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RESISTANCE, REFUSAL, FUGITIVITY

Call for Papers ASCA International Workshop 5-7 June 2024 | Organizers: Hannah Poon, Oscar Talbot, Safae El Khannoussi El Bouidrin



Asymmetries of power continue to be felt, lived in, and subverted. Where there is power there is resistance, but the forms of these counteractions are myriad and

various (e.g. Foucault; Fraser; Scott; Feldman; Bargu). Understanding these struggles, whether they come from the resurgent decolonial movements, the embattled struggles that have emerged as we face the Anthropocene, or the re-composition of our media-landscape through the whims of the billionaire class, is one of the most pressing tasks of our time. This workshop will bring together theorists, historians, practitioners, and media researchers to understand the multiplicities contained within contemporary resistance.

At the same time, the fugitive, a figure of the subaltern is making their presence known (M'Charek; Harney and Moten; Spivak). Networks of actors whose very life is made illegal are forced to seek refuge outside of systems of control and surveillance. In response, large-scale civil society organising, from migration to abortion networks, have made significant impact on Dutch, European, and global society through strategies of resistance, refusal, and fugitivity (Emejulu; Lewis). The aesthetics of these defiant and subversive practices colour our cultural and media landscapes like never before. Authors, artists, content creators, and cultural institutions continue to reconstitute gender, sexuality, adulthood, nationality, coloniality, and capitalism in response to the constraints of the past.

This workshop aims to provide an interdisciplinary platform for a pressing and multifaceted investigation of resistance, refusal and fugitivity, including but not limited to:

- Historical perspectives: analysing resistance movements and fugitive acts throughout history, from enslaved individuals escaping captivity to contemporary political and civil society struggles.
- Theoretical frameworks: examining the rich tapestry of academic theories that underpin the concepts of resistance, refusal and fugitivity, encompassing fields such as sociology, history, political science, anthropology, and critical race studies, as well as media analysis, ethnography, and auto-theory.
- Contemporary applications: investigating the relevance of resistance and fugitivity in the contemporary context, including discussions of social movements, grassroots activism, and their impact on policy and social change.
- Object analysis: specific sites of resistance have formed the nodes of these conflicts and tensions, from housing estates, 5G network towers, forests, prisons,

message boards, advert display panels, to films, literature, artworks and popular culture.

Possible themes or lines of enquiry might include:

- Ecological breakdown – Managing, resisting, and survival in the climate collapse. We particularly welcome contributions that consider ecology and land back struggles.
- Digital Activism – How do online spaces and cultures act as nodes of resistance?
- (Counter/Anti) Violence – What are the scopes and possibilities of counter-conduct amid state-sanctioned violence, ever expanding abandonment, and racial necropolitics?
- Undercommoning – What strategies are employed to challenge dominant systems of power and knowledge, and create alternative spaces and ways of existence?
- Anarchives (Brozgal) – What are the possibilities of archives beyond sterile and fixed conceptions of historical narratives? How should we approach the lacunas in knowledge, the hidden and invisible knowledge that has been lost to colonial violence?
- Hidden transcripts (Scott) – How do critiques of power take place ‘offstage’, beyond the direct control of the powerholders, particularly in repressive settings?
- Aesthetics and politics – How do cultural objects and artistic practices disrupt dominant discourses?
- Gentrification – How are the gentrification of places of refuge and domiciles resisted?
- Affect and subjectivity – How can resistance be understood in terms of affects and as a mode of subjectivity?
- Activist-scholarship – How do activism and scholarship intersect? What does it mean to be an activist-scholar?
- How can we see these acts of resistance and moments of refusal as parts of decolonial struggle?

Confirmed keynotes

- Jia TAN (The Chinese University of Hong Kong)
- Nicholas Thoburn (University of Manchester)

General information

ASCA Workshop 2024 is a three-day in-person event taking place in Amsterdam, Netherlands. Please note that we cannot accommodate virtual presentations.

How to apply?

We welcome individual applications in the form of academic and artistic research. Please submit a 300-word abstract and a 100-word bio. Presentations should be up to 15 minutes in length. If you are considering a different presentation format, please get in touch with us and we will do our best to accommodate your request.

