 30th*

Is the data good enough for training purposes? Does the model perform accurately enough? Is the error rate low enough? Such questions of 'good enough' are at the very core of the process of Machine Learning (ML) evaluation and can also be considered a highly political process in the development of ML systems. There is already a growing interest in the political implications of ML in relation to, for example, dataset construction and the political capacities of specific ML models or foundational algorithmic techniques. However, there has been less focus on the politics of evaluation practices and techniques in ML.

To further explore this issue, we invite contributions to a workshop on 'The Politics of Machine Learning Evaluation' at the University of Amsterdam in November 2023. The aim of this workshop is to collectively engage with conceptualisations and the methodologies of how to study ML evaluation techniques. We invite papers that engage with conceptual, methodological, and political questions in relation to topics, such as but are not limited to:

- Dataset construction
- Data labelling practices
- Ground truths and benchmarks
- Biases in evaluation
- Metrics
- Errors and error analysis
- Evaluation techniques

Concretely, we invite papers that engage in conceptualising or historicizing ML evaluation as a politically contested practice, provide methodological approaches to the study of evaluation techniques or empirical examples of ML evaluation in practice. It will be an interdisciplinary workshop and we invite scholars from a variety of disciplines.

The workshop will feature three keynotes by Florian Jatton (University of Lausanne), Nanna Bonde Thylstrup (Copenhagen Business School) and Claudia Aradau (Kings College London).

Accepted papers will get the opportunity to receive feedback from one of the three keynote speakers as well as peer-discussants. Furthermore, we aim to develop a

special issue in a peer-reviewed journal on the basis of the submitted papers, for which all workshop participants will have the opportunity to contribute.

Submission details:

Deadline for submission is June 30th of the 300-500 words abstract. Abstracts should be sent to [a.s.hansen@uva.nl](mailto:a.s.hansen@uva.nl) and [d.luitse@uva.nl](mailto:d.luitse@uva.nl), with the subject line 'Workshop: Politics of Machine Learning Evaluation'. Before the workshop in November, participants will be expected to send draft discussion papers for other participants and keynotes to read.

The workshop is funded by the Amsterdam School for Cultural Analysis (ASCA), the Amsterdam school for Heritage, Memory and Material Culture (AHM) and the Research Priority Area Human(e) AI. It will be hosted by the Institute for Advanced Study (IAS) in Amsterdam.

#### **CALL FOR PARTICIPANTS: GDC PHD WORKSHOP**

*Taking place in BG1 0.16 | Date: Monday 3 July 2023 Time: 9.30 - 22.00 | Convenors: Thomas Poell (UvA), David Nieborg (University of Toronto), Rivke Jaffe (UvA), Jeroen de Kloet (UvA), and Arturo Arriagada (Universidad Adolfo Ibáñez).*

The goal of this PhD workshop is to enable knowledge sharing on global digital cultures, enhance student mobility, and engage in intercontinental network-building.

In the morning, there will be a series of 1-hour sessions to share best research practices and reflect on methods, approaches, and dissertation writing. Nine PhD students will be asked to present their projects, solicit feedback, and explore opportunities for collaboration.

The afternoon will be devoted to professional development. We will discuss challenges and strategies in making the transition from PhD research to a career in academia or elsewhere. The convenors will reflect on their own experiences and discuss questions from participants.

The day will be finished with dinner and drinks.

Participation is free, but capped at 30 PhD students. You can indicate your interest by sending a mail to Thomas Poell ([Poell@uva.nl](mailto:Poell@uva.nl)).