

Nieuwsbrief 263

June 2023

<i>Dissertation Defense: Tjalling Valdés Olmos</i>	1
<i>Dissertation Defense: Gemma Newlands</i>	1
<i>ASCA Workshop and Borrel 28-29-30 June</i>	2
<i>New ASCA Member: Thalia Ostendorf</i>	2
<i>Resilient Cultures- PhD Positions</i>	2
<i>Open Competition Grant Thomas Nys</i>	2
<i>Art in Care</i>	3
<i>Jeroen de Kloet KNAW Member</i>	3
<i>ASCA PhD Drinks</i>	3
<i>ARRG: Isabel Cordeiro, Rosie Heinrich</i>	3
<i>Laskaridis Lecture by Yannis Stamos</i>	3
<i>Re-dramaturging (hi)stories</i>	4
<i>Memory of Coal: Stories of Extractivism, Fossil Fuels, and Vegetal Pasts from the East of Ukraine</i>	4
<i>Activating the Archive</i>	4
<i>Brian O’Doherty: Reading Time</i>	4
<i>My Serial Killer, Myself</i>	5
<i>What is to be repaired? Scattered speculations on postcolonial justice</i>	5
<i>Relational subjects, objects and institutions</i>	6
<i>Spinoza Lecture II by Linda Martín Alcoff</i>	6
<i>Sexual Subjectivity</i>	7
<i>Troubling Universalisms</i>	7
<i>Bernadette Mayer Round Table</i>	8
<i>Foucault’s Queer Critique</i>	8
<i>Thinking with Sound / Tuning the World</i>	8
<i>Film Culture in Transition: An Afternoon in Honor of Thomas Elsaesser</i>	9
<i>Literature and/on Social Media</i>	9
<i>Global Perspectives on Platforms, Labor & Social Reproduction</i> ...10	
<i>Eastsplainers #6: Media & Memory</i>	11
<i>Call for Papers: Jazz Encounters</i>	11

emerge through popular reiterations of established rural genres like the idyll, the Western, and the anti-idyll. My study engages these understandings as determinately affective in their function and, as such, I provide an analysis of what kind of divergent feelings dominant genres of US rurality manage, and investigate how such feelings inform political mobilizations of the US rural in a contemporary moment that is marked by a supposedly increasing rural-urban divide. By also turning my attention to critical reframings of US rural and non-urbanized space, I ask what happens when, for example, queer, Black, and/or Indigenous subjects, experiences, and histories interrupt dominant historical and contemporary imaginations of US rurality. While critical and subversive rearticulations of US rurality can certainly misalign rural-urban binaries and divides, redirect normative feelings that stick to US rural geographies, and potentially inform different political futures, such texts also often fall back on some of the insidious and exclusionary promises dominant genres of rurality exude. This suggests that it will take a great deal of imaginative and affective labor to radically unhinge the popular imagination of the US rural from the promises it has articulated since the early days of settler colonialism and prompts the main question: what kinds of collective and ambiguous attachments, fantasies of belonging and moments of discontent, affective investments and disinvestments, and political stakes do contemporary imaginations of US rurality manage, and for whom?

DISSERTATION DEFENSE: TJALLING VALDÉS

OLMOS

Genres of Rurality. Contesting Normative Imaginations of the Globalized US Rural | Supervisors: Esther Peeren; Jaap Kooijman | 19 June 2023, 14.00 hrs Agnietenkapel.



In *Genres of Rurality: Unsettling Affect in Popular Imaginations of the Globalized US Rural* I ask what kind of understandings of the 21st-century globalized US rural

DISSERTATION DEFENSE: GEMMA NEWLANDS

In the Eye of the Beholder: Ascribing Value to Work in the Digital Economy | Supervisors: Mark Deuze; Christian Fieseler | 22 June 2023, 16.00 hrs Agnietenkapel.



As new occupations emerge in response to the growth of the digital economy, the relationship between digital technology and labour has resulted in significant changes in how work is evaluated. By critically examining the ways in which humans and artificial intelligence (AI) are co-evolving and the ways in which work is becoming more technical and less human(e), this dissertation provides insights into the challenges and opportunities of this rapidly changing landscape. The integrated dissertation offers six distinct and self-standing articles which provide theoretical, empirical and methodological contributions to understanding the process of work evaluation in the digital economy. Taking a micro-level approach, I present the results of a qualitative interview study that I conducted with app-based food delivery couriers in Norway and Sweden on the topics of workplace recognition and perceived employability. I then take a meso-level approach by examining companies utilizing digitally mediated labour, investigating how these organizations surveil, measure and advertise the human labour they depend on. Finally, to address the macro-level societal perceptions, I detail the results of a quantitative study into the perceived occupational prestige and perceived occupational social value for a comprehensive and robust list of occupations, including those in the digital economy. This work is framed as a contribution that speaks to different audiences, primarily sociologists and other social scientists, but also policymakers, business leaders, and the general public, who all have a stake in understanding the implications of AI in the workplace.

ASCA WORKSHOP AND BORREL 28-29-30 JUNE

The annual ASCA workshop will take place this year from 28-30 June, where 70+ participants will share their research in relation to the conference theme **Forms of (More Than) Human Relationality**. Everyone is welcome to join: the conference is open to the public and no registration is necessary to attend the keynotes and panels. The full program will be available shortly on ASCA's website.

Three fantastic keynote speakers will join us:

Kathrin Thiele (Utrecht University): *Relation(al) Matters: On Questions of Subjectivity, Agency and the Demand To Rewrite Knowledge* (June 28, 9.30-10.45 at Doelenzaal, UB Singel)

Patricia MacCormack (ARU Cambridge): *Death Activism and Animal Abolitionist Direct Action* (June 29, 11:00-12:30, UT Theater)

Pooja Rangan (Amherst College): *Listening Like an Abolitionist: Documentary Relationality Beyond the Prison* (June 30, 15:30-17:00, UT Theater)

We are also excited to announce a film screening with **Marwa Arsanios**, *Who is Afraid of ideology? Part IV – Reverse Shot* (2022), and **Ana Bravo Pérez**, *Mother Earth's Inner Organs* (2022) (June 28, 18.00-19.30 at Framer Framed). Registration will be available shortly through Framer Framed. Next to these events, on June 29, ASCA

will host the **ASCA Summer Borrel** and the announcement of the **ASCA Awards!** Everyone is welcome to join from 5 pm. Place TBD.

NEW ASCA MEMBER: THALIA OSTENDORF

Dr. Thalia Ostendorf (Amsterdam 1990) is a postdoctoral researcher at the University of Amsterdam.