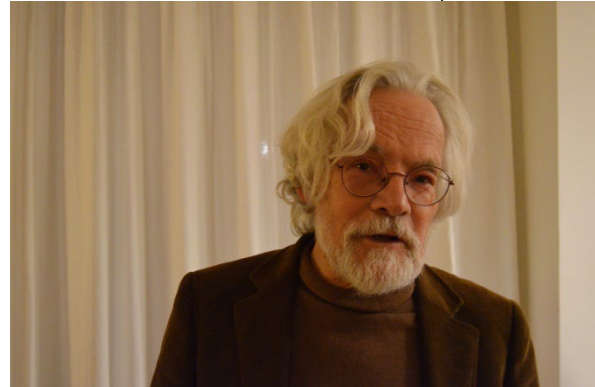
Events such as workshops, roundtables or seminars are also welcome. Please submit a proposal that includes a title, a short description (300 words) and a list of participants.

Applications should be submitted by March 15, 2024 to ascaworkshop2024@gmail.com. Specify if you are a rMA student or PhD candidate and to which university/program you are affiliated. We will notify the applicants about the selection by April 14, 2024.

DISSERTATION DEFENSE: EDWARD SKUBISZ

This is my body. About the – guilty? – relationship between sexual violence and the sacrificial theology of the Catechism of the Catholic Church within the context of the debate on sexual violence.

24 January 2024, Agnietenkapel, 10.00 hrs. | Supervisors: Jan Willem van Henten, Jan Jans, Laura Copier



The sacrificial theology of the *Catechism of the Catholic Church* forms the core of the doctrine and morality of the Catholic Church; in doing so, the Church has also taken a distinct position and plays its own role in the public debate on sexual violence, as it is, for example, conducted within the Council of Europe.

This research examines whether the text of this theology could also be a contributing factor to the sexual violence, as defined, for example, in the *Istanbul Convention*.

Scholars such as Bal, Hinkelammert and Miller, have shown that the biblical narratives about Eve and Adam (Genesis 3) and about Isaac and Abraham (Genesis 22), contain elements of violence. These narratives hold a fundamental significance in the theology of sacrifice.

Using their analyses, the research demonstrates to what extent this theology of sacrifice sexual violence denies, veils or legitimise, in various settings, ranging from confessionals to the Holy See.

DISSERTATION DEFENSE: GERRIT SCHAAFSMA

Contestation in the Anthropocene. Climate change and civil disobedience

25 January 2024, Agnietenkapel, 16.00 hrs. | Supervisors: Beate Roessler, Robin Celikates

Despite the widespread public understanding of the dangers posed by climate change, action taken by political leaders to prevent, or even slow climate change has not been nearly enough to prevent significant planetary warming. In response to this lack of action,



some individuals and groups have turned to civil disobedience as a way of trying to bring about the change necessary to deal with climate crisis. This is a relatively new development and differs in important ways from previous issues where civil disobedience played an important part in the struggle for justice. Making sense of how cross-border movements engaging in civil disobedience could justify their actions raises a host of interesting and under-theorised conceptual and normative questions. The aim of this dissertation is to investigate some of these questions in the context of liberal democratic states.

UNDER THE WHITE MASK

Matthias De Groof's *Under the White Mask* is curated for the New York Times' Op Docs. Inspired by Spivak's notion of affirmative sabotage, the short *Under the white mask* 'sabotages' *Under the black mask*, a 1958 colonial art film by Paul Haesaerts (1901-1974), known for his work on Picasso and art-documentaries. The new film imagines what the masks (who were previously objectified in Haesaerts' film) would say as subjects. It was the occasion to translate Aimé Césaire's *Discourse on Colonialism* for the first time into Lingala. Césaire's words form a confrontational and still topical mirror for Europe. Moreover, by limiting the short only to elements that were already there when Haesaerts made his film in 1958, the short becomes the film Haesaerts *could have made*. As soon as it was first shown in 2020, the film caused a stir. Former colonialists felt their honor had been offended and attacked the museum that showed the film, triggering a controversy in the Belgian [press](#). Meanwhile, the film is also part of [FilmScalpel's - Best Practices](#), the video-channel curating video-essays. Article page (for subscribers or those who haven't hit their monthly article <https://www.nytimes.com/2024/01/09/opinion/aimé-cesaire-congo-art.html>. Video page (free to all): <https://www.nytimes.com/video/opinion/10000008672301/under-the-white-mask.html>.

NEW ASCA PHD CANDIDATES

In the last months of 2023, 11 new PhD candidates joined ASCA. Warm welcome!