She holds a BA and MA in Comparative Literary Studies from Utrecht University, and attained her doctorate from the University of St. Andrews, Scotland. She was part of the second cohort of Oxford Europaeum Scholars, and a Scottish Graduate School for Arts & Humanities (SGSAH) Doctoral Intern at the National Trust for Scotland (NTS). She also writes articles and short stories, and is one of the co-founders of Chaos Publishers, now an imprint of Das Mag Publishers.

RESILIENT CULTURES- PHD POSITIONS

Three PhD positions, belonging to the ERC funded project 'Resilient Cultures – Music, Art, and Cinema in Mainland China and Hong Kong' (RESCUE), are now online, at the University of Amsterdam, Department of Media Studies and the Amsterdam School for Cultural Analysis (ASCA). One is on indie pop in Hong Kong, one on queer cinema in mainland China and Hong Kong, and one on socially engaged art in mainland China and Hong Kong, see below the links to the positions.

Please inform your students!

<https://vacatures.uva.nl/job-invite/11664>

<https://vacatures.uva.nl/job-invite/11672/>

<https://vacatures.uva.nl/job-invite/11673/>

OPEN COMPETITION GRANT THOMAS NYS

Moral Truth: Exploring the Concept of Practical Cognition in Kant's Ethics

Moral judgments seem to claim objective validity. To believe torture is permissible is a mistake. But how should we understand this error? Within Kantian ethics, this objectivity is currently seen as the result of a process of "construction": moral principles are rules of action to which we subscribe as rational beings. Moral knowledge, then, takes shape through a rational process. This research argues that Kant employed a more robust idea of moral knowledge through a close analogy between the practical and theoretical. Not only

does this provide a more faithful Kant interpretation, but also a stronger foundation for moral knowledge.

ART IN CARE

*Aesthetic Configurations, Impact and Spaces of Care
ArtiC Seed Grant*



As part of the UvA-wide theme-based collaboration programme, nine midsize projects and 12 seed grants have been awarded. These grants enable UvA scholars from different faculties to collaborate on small-scale, innovative interdisciplinary research projects or to prepare grant proposals. **ArtiC: Art in Care - Aesthetic Configurations, Impact and Spaces of Care** is one of the seed grants that was awarded funding; it belongs to the 'Healthy Future' sub-theme of the programme, that attends to mental and physical health in relation to cultural factors, behaviour, participation in society and the realisation of equal opportunities. **ArtiC** is a collaboration between the humanities, medical and social and behavioural faculties. Its main focus is to investigate how caregivers interact with aesthetic interventions, such as art spaces in the hospital. The project also aims to explore how artistic interventions in health care can best be evaluated. This grant project builds on the existing work of the non-academic partner Stichting Project Stimulus, that explores the collaborative potential between museums and hospitals for the creation of sustainable working and living environments through the curation of art exhibition experiences.

Project team:

Dr. Noa Roei, Assistant Professor, Department of Literary and Cultural Analysis, AIHR, Faculty of Humanities

Prof. Jeanette Pols, Professor, Faculty of Social and Behavioural Sciences, Amsterdam UMC

Maya Lane, Lecturer, Faculty of Social and Behavioural Science, AISSR

Simone Stergioula, independent researcher, ASCA

JEROEN DE KLOET KNAW MEMBER

UvA professors Rens Bod, Jeroen de Kloet, Julia Noordegraaf and Frank Lobbezoo have been selected as new members of the Royal Netherlands Academy of Arts and Sciences (KNAW). In total, the KNAW has chosen 18 new members. They will be all be inducted on Monday, 30 October. KNAW members - leading scientists from all disciplines - are chosen on the basis of their scientific achievements. There are now around 600 members. A membership is for life

Jeroen de Kloet, professor of Globalisation Studies, conducts pioneering research into the popular culture of China. He combines a media studies approach to art, music, fashion, film and new media with insights from anthropology and communication science. For example, he has researched punk culture in China, the run-up to the Beijing Olympics, and ideas about fatherhood in Chinese reality shows. De Kloet does not shy away from investigating censorship and the limits of criticism in China, for example in a study of individual and political expression on the Chinese platform Weibo. He is always open to the different perspectives of Western and East Asian researchers.

ASCA PHD DRINKS

All ASCA PhD candidates are invited to join for drinks on 1 June at 18:00 hrs in De Jaren.

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 are meeting in Café De Jaren (Nieuwe Doelenstraat 20). Contact: Jasmijn Leeuwenkamp j.leeuwenkamp@uva.nl

ARRG: ISABEL CORDEIRO, ROSIE HEINRICH

VoxPop, BG3 | 2 June, 2023, 13:00-16:00 hrs.

The Artistic Research Research Group focuses on Artistic Research as a new approach to tackling research questions and aims at promoting the exchange of ideas between artists and scholars from a wide range of fields and disciplines. A series of five seminars will be organized between October 2022 and June 2023 to promote the exchange of ideas and experiences among artistic researchers and others interested in the field. During ARRG sessions members of the group will present their research and receive feedback from their peers. This session of the Artistic Research Research Group, we welcome Isabel Cordeiro and Rosie Heinrich to share their research with us.

LASKARIDIS LECTURE BY YANNIS STAMOS

Instrumentalizing Culture for Collaboration: Athens Radio Broadcasting during the Axis Occupation (1941-1944)

Yannis Stamos, Marilena Laskaridis Visiting Research Fellow, UvA, will give the talk 'Instrumentalizing Culture for Collaboration: Athens Radio Broadcasting during the Axis Occupation (1941-1944) | PCH 104, 2 June 2023, 16:00 hrs.

Aside from controlling the country's print media, state authorities sought to establish a monophonic soundscape in Greece during the Axis Occupation. Radio policy was a part of a struggle to suppress dissent and provide cover for the foreign occupation. The talk will examine how discourses on culture were employed in Athens Radio broadcasts during the Occupation in order to justify and incentivize collaboration with the Axis powers. The aim is to present the main themes and actors in relevant radio propaganda and embed the discussion in the wider framework of WWII policies and rhetoric regarding the European New Order under Hitler and the supposed struggle of European culture against Asian barbarism.

Yannis Stamos obtained his first degree at the University of Thessaloniki and his PhD at the University of Birmingham. His doctoral thesis delved into the political role of literary criticism and the ideology of the Metaxas regime (1936-1941). He has held research and teaching positions at the universities of Birmingham, Vienna, and Princeton. His research interests lie at the intersection of culture and politics with a special focus on intellectual and cultural history during the first half of the twentieth century.