Natalia Stanusch, *Seeing with, by, and of AI: Mapping the Regimes of Algorithmic Vision*

Supervisors: Richard Rogers, Natalia Sánchez-Querubín

This Ph.D. project aims to critique and map contemporary algorithmic scopic regimes, focusing specifically on generative AI technology. Doing so involves thinking about the visual from multiple perspectives. Namely, images are content with associated data that participate in online networks; they are also components in methods developed by private companies (e.g., face recognition as part of the surveillance processes) and presented as services, like in commercial computer vision tools and generative image engines practices like prompting and labeling. We must think about algorithmic scopic regimes and generative AI by alluding to the sociotechnical machinery that sustains it.

To account for its complexity, I organize my study around the notions of mapping and digital methods, and three entry concepts and case studies, each envisioned as a chapter of the dissertation: Infrastructure ('mapping of') focuses on mapping (as in 'making visible') certain regimes of power within the tech industry and the related power imbalances that underline the production and maintenance of computer vision and AI products; Moderation ('mapping with') focuses on practices of training data and moderation that inform current AI products, are thus used to extrapolate algorithmic gazes. How can we map and recognize the ways in which the training dataset becomes – or predispositions – the algorithmic seeing? Prompting ('mapping by') focuses on affordances and user interactions with generative AI. How to analyze the outputs of algorithmic vision through prompting, keyword design, and data scraping in a platform context? How does the meaning of images change when they are generated by prompts?

Vuma Levin, *Reimagining Traditional Indigenous South African Musical Transcription and Notation For Applied Composition and Performance Practices*

Supervisors: Walter van de Leur, Maya Verlaak

The transcription of traditional indigenous South African musics is essential to my practice-based research as a composer-performer in South African Jazz. Through this work, I have noted that hegemonic, western conceptions of transcription cannot adequately account for several musical parameters central to these musical cultures. Therefore, this research aims to explore the creative potentialities of alternate systems of transcription and notation. To do this, it will define and problematize the practice of transcription, undertake a historical exposition and investigation of

contemporary transcription practices and subject several field recordings to conventional and alternative notational frameworks. This data will be used to develop compositions, a performance recital and a dissertation. In doing so, the research hopes to show how alternate frameworks yield creative outcomes that broaden the expression of textual and contextual information, inadequately captured by conventional staff notation, that is nonetheless essential to understanding traditional indigenous South African musical epistemologies and praxis.

Katerina Kallivroussi, *Greekness and Crisis: Decolonial perspectives and alternative futurities in the visual arts, film and performance during the Greek crisis*

Supervisors: Maria Boletsi, Eva Fotiadi, Kristina Gegaudaite

This PhD project focuses on the visual arts, film and performance developed during the so-called Greek crisis (2009-2018) and its aftermath. More specifically, the project seeks to examine artworks that critically engage with the notion of Greekness during the aforementioned period in an effort to a) trace changes in the conceptualization of Greekness during that period in comparison to the perception of Greekness in artistic production in the 19th and 20th century, and b) offer alternatives to the dominant nationalist discourses within which Greekness is usually contextualized, while raising broader questions of identity and belonging in a late capitalist, increasingly globalised world. By specifically utilizing post- and de-colonial theories and practices, the project contributes to the ongoing debates about the crypto-colonial status of Greece, an idea introduced by Michael Herzfeld, and the country's framing as a debt-colony during the crisis. By engaging with these theories and practices the project seeks to investigate how artistic production in Greece can prompt us to trace and forge alliances between Greece and societies that have faced forms of indirect and direct colonialism in the past and the present, such as those in post-communist countries and the Global South. Ultimately, my aim is not only to analyze *whether* and *how* the selected artworks trouble Greekness and national belonging, but also to contribute to the ongoing discussions about the global character of the financial "crisis", its interconnection with other forms of crises, such as the "refugee crisis", as well as with global resistance and decolonial movements, which challenge the binaries between North and South as well as East and West.

Lingli Ren, *"Earthy-Taste Culture": Laughter, Comedy and Chinese Rural Imaginations*

Supervisors: Esther Peeren, Jeroen de Kloet

Despite its relatively peripheral status compared to urban areas, the Chinese countryside has never been absent from popular culture and has featured especially

prominently in comedic genres. Whether in films, television programmes, stage shows, or online videos, rural-themed comedy has attracted a wide range of domestic audiences. The production of rural-themed comedy in the PRC is a historical cultural practice that reflects on addressing the problems of how to view the nation's past and future, how to define the proletarian identity, where the Party-State's ideological boundary is, and what public entertainment and happiness can be in socialist/post-socialist China. It also displays China's strong cultural ambition and anxiety in relation to the rest of the world. This study makes an innovative attempt to scrutinize the under-studied cultural form of Chinese rural-themed comedy, taking it as a window on China's competing rural discourses and changing social relations and structures, in the context of dramatic processes of modernization and globalization. By tracing the comic expression of China's "earthy-taste culture" from 1949 to 2022, this study develops an original perspective on the historical formation of the Chinese rural imaginaries and the changing cultural-political meaning of the Chinese countryside. Also, this study adds a valuable Chinese case study to broader investigations of the countryside's media representation and cultural-political transformation under the influence of global modernization processes.

Bethany Crawford, *Pleasuring Technics*

Supervisors: Misha Kavka, Toni Pape

Starting from the theoretical position of technics as the "exteriorisation" of memory and affect, which recursively conditions culture, this research propositionally considers pleasure as an influential affective force with the potential to exceed and pervert the contemporary economic structures of technical production. Through analysis of selected *vibratory media*, extending from, and beyond, technical objects that are explicitly related to the stimulation of pleasure within the sex-tech industry, this research will analyse modes of vibration as related to both technical production and pleasure by means of motion, reverberation, resonance and circuitry. Interrogating the conditions of technical production warrants critical enquiry in the contemporary era where almost every facet of lived existence is technologically mediated. Working from vibration as a physical action that sensorially privileges aural and tactile perception situates this research within a queer and feminist critical theoretical framework through focus on bodily experience which challenges the ocularcentrism of much contemporary Western critical theory. With the understanding of pleasure as a corporeal and sensory creative response, this thesis will methodologically synergise creative practice and theoretical investigation.

Charles Rouleau, *Littorals as ecocritical sound milieus: ecomusicological field recording-based artistic research in transitional space*

Supervisors: Julia Kursell, Jeff Diamanti

Littorals are privileged sites for ecocritical listening, places to witness how the climate crisis is reshaping sound milieus of these transitional spaces, in constant renegotiation between movements of water and the pressure from the land. They extend and retract following the cadence of ebbs and flows, waves echo the rhythm of capitalistic structures flowing along seaways, plastic objects accumulating in micro-cacophonies, while ecosystems and ecotones, with all their biotic and non-biotic agents, resonate in a submerged, terrian and aerial symphony of voices. Littorals are sites of polyphonic encounters and what this art-based research project proposes is threefold. First, I will investigate littorals as transitional sound milieus from an ecomusicological and artistic research perspective. Secondly, I will analyze the metabolic and relational encounter between the artist-researcher and the field. Finally, I will examine compositional strategies for rendering the affective, the speculative and the metabolic aspects of these encounters, and how field recording compositions can be used as artefacts to engage in what Melody Jue calls “conceptual displacement, a shift away from a familiar conceptualization framework. Such displacement is afforded by the concept of sound milieu, which enables field-recording compositions to rely on a non-anthropocentric understanding of sound and sonic environment. In short, this research project will research the epistemological potential of field recording-based artistic research through research in the field by engaging with littorals as ecocritical sound milieus.

Xichen Liu, *Let's Get the Dosage Right! The Pharmacology of Boredom and Technology in the Digital Age*

Supervisors: Misha Kavka, Daniel de Zeeuw

In the digital age, users find themselves willing to be trapped in a recursive loop of digital boredom, compulsively waiting to be entertained by media and technology. Boredom never went away as expected, it is notably obstinate in today's digital cultures. However, boredom is ambivalent and ambiguous, its complexity also refracts our increasingly entangled relations with technology and digital capitalism. Therefore, this research repurposes boredom as an approach to examine our relations with digital technology, affects, as well as contemporary capitalism today. This research argues that by attaching great importance to the pharmacology of boredom and technology, we may hopefully withdraw from our everyday inauthentic digital presence, the digital *Ge-stell*, the tempting illusion promised by contemporary

capitalism. The research draws on Heideggerian profound boredom, late Marxist critique on digital boredom, and affective formation to examine two media objects: *zhenghuo* livestream in China, and the videogame *Disco Elysium*, showing that to create a curative technical milieu for our psychosomatic existence in capitalist societies, we need to constantly experiment with boredom and technology as *experimental pharmakon* in order to get the dosage correct.