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"

RE-DRAMATURGING (HI)STORIES

MA Theater Studies and the Master International Dramaturgy will performatively reflect on their theatrical interpretation of Carthage/Cartagena by Caridad Svich. | 2 June 2023, 16:00-19:00 Bushuis VOC-zaal.

The text explores multiple spatialities and temporalities of border-crossing. The students apply a variety of theatrical means to ask about hope, sensory experiences of border crossing, history, and unheard voices. In their process they dialogued with Svich's text as well as the VOC-zaal room and its histories. After the event, the audience is welcome to see the students perform in the University Theater. Register [here](#).

MEMORY OF COAL: STORIES OF EXTRACTIVISM, FOSSIL FUELS, AND VEGETAL PASTS FROM THE EAST OF UKRAINE

Political Ecologies seminar on June 2nd, co-curated with Fabienne Rachmadiev and with guest speaker Darya Tsymbalyuk | 2 June, 17.00 – 19.00 hrs. | Belle van Zuylen in the University Library.

In this talk I focus on different memories contained in coal, a fossil fuel at the heart of constructing an industrial region in the east of Ukraine framed as "Donbas", and trace (hi)stories of extraction through which the project of "Donbas" has been shaped. Since 2014, parts of the east of Ukraine have been occupied by Russia, where the industrial extraction of the Russian

Empire and Soviet Union has been superseded by the military extraction of Russian imperialism. Focusing on these different modes of extraction and exploitation, I also stay attuned to ways of resisting being turned into a fossil fuel, or what I call resisting fossilfuelisation, a concept that closely aligns with Asia Bazdyrieva's theory of "resourcification" ("No Milk, no Love" 2022). Examining coal as an archive of vegetal memory, I therefore discuss alternative narrativisations of the east of Ukraine, such as Lyuba Yakimchuk's now canonical cycle of poems "Apricots of the Donbas".

Website: <https://daryatsymbalyuk.com/>

ACTIVATING THE ARCHIVE

Audiovisual Collections and Civic Engagement, Global Collaboration and Societal Change | Amsterdam, The Netherlands | 4-7 June 2023 Eye Filmmuseum | www.eyefilm.nl/conference

The annual Eye International Conference is an opportunity for scholars, archivists, curators, filmmakers, students, artists, and film enthusiasts from across the world to gather together and explore contemporary professional and academic issues affecting audiovisual heritage today.

Following the first Activating the Archive conference in 2018, which looked at how audiovisual archives can stimulate people to engage with specific social and political causes, or support the efforts of advocates and activists, this second edition seeks to continue and expand this conversation by asking how audio-visual collections can be used and created as communal resources, through global and local projects and collaborations, from the stage of their inception to that of their re-appropriation, from inside as well as outside the archive. Within this scope, the 2023 Activating the Archive edition is seeking contributions that cut across different fields, practices and regional contexts, to reflect a diverse array of approaches to collaboration and community-based audio-visual archiving. The 2022-2023 academic year also marks the twentieth anniversary of the Master's in Preservation and Presentation of the Moving Image (P&P), a programme of the University of Amsterdam in collaboration with Eye Filmmuseum, the Netherlands Institute for Sound and Vision, the Living Media Arts foundation (LIMA), and many other institutions worldwide that have hosted P&P students for their internship. The conference will provide an opportunity to celebrate this milestone.

BRIAN O'DOHERTY: READING TIME

SIRIUS Summer School 2023 | 6-10 June 2023

The SIRIUS Summer School examines the relationship between art and politics. The 2023 edition explores the practice of the Irish artist Brian O'Doherty (1928-2022) and the location of SIRIUS.

One, Here, Now is the title O'Doherty gave the mural he carried out at SIRIUS in 1996; Cobh, Ireland is from where he emigrated to the United States in 1957. All of

this leads us to consider the art ecosystem's various affordances and potentialities, and what a visionary, strategically thinking artist such as O'Doherty can offer toward our interventions (through art and/or research) in the world. O'Doherty's warmth and generosity were significant ingredients in his work, feeding from his practice's connectedness to his home country. Such features show close ties with the macrocosms we operate in today. How can we, with O'Doherty as our guide, tackle the inequalities and injustices around us? The Summer School is organized by the SIRIUS Arts Centre in Cobh, Ireland, and led by Christa-Maria Lerm Hayes, Professor of Modern and Contemporary Art History at the University of Amsterdam.

The Summer School is free, but registration via Eventbrite is essential. Attendance to all sessions is encouraged but not mandatory.

[More information about program and registration](#)

MY SERIAL KILLER, MYSELF

What the modern encounter with the serial killer archetype says about media and humanity

Invitation to a brown bag discussion with ASCA Affiliate Researcher Dr Laura Glitsos (Edith Cowan University, Perth, Australia) on Tuesday, June 6 from noon until 14:00pm in room 0.03 of BG1 (Turfdraagsterpad 9). Session will be chaired by Mark Deuze from the Department of Media Studies.

About the speaker: Dr Laura Glitsos (also known as Laura G) is a writer (for The Conversation and other media), academic and musician based in Perth, Western Australia. Laura is the Major Coordinator of Broadcasting and Digital Journalism for the School of Arts and Humanities at Edith Cowan University. As the singer of prominent bands Purrvert and Agent Red she has received two West Australian Music Awards. She is joining ASCA from June 1 until July 14.

My serial killer, *myself*: What the modern encounter with the serial killer archetype says about media and humanity

There is a recapitulation of the serial killer mythology through the frame of participatory culture, or as Lev Manovich might say, "this new universe is not simply a scaled-up version of twentieth-century media culture...we have moved from *media* to *social media*" (2009, p. 319; orig. emphasis). [1] Through this paradigm shift, media publics can perform a kind of ownership over the artefact of the serial killer as a cultural phenomenon. The serial killer archetype has become, more than ever, an act of co-creation. This article examines the specific ways in which users are active agents in the process of meaning-making about serial killers and project a sense of control of the 'social problem' of the serial killer.