Rodrigo Brum, *Through Southern Lenses: A Post-Colonial Exploration of Film Schooling in Africa and Latin America*

Supervisors: Giovanna Fossati, Asli Özgen

This research project has two interconnected objectives. It seeks to (1) critically examine the Third Cinema movement's impact on pedagogical projects and (2) compose a dissertation that explores the diverse paths taken by young filmmakers to consolidate their artistic practices within the social, political, and economic constraints of the Global South, providing a comprehensive reflection on educational methods tailored to the specific needs of countries in Latin America and Africa. Within the current landscape of cinema studies, little attention has been devoted to the educational journeys of filmmakers in the Global South, as scholars and critics often prioritize the final cinematic products over the formative process. Therefore, this research endeavor strives to fill this void by exploring and addressing the challenges and opportunities that shape film education in these regions. The research methodology involves a comprehensive examination of pedagogical projects within the context of the Third Cinema movement, an analysis of the conceptual foundations underpinning these projects, and interviews with African and Latin American filmmakers regarding their formative years. These interviews will shed light on filmmakers' training experiences, creative processes, and the impact of formal and informal education on their work

Marieke van der Steen *Public Space Mime: Zero and the Politics of Daily Movements*

Supervisors: Monique Roelofs, Annemie Halsema

This PhD project researches how the theatre practice of ‘Dutch mime’ can be used as a multilayered lens to address and disrupt the political dimensions of everyday movements in public spaces. Central is the mime practice of zero: a practice of standing still, a ‘non-movement’, but at the same time an awareness/alertness of the body in relation to time and space and the ambiguity of the present situation as the starting point for play/performance (De Langen 2022). As research in the fields of critical phenomenology, critical race theory, gender studies, crip theory and sociology points out, dynamics of sexism, racism and ableism are

institutionalized, normalized and ingrained in bodily habits. There is a 'somatic norm' at work in public spaces, effecting who is seen as a political subject (Puwar 2004). This project argues, on the one hand, that the awareness of time and space within the practice of zero can be a way to address and disrupt these 'bodily and spatial politics'. On the other hand, these "bodily politics" are connected to colonialism and capitalist thinking, which considers certain bodies as "productive bodies" and others as "wasteful" or "out of place". Therefore, zero is not a "neural" starting point: not-moving is already political. The project offers an interdisciplinary perspective, combining mime with aesthetic theory, critical phenomenology and performance philosophy. It investigates and problematizes the idea of productivity through the concept and practice of zero and looks through public space performances at the possibility for play and disruption of the everyday.

Gabriel Maher, *Spatial Justice Imaginaries | Q(ueer)IS*

Supervisors: Stefania Milan, Davide Beraldo

This research proposal, "Spatial Justice Imaginaries | Q(ueer)IS," critically deconstructs the use of geospatial technologies in Amsterdam's data-driven urbanism. Seeking to interrogate the opacity and anticipated societal impacts of geographic information systems (GIS), a geospatial technology used to analyse and represent spatial phenomena. The use of GIS technology in data-driven urbanism elicits ethical concerns stemming from their affiliation with urban surveillance, monitoring, measurement, and classification of people within a city. The research focuses on data and spatial justice implications, particularly for people with diverse sexual orientations, gender identities, expressions, and sex characteristics (SOGIESC),¹ self-identifying as queer². The project emphasizes the importance of aligning data with spatial justice agendas, situating GIS at a crucial intersection. In the context of increasing anti-LGBTQI+ violence and gentrification in Amsterdam, as well as the power attributed to data to categorise and intervene in the management and organisation of citizens, the connection of data to spatial justice becomes particularly urgent for marginalised groups. The research explores the normative processes inherent to GIS and data-driven decision making, adopting a critical spatial justice perspective and intersectional-queer-feminist theoretical grounding to examine the deployment of sexualised and gendered norms and categories across geospatial infrastructures. The research employs design-led and interdisciplinary approaches, including software ethnography, embodied spatial analysis with queer communities and critical cartographic approaches to spatial representation.

Erinne Paisley, *Un-Hinged: Mobilizing 'Love' as a Force for Furthering Understandings of 'Autonomy' and 'Freedom' within Sex Cultures for Women in the Digital Age*

Supervisors: Misha Kavka, Ladan Rahbari

This PhD project aims to provide a more nuanced understanding of how women experience, form, and navigate romantic love in relation to sexual autonomy and freedom. The research will use an interdisciplinary approach that builds from media studies, sociological, and cross-cultural analysis and further draws on intersectional feminist, affect theory, history of emotions, critical race, and queer studies perspectives. Through this, contributing to the theoretical frame of 'feminist love studies'. Methodologically, using cyberethnography, feminist discourse analysis, and interview based technology based on Hinge application usage by women. Ethnographic research will be conducted in Amsterdam, Netherlands; Montreal, Canada; London, England.