The motivations behind the will to exercise some sense of control over the serial killer archetype may have something to do with diffusing the threats posed by the serial killer. There are two threats here. The first is the obvious risk of serial killer violence. The second is what

the serial killer represents for culture—a loss of humanity in an ever-globalising and anonymising community of actors. If the zombie was an allegory for the 'mindless appetite' of late-stage capitalism [2] [3]), then perhaps the serial killer is the 'poster boy' [4] for a seductive but ostensibly 'dangerous' digital world. The serial killer represents digital culture in many ways, for example, at once cold and detached (a common fear for media consumers about losing 'the human touch' in lieu of avid techno-consumption) but simultaneously aggressively intimate, working their way into our most private and vulnerable of spaces. The new media obsession with the serial killer betrays deep-seated cultural anxieties about the limits and borders of humanness. Certainly, the repeated and spectacularised image of the serial killer has everything to do with contemporary anxieties about technology—which ironically manifest on the very platforms that provoke them.

[1] Manovich, L. (2009). The practice of everyday (media) life: from mass consumption to mass cultural production? *Critical Inquiry*, 35(2), 319–319.

[2] McNally, D. (2011). *Monsters of the market : zombies, vampires, and global capitalism*. Boston, Brill.

[3] Lauro, S. J. (Ed.). (2017). *Zombie theory : a reader*. Minneapolis: University of Minnesota Press.

[4] This term is gendered, but it is pertinent to note that while there are (and have been) female serial killers, the overwhelming majority of serial killers are men.

WHAT IS TO BE REPAIRED? SCATTERED

SPECULATIONS ON POSTCOLONIAL JUSTICE

7 June 2023, 16:00-17:30 hrs. Faculty Room OTM

The next PPA Colloquium will be held on Wednesday 7th June, 4pm-5:30pm in the Faculteitskamer (OTM 145-147).

Dr. Jamila Mascot (Utrecht University) will be discussing her paper, 'What is to be repaired? Scattered speculations on postcolonial justice,' and Dr. Jana Cattien (UvA) will be giving comments. It is also possible to join online using this link <https://uva-live.zoom.us/j/81866300429>. Contact:

Gulzaar Barn: g.k.barn@uva.nl

Postcolonial societies are haunted by the symbolic and material legacy of past historical atrocities—such as slavery, colonialism, and the genocide of indigenous populations—that have perpetuated injustice and urgently need to be repaired. Doing justice to our postcolonial global society thus consists of attempting to *repair the irreparable*. In my paper, I propose a definition of the concept of "postcolonial justice", which has been very poorly explored in postcolonial scholarship, and I suggest that such concept could serve as a theoretical framework to connect proper claims for reparations with decolonial demands for racial, cultural, epistemic, memorial, and spatial justice.

Firstly, I will elucidate the increasing relevance of reparations prospects in international civil society and literature. Secondly, I will outline the major shifts that have occurred in recent scholarship on reparations by analyzing and discussing some relevant examples that

epitomize the “reparative turn”. Based on this analysis, I will raise the question of whether frameworks of reparative justice are adequate to advance the cause of social justice on a global scale, as suggested in contemporary contributions on the topic (Lu 2017; Immler 2021; Bessone 2019; Taiwo 2022). I will then make a case for postcolonial justice which is defined as backward-looking, critical and reparative and will argue that reparations, in a broad variety of forms and guises, are a crucial pillar of postcolonial justice. To conclude I will explain why postcolonial justice is better understood as a supplement to a radically egalitarian conception of global justice that is anti-capitalist and anti-imperialist.

RELATIONAL SUBJECTS, OBJECTS AND INSTITUTIONS

Artistic Convergences between Latin America and Europe in the Post-1945

Conference organized by Elize Mazadiego and Felipe Martinez | University Library, Amsterdam | 8-9 June 2023

Despite the apparent post-1945 reordering of power and influence towards New York, between 1962 and 1976 an influx of artistic exiles left Latin America for Europe. Their orientation was de-centered, opting to move to the Netherlands, the UK, Italy, among other dispersed locations, but also settling in France. Their motivations for migrating were varied and complex. While dictatorial repression was often a factor, artists were attracted to other social, political, economic and cultural alternatives. The artistic practices and work that developed from their displacement mirrored their own mobility, with poetic and experimental correspondences, collaborations and networks set in motion across Europe and between Latin America.

Inversely, European artists were attracted to Latin America as institutions, like MAC-USP (formerly the Museum of Modern Art of São Paulo), built their collections of modern European art and the Biennial of São Paulo offered international participation and reception. One such example is the case of Dutch painter Frieda Hunziker, who exhibited the abstract painting *Insects* (1953) in the second edition of the Biennial. The same work was eventually donated by the Dutch Colony in São Paulo to MAC-USP’s collection. Other artworks by artists of different European nationalities followed similar routes, ultimately ending up in the museum’s collection.

These examples point to the circulatory nature of both artists and artworks that contributed to multicentered pathways and dynamic trajectories between Latin America, Europe and the larger world after 1945. This two-day symposium explores the trajectories of thought, material exchanges and cultural transfers between Latin America and Europe from 1945-1980, and the kinds of transformations that emerged from such circulations. In contrast to the linear perspectives that have characterized the dialogues and exchanges, this symposium aims towards a non-centrist view and

relational paradigm that can challenge persistent binaries between so-called centers and peripheries, local and global. Such a topic of focus is part of the interdisciplinary shifts towards what Homi Bhabha describes as a “new geographical consciousness’ composed of multicentered circuits, ex-centric itineraries and contingent configurations of time, sign and sensibility.” For this symposium, we propose to re-evaluate the conditions that may have contributed to such alternative phenomena.

Organized in collaboration with the Museum of Contemporary Art at the University of São Paulo (MAC USP), this event engages new and interdisciplinary research on the relationship between art and institutions in Europe and Latin America in the postwar period.

Keynote lectures:

Diana Sorensen (James F. Rothenberg Professor of Romance Languages & Literatures, and of Comparative Literature, Harvard University)

Ana Magalhães (Director, Museu de Arte Contemporânea - Universidade de São Paulo)

This conference is co-organized by the Amsterdam School for Cultural Analysis and Amsterdam School of Historical Studies at the University of Amsterdam, in collaboration with the Museu de Arte Contemporânea - Universidade de São Paulo. The working language of the conference is English.

Convenors: Elize Mazadiego (Marie Skłodowska-Curie Fellow, University of Amsterdam) and

Felipe Martinez (FAPESP Research Fellow, MAC USP and the University of Amsterdam)

Registration is required at the [link](#).

SPINOZA LECTURE II BY LINDA MARTÍN ALCOFF

A Decolonial Dialogic Approach as a Corrective Epistemology

Second of two lectures by the current Spinoza Chair holder, Linda Martín Alcoff, Professor of Philosophy at the City University of New York. | 8 June 2023, 19:30-22:30, Aula, Oude Lutherse Kerk.

Decolonial approaches emphasize the way that contexts inform and limit our knowing practices. This emphasis is meant to counter the hubris that claims a transcendent capacity for judgement. But after acknowledging context, how do we move to the next stage? Corrective approaches must expand on what it means to ‘know-with’ others. The ideal of responsiveness to an open, public sphere needs to factor in colonial histories and multiple, conflicting publics.

About Linda Martín Alcoff

Linda Martín Alcoff, originally from Panama, 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. In 2023, Alcoff was elected to the American Academy of Arts and Sciences.

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.

SEXUAL SUBJECTIVITY

*You're cordially invited to a discussion on **Sexual Subjectivity** by Linda Martín Alcoff (chapter 4 of her book *Rape and Resistance*)* Date: **June 9th, 1 pm – 3 pm**
Place: **BG 2 zaal 008 (Turfdraagsterpad 15-17, 1012 XT Amsterdam)**

This will be a conversation between **Linda Martín Alcoff** (Hunter College, City University New York, Spinoza Professor at the University of Amsterdam) and **Catriona Mackenzie** (Macquarie University, visiting professor at Utrecht University)
Moderator: Beate Roessler (University of Amsterdam)
Everybody is welcome to join the discussion, but please register with Lukas Seidler (l.h.s.seidler@uva.nl)

TROUBLING UNIVERSALISMS

Politics and Aesthetics in Critical Theory Symposium
*The main part of the symposium will take place on 10 June. On 9 June, there will be a masterclass and keynote lecture by Kandice Chuh, Professor of English, American Studies, and Critical Social Psychology at CUNY, and author of *The Difference Aesthetics Makes: On the Humanities "After Man"* (2019).*

To say that universalism is a troubled, and troubling, notion would be an understatement. So prevalent are critiques of universalism that it could be argued that all of twentieth-century critical theory amounts to one drawn-out attempt to dismantle the insistence on, and centrality of, universalism in Western and humanist thought. From the emphasis placed on nonidentity in the Frankfurt school, via the deconstructive critique of presence, to the postcolonial critique of the Eurocentrism that underpins the universalising project of colonialism, and to feminist and queer challenges to normativity; many, if not most, academics in the humanities and social sciences consider a critical engagement with universalism part of their intellectual work.

At a moment when these important critiques have become so well-rehearsed that they risk becoming all too routine, it seems opportune to reevaluate where we are today with the notion of the universal. Where has the necessary debunking of universalism left us? What, if anything, comes in its place? It is becoming increasingly evident, in light of contemporary political developments around the globe, that rejecting universalism will not make the place it occupied wither away. The universal lingers and persists as “necessary but impossible,” as Judith Butler, Ernesto Laclau, and Slavoj Žižek have argued. This antinomy is exacerbated by how the putative “subjective universality” of (some) aesthetic judgments comes increasingly to reflect the real force and effects of a capitalist mode of production now near-universal in its dominance and reach, as Sianne Ngai has demonstrated. Moreover, the limitations of a simple insistence on, or valorization of, singularity and particularity construed only in opposition to the universal have become apparent. In Fred Moten’s words, the effort at thinking “the possibility of a nonexclusionary whole,” which he calls *ensemble*, remains as important as ever. Such a thinking, Moten contends, “must move through the Enlightenment tradition, and, importantly, through that tradition’s allegiance to the active misprision of singularity and totality.”

We venture that aesthetics is both a unique site for such thinking and an important vector and method for such moving-through. This is because aesthetics, both in the broad sense of the field of sensuous perception and experience at large, and in the more specific sense of the branch of philosophy that examines such perception and experience in relation to rational ‘Sense’ (with a capital ‘S’), occupies an ambivalent position in relation to universalism and its critique. On the one hand, aesthetics has been instrumental to universalism’s legitimation of certain dominant ways of knowing, seeing, and experiencing the world – or what Jacques Rancière would call the “distribution of the sensible.” The aesthetic does so mostly by cementing forms of perception and understanding proper to the Western liberal/bourgeois subject as common sense, as *sensus communis*, at the expense of others. On the other hand, as Kandice Chuh has written, aesthetic inquiry—which ranges from engaging with works of art and literature to thinking about and through the worldly experiences of all those somehow posited as ‘other’ to the dominant model – has been an important and effective “procedure for calling into question the structures and processes of (e)valuation that subtend the *sensus communis* and the means by which sensibilities that differ and dissent from liberal common sense are brought to bear.”

Attending to what Chuh calls the “double-voiced quality of the aesthetic,” we invite and call upon symposium participants to consider troubling universalisms in and through the political and the aesthetic.

If you wish to join the masterclass with Kandice Chuh without presenting, please email Ben Moore at b.p.moore@uva.nl. 1EC is available via NICA for rMA and PhD students who attend the masterclass and lecture. Participation by others is also welcome.

BERNADETTE MAYER ROUND TABLE

Round Table organized by Matthew Rana | Friday 9 June 2023, 10:00-12:00 | F 2.11 B, Bushuis, Kloveniersburgwal

This convening of international scholars, critics, and poets will consider the work of the late American poet Bernadette Mayer. Presentations by Kay Gabriel, Divya Nadkarni, Matthew Rana, and Mia You will be followed by a discussion moderated by Marija Cetinić. This round table promises to be as wide-ranging as Mayer's work itself, addressing questions of poetic form and experimental writing as well as issues surrounding labour, motherhood, trans and queer desire, and the unconscious.

Bernadette Mayer (1945-2022) is widely regarded as one of the most innovative experimental writers of her generation. She authored over thirty collections, including *Sonnets* (1989), *Midwinter Day* (1982), and, most recently, *Milkweed Smithereens* (2022), as well as countless chapbooks and artist-books. From 1980-1984, she served as the director of the St. Mark's Poetry Project, and also founded and edited the journal of conceptual writing *0 TO 9* and United Artists books and magazines. She taught at the New School for Social Research, Naropa University, Long Island University, the College of Saint Rose, Miami University, and at the University of Pennsylvania as a Kelly Writers House Fellow.

Kay Gabriel is the author of *Kissing Other People or the House of Fame* and *A Queen in Bucks County*, and is co-editor with Andrea Abi-Karam of *We Want It All: An Anthology of Radical Trans Poetics*. She runs publications at The Poetry Project and lives in Queens, New York.

Divya Nadkarni is a lecturer in the department of Literary and Cultural Analysis at the University of Amsterdam, and one of the founding editors of *nether quarterly*, a literary journal based in India.

Matthew Rana's writing has appeared in Jacket2, OEI, and The Poetry Project Newsletter, among others, and he is a regular contributor to Frieze. Currently a PhD candidate at the Amsterdam School for Cultural Analysis, he lives and works in Stockholm.

Mia You is the author of *I, Too, Dislike It* and the forthcoming books, *Rouse the Ruse and Rush*, *Portraits of Beauty from the Eight Regions*, and *Festival*. She teaches Anglophone literature at Utrecht University.

Marija Cetinić is Assistant Professor of Literary and Cultural Analysis at the University of Amsterdam, where she coordinates the Sex Negativity research group together with Stefa Govaart and Tessel Veneboer. For further information, please contact Matthew Rana: m.d.rana@uva.nl

FOUCAULT'S QUEER CRITIQUE

On Monday June 12, 2023 Professor Emeritus David Halperin (University of Michigan) will give the Doing Gender Lecture Foucault's Queer Critique | 17.00 – 18.30 hrs. | Utrecht University, Drift 25, 1.02 | Chair: Dr. Jamila Mascot | Registration: nog@uu.nl

The Netherlands Research School of Gender Studies in cooperation with her partners organises the DOING GENDER Lecture Series. These lectures stress the importance of doing gender work combined with an active involvement in the practice of gender theory and research. The concept of DOING GENDER supports a hands-on approach to gender issues in the sense of social and political engagement with the new forms of gender inequalities that are taking shape in the world today. The lecture series wants to give space to the new generations of gender theorists and practitioners and to perspectives that innovate the field and do gender in new ways. Key is the notion of doing gender: what is the state of the art definition of gender? How do contemporary scholars and activists utilise this definition?

Lecture: Foucault's Queer Critique

Critique has fallen out of favor lately among practitioners of queer theory. And yet Michel Foucault, who is sometimes thought to have inspired queer theory, was a student and a proponent of critique. In this talk, Halperin examines Foucault's late thinking about critique and its relation to his analysis of parrhēsia in Ancient Greek philosophy, particularly in the work of the Cynics. Foucault offers us a political model of critique that is in some respects more queer than the forms of so-called post-critique lately embraced by queer theory.

David M. Halperin is the W.H. Auden Distinguished University Professor Emeritus of the History and Theory of Sexuality at the University of Michigan in Ann Arbor, where he was also Professor of English and Women's Studies. He is the author or editor of a dozen books, including *One Hundred Years of Homosexuality* (Routledge, 1990), *The Lesbian and Gay Studies Reader* (Routledge, 1993), *Saint Foucault* (Oxford UP, 1995), *What Do Gay Men Want?* (University of Michigan Press, 2007, 2009), *Gay Shame* (University of Chicago Press, 2009), *How To Be Gay* (Belknap/Harvard UP, 2012), and *The War on Sex* (Duke UP, 2017). He co-founded *GLQ: A Journal of Lesbian and Gay Studies*, which he co-edited from 1991 to 2005.

THINKING WITH SOUND / TUNING THE WORLD

Book presentation event hosted by the UvA Vossius Center for the History of Humanities and Sciences. Location: University Library, Doelenzaal | Tuesday 20 June 2023, 15:30 - 17:00 (followed by a reception).

During this event, two new books will be presented by the authors: Viktoria Tkaczyk's [Thinking with Sound: A New Program in the Humanities and Sciences around 1900](#) (2023) and Fanny Gribenski's [Tuning the World: The Rise](#)

[of 440 Hertz in Music, Science, and Politics \(1859-1955\)](#) (2023).

Viktoria Tkaczyk (Humboldt University, Berlin)

In this talk, I will give some brief insights into my recently published book, [Thinking with Sound](#), which historicizes the currently expanding interdisciplinary field of auditory neuroscience and shows how the identification of the auditory cortex in neuroanatomy in the 1860s also, and already, inspired various disciplines to develop new theories and practices of “thinking with sound.” Ferdinand de Saussure interpreted the “acoustic image” as the key to human language; Sigmund Freud approached the human psyche through the auditory unconscious; for Henri Bergson, imaginary sounds proved the independence of the mind from physical perception; Ernst Mach declared comparative listening to be the central method of experimental physics; Carl Stumpf started from culturally shaped conceptions of sound and used them for comparative cultural studies. In its various manifestations, the topos of “thinking with sound” thus bound together an academic landscape at the turn of the 20th century that split into increasingly specialized fields of research. These various disciplines in the humanities and natural sciences, in turn, literally exercised a disciplinary influence on human speech, hearing, and thought—supported by numerous new media technologies, but also closely linked to colonial, imperial, and national political programs.

Fanny Gribenski (New York University)

I will present my new book, [Tuning the World](#), which traces the rocky path towards the creation of an international standard for musical pitch in 1939. In so doing, I will show what was at stake in producing such a point of reference, including crucial concerns over what music is, and what disciplines of the sciences and the humanities should play a role in defining its norms. Should a musical standard be based on mathematical theory, economic practicalities, the aesthetic character of different tones, or the historical connotations of different pitches? In turn, what knowledge was deemed relevant to help chose and justify the selection of a single frequency to tune the world’s music? In examining historical and contemporary controversies surrounding pitch, I will show how the standard served and continues to serve as a contested site where different actors mobilize different bodies of knowledge of sound and music to build and express their competing worldviews.

No registration required. For further details, see: <https://vossius.uva.nl/content/events/2023/06/two-books-in-the-history-of-sound-and-music-studies.html>

FILM CULTURE IN TRANSITION: AN AFTERNOON IN HONOR OF THOMAS ELSAESSER

Hosted by Amsterdam University Press, Media Studies (University of Amsterdam), Eye Filmmuseum, and Amsterdam School for Cultural Analysis | Date: 26 June 2023 | Time: 14.00 – 17.00 followed by a drink | Location:

University Theater, Nieuwe Doelenstraat 16, 1012 CP Amsterdam

We would like to invite you to “Film Culture in Transition: An Afternoon in Honor of Thomas Elsaesser” on Monday, 26 June 2023. To commemorate the 80th birthday of Thomas Elsaesser, we will organize a mini-symposium in honor of his legacy for the discipline of Media Studies.

Thomas Elsaesser was the founding professor of Film and Television Studies at UvA (now the Department of Media Studies), co-founder of the Amsterdam School for Cultural Analysis (ASCA) and co-convenor of the MA program Preservation and Presentation of the Moving Image; he was initiator and series editor of Film Culture in Transition at Amsterdam University Press (AUP). In two panels, we will look at the transformations in the field of preservation and presentation of the moving image and the ongoing transformations in film culture that is reflected in the book series.

At the end of the program, you are invited to a drink in the foyer of University Theater, where the Department of Media Studies started.

Please [RSVP](#) to confirm your attendance.

Welcome and introduction by Patricia Pisters

Reguliersbreestraat – a video essay by Jaap Kooijman

Opening speech by Frank van Vree

Panel 1: “20 Years Preservation and Presentation of the Moving Image” chaired by Floris Paalman

Participants: Julia Noordegraaf, Christian Olesen, Marijke de Valck, Marie-Aude Baronian, and Eef Masson

Compilation of film scenes framed through windows and doors, assembled with archival clips from the collection of Eye Filmmuseum, selected by Elif Rongen-Kaynakçi and Luisa González, and edited by Luisa González

Short break

Panel 2: “Film Culture in Transition” chaired by Wanda Strauven and opened by Maryse Elliott, senior commissioning editor of AUP

Participants: Paula Albuquerque, Tiago de Luca, and Asli Özgen

Announcement latest book in the series by Malte Hagener

Closure by Patricia Pisters

Drinks in the foyer of University Theater

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

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.

Place: Vondelzaal, Amsterdam University Library

Time: 10:45 – 16:45

Registration: If you wish to attend the workshop on site, please notify us by email (epapargy@gmail.com) by June 21, 2023, due to limited room capacity. For online participation, please also send us an email and we will send you the zoom link.

Programme

Welcome and Coffee 10.45

Panel 1: Theory, Politics and Digital Archives 11.00-12.15

Chair: Eleni Papargyriou (University of Amsterdam/Hellenic Open University)

Anna-Maria Sichani (University of London), Our future digital literary heritage: social media and born-digital literary archives

Jordi Viader Guerrero (TU Delft), Memeing Reading // Reading Memeing

Esther Edelmann (Leiden University), "If it doesn't spread, it's dead:" self-viraling value in the political economy of digital media

Lunch break 12.15-13.15

Panel 2: Literary Production and Dissemination on Social Media 13.15-14.30

Chair: Maria Boletsi (University of Amsterdam & Leiden University)

JuEunhae Knox (University of Glasgow), #Margins: pushing the boundaries of the social media genre of Instapoetry

Kayla van der Holst (Leiden University), We need to talk Tumblr: Tumblr poetry and its place in academic discourse

Eleni Papargyriou (University of Amsterdam/Hellenic Open University), The adventures of the literary quote on social media

Coffee break 14.30-15.00

Panel 3: Narrativity in the Digital Age 15.00-16.15

Chair: Esther Edelmann (Leiden University)

Yasco Horsman (Leiden University), Tweeting literature: on Patricia Lockwood's *No One is Talking about This*

Mathijs Peters (Leiden University), Literature and algorithmically-driven story generators

Ansgar Mohkern (University of Amsterdam), Narrative and unhappy consciousness: on social media, algorithms and Proust

Final discussion 16.15-16.45

GLOBAL PERSPECTIVES ON PLATFORMS, LABOR & SOCIAL REPRODUCTION

A hybrid international conference convened at the University of Amsterdam, co-organized by the Platform Labor project & the Global Digital Cultures initiative. | 27-28 June 2023

<https://globaldigitalcultures.uva.nl/events/global-perspectives-on-platforms-labor--social-reproduction.html>

Keynote Conversations Julie Chen, Rahul Mukherjee, Dalia Gebrial, Julian Posada, Cheryll Soriano, Andrea Pollio, Payal Arora, Rafael Grohmann, Ngai Pun

Organizing Committee Niels van Doorn, Thomas Poell, Aleksandra Piletić, Jelke Bosma, Eva Mos, Rivke Jaffe, Natalie Kerby, Anunaya Rajhans, Oriana Hine

Concept Note Much of the published scholarship on platforms and their impacts on labor and social reproduction is confined to the North American and European contexts. While this literature is rich and diverse, research in and on other parts of the world does not always get the attention it deserves. In an effort to counter this dynamic, this conference aims to epistemically and geographically recalibrate platform (labor) research. We seek to accomplish this by spotlighting scholars whose work examines communities, practices, and locales that are too often overlooked or considered "peripheral" in contemporary debates on the platformization of labor and social reproduction. Moreover, researchers working in North American and European contexts are encouraged to reflect on how forms of differentiation such as race, gender, and citizenship inform their work, particularly in light of how these have been shaped by global hierarchies and colonial histories. The conference thus provides a space for questioning the theories, methodologies and cartographies that currently dominate the field, while supporting the exchange of intersectional and geographically variegated perspectives on platforms, labor and social reproduction.

We aim to stimulate critical discussions on the complex ways in which processes of (de)valuation, (mis)classification, (de)monetization, and extraction unfold across geographies of platform labor. Pursuing this objective, we ask:

- How do specific trajectories of platformization reflect, reproduce and transform the social orders, hierarchies and inequalities that characterize different localities?
- How are platforms nevertheless also generating new spaces for the cultivation of livelihoods, resistance, and solidarity?

Along with complicating the dis/empowerment binary, the conference seeks to problematize other analytical dichotomies, such as 'developed-developing', 'core-

periphery’, ‘North-South’, and ‘global-local’, to foster a more nuanced and multifaceted understanding of the relation between platforms, labor, and social reproduction. We welcome contributions that think the ‘South’ in the ‘North’ (and vice versa), map the overlaps between ‘formal’ and ‘informal’ work, question the distinctions between public and private interests, and trace the transversal lines connecting the so-called ‘centers’ and ‘margins’ of unevenly developing platform economies.

EASTSPLAINERS #6: MEDIA & MEMORY

The June edition of Eastsplainers is dedicated to media, cultural memory and conspiracy theories. | 27 June 2023, 17:00-18:30, VoxPop.

For this session, we welcome Anna Greszta and Maria Plichta. Cultural anthropologist Greszta and cultural and media theorist Plichta are PhD researchers at the Amsterdam School for Cultural Analysis (ASCA). Both currently work in *Conspiratorial Memory: Cultures of Suspicion in Post-Socialist Europe*. This investigative project, funded by the European Research Council, focuses on the role that historical events play in conspiratorial narratives across various Polish, Ukrainian, and Russian cultural media. Literary and cultural theorist – and leader of the *Conspiratorial Memory* research team – Boris Noordenbos (University of Amsterdam) moderates the session.

Since the full-scale military invasion of Ukraine, the Kremlin has attempted to justify its unprovoked aggression with ludicrous historical parallels and far-fetched conspiracy theories. This double discourse, which combines abuses of history with conspiracy theories, is not new. It has been fomenting in state-backed Russian culture and media for years. In this panel, Greszta and Plichta discuss how conspiracy theories tap into stories about the past. Focusing on different East European contexts, all of which are heavily impacted by the war, they discuss the role of culture (online and offline, fiction and non-fiction) in imagining past and present plots against “our” community. Cultural and literary theorist – and leader of the *Conspiratorial Memory* research team – Boris Noordenbos moderates the session. Professor of Slavic literatures Ellen Rutten opens the meeting with a short introduction into the Eastsplainers series as a whole.

CALL FOR PAPERS: JAZZ ENCOUNTERS

The eighth Rhythm Changes Conference, Jazz Encounters, will take place at the Institute for Jazz Research (University of Music and Performing Arts, Graz, Austria) from 3 to 6 April 2024.

<https://jazzforschung.kug.ac.at/en/events/events-by-the-institute-for-jazz-research/conferences/jazz-encounters/>

This conference is organised in conjunction with the fourteenth International Jazz Research Conference.

Keynotes Keynote: Prof. George McKay (University of East Anglia, UK) Keynote: Maite Hontelé (trumpet

player, the Netherlands) Closing address: Stephanie Vos (Stellenbosch University, South Africa)

We invite submissions for *Jazz Encounters*, a four-day multidisciplinary conference bringing together researchers, writers, musicians, critics, and others interested in jazz studies. The event will feature academic papers and panels. Jazz is a music born of encounter. Jazz encounters are dynamic; they create synergies and frictions and have the power to reconfigure social and political spheres. To understand these encounters is to understand ongoing processes of identity-making and the history and meaning of jazz in the world. Jazz encounters have arisen from and are influenced by myriad factors, including histories and legacies of enslavement, cultural and creative exchanges, ideological contestation, technological change, new modes of communication, economic development, trade, war, occupation, and political consolidation. These processes of encounter and migration – of people, ideas, goods, and objects – shape understandings of the music and its impact on society, from the influence on the lives of individuals to the ideology of societal institutions. We welcome papers addressing the conference theme from multiple perspectives, including cultural studies, musicology, cultural theory, music analysis, jazz history, media studies, and practice-based research. We particularly welcome contributors who identify as women or gender diverse and from other under-represented groups and communities within jazz studies and academia more generally. Within the general theme of *Jazz Encounters*, we have identified several sub-themes. Where relevant, please clearly specify which sub-theme you are referring to in your proposal.

Gendered Encounters

Gender has shaped every aspect of jazz, from social interactions between practitioners to how different gendered experiences affect and reproduce understandings of and participation in jazz cultures. This strand aims to challenge established gender narratives in jazz by deconstructing exclusionary, binary, cis-normative, and male-dominated models of practice and interaction. We invite papers investigating social inclusion, diversity, and gender roles in various aesthetic, performative, social and political contexts, including the role of gatekeepers and the relevance of intersectional power relations across multiple career stages. We furthermore welcome investigations that propose new paradigms for evaluating musical experiences. This strand was developed in collaboration with the Centre for Gender Studies and Diversity, University of Music and Performing Arts Graz.

Jazz in Times of Crisis

Jazz has often been created and experienced amid a sense of crisis, be it personal, organisational, economic, social, or political. Whilst crises can cause anxiety and distress, they can also serve as catalysts for change, resulting in creative actions, innovations, and reflections on existing practices. Equally, jazz has often

been described as a music in crisis, generating hyperbolic writings that highlight an existential threat to the art form or the precarity of the music as a cultural practice. Within this strand, topics could include reflections on jazz in crisis, its relationship to war, the climate emergency, post-pandemic responses, economic crises, forced migration, and political extremism.

Well-being

The relationship between jazz practices and their impact (both negative and positive) on well-being is rarely discussed, and yet, such explorations are needed now more than ever. Particularly since claims of jazz's societal value and transformative potential are often made without evidence, and the mental and physical health of those involved in jazz is rarely considered. We are interested in evidence-based interventions that help gain a deeper understanding of jazz and well-being to better support the music in the future and to make improvements that are sustainable for different groups. Subjects for consideration may include jazz and mental health, disability, ageing, social inequalities, environmental challenges, working conditions, economic welfare, and work-life balance.

Digital Encounters Digital technologies give rise to powerful new forms of communication and new ways of acquiring knowledge and distributing information. They transform cultural values and identities by enabling novel types of connectedness and amplifying social divisions and differences. Jazz has embraced and arguably sometimes resisted the transformative potential of the digital. This strand aims to help us consider how digital technologies have brought about social and cultural changes in jazz and how those changes have been influenced by society and culture. We are particularly interested in discussions of VR, XR, and AI and their impact on jazz cultures and practices, alongside broader discussions of the digital revolution in music, from recording technologies to live performance to social media.

People and Places

There are strong links between music, senses of place, and people's social and cultural identities, including race, ethnicity, class, and gender. From the evocative symbolism of Ellington's 'Harlem' to the images of the post-industrial landscapes invoked by DJ Spooky, jazz has played an important role in the narrativisation of place. It has been central to how individuals and groups have defined their relationship to local, everyday contexts, as well as disrupting or even erasing those connections and challenging assumptions about homelands and origins. In this strand, we invite papers that map the relationship between music, place, and people, whether past, present, or future. We welcome discussions of scenes, communities, and networks from the perspective of placemaking, and belonging, memorialisation, and the imaginary.

Further information Please submit your proposal (max. 250 words), including a short biography (max. 50 words) and institutional affiliation, as a Word document to Christa Bruckner-Haring (Conference director): rhythmchanges@kug.ac.at. The deadline for proposals is 15 September 2023; we will communicate outcomes to authors by mid October 2023. The conference committee comprises Christa Bruckner-Haring, Christa Brüstle, André Doehring, Nicholas Gebhardt, George McKay, Sarah Raine, Loes Rusch, Walter van de Leur, and Tony Whyton. *Jazz Encounters* is hosted by the Institute for Jazz Research and the Center for Gender Studies and Diversity at the University of Music and Performing Arts Graz in cooperation with the International Society for Jazz Research. It continues to build on the legacy of the research project *Rhythm Changes: Jazz Cultures and European Identities* (2010–2013), funded as part of the Humanities in the European Research Area (HERA) Joint Research Programme. In the spirit of *Rhythm Changes*, the project team continues to develop networking opportunities and champion collaborative research in transnational jazz studies.