ASCA PHD DRINKS

In 2024 the monthly PhD Drinks will be continued. Every first Thursday of the month, ASCA PhD candidates convene in [café De Jaren](#) (Nieuwe Doelenstraat 20) for drinks and conversation. The first two drinks are on ASCA. From January onwards Postdocs are also welcome to join (at their own costs).

Contact: Jasmijn Leeuwenkamp, j.leeuwenkamp@uva.nl and, from February, Linda Xheza, e.xheza@uva.nl | January 11, February 1, March 7, April 4, May 2, June 6, 17:30 -18:30.

TRANSASIA CULTURAL STUDIES GROUP

ASCA Transasia Cultural Studies Group meets on 11 January from 15:30-17:00 in BG0.03 | Contact: Pengnan Hu (p.hu@uva.nl)

On Thursday next week, January 11, from 15:30 to 17:00, we will gather in room 0.03 BG1 ([Map](#)). During this meeting, we will discuss a text by Fairuzah Atchulo titled "[Foreign, Standard, Marginalisation: Examining passive neo-colonialism in global size systems and its effect on Kenyan consumers.](#)" This is followed by a discussion on Zhou Chen's field notes (which will be sent early next week).

HISTORY IS NOT CONTEXT, IT'S REALITY; ON ISRAEL/PALESTINE: COLONIALISM AND GENOCIDE
On remembrance culture and scholarship

12 January, 13:30-15:30, 'Colonialism and Genocide' in cooperation with Decolonial Dialogues, 13.00 – 16.00, REC A 102 | Teach-in about the political and social reality in the region and how we got here. Organizers: Erella Grassiani, Mikki Stelder, Sinin Nakhle, Chiara De Cesari, Sudeep Dasgupta, Yolande Jansen | Location

[Roeterseilandcampus - building A](#) Room A102

In 1944, the Jewish-Polish jurist Raphael Lemkin coined the term genocide in *Axis Rule in Occupied Europe*, where he described genocide as a colonial phenomenon, in this case German imperialism. Lemkin started writing his manuscript in the 1920's and 30's, however, developing his concept of genocide by studying the extermination of native Americans in the United States. From the start, then, the conceptualization of genocide was deeply related to colonialism.

In this session, we'll dive deeper into colonial dynamics of genocide, using cases from Banda and Namibia to Palestine and the United States. How are colonialism and genocide related? And how do we see the continued workings of colonialism in genocide remembrance culture and scholarship in the Western world? Join us for a round-table discussion with scholars and journalists.

Dirk Moses is a professor of international relations (CUNY), senior editor of the *Journal of Genocide Research* and co-editor of the *War and Genocide* book series for Berghahn Books. He has authored and co-edited numerous books on colonialism & genocide.

Maha Abdallah, Department of Law, Antwerp University. Her research focuses on genocide, settler colonialism and the Palestinian people.

Marjolein van Pagee, author of *Banda: De genocide van Jan Pieterszoon Coen*.

Chris de Ploeg, co-founder of the decolonial foundation *Aralez*, program maker *decolonial dialogues* at UvA, currently writing a book on WW2 & colonial history for Starfish Books.

DAREYN Q.7 'GHOST SECRETS'

Double Concert with ASCA PhD Researcher Emine Bostanci. Saturday 13 January 2024, 20:30 Bimhuis

We would like to invite you to a performance intricately linked to my research at ASCA, titled "Experimental Works in Ottoman-Turkish Makam Music." This concert serves as a platform for the presentation of my latest compositions, conceived not merely as an artistic progression but as a nuanced contribution to the realm established by Tanburi Cemil Bey in the early 1990s. Rooted in the musical landscape cultivated by Ihsan Ozgen during the latter half of the 19th century, my research endeavors to become a meaningful part of the 20th-century musical canon through the creation of innovative and experimental pieces. To this end, I have curated a quartet and composed original works, with the overarching goal of achieving an organic synthesis across diverse musical genres.

The concert is scheduled for January 13, 2024, at Bimhuis Amsterdam. Would love to have you there.

For further details, please check the event link below.

<https://www.bimhuis.nl/agenda/dareyn-ony-overwaters-spirits/>

WITHOUT/BEYOND: SEXUALITY, CONSENT, GENDER, IDENTITY

Public lecture and masterclass with Ann Pellegrini and Avgi Saketopoulou in the We Have Never Had Sex Seminar organized by the Sex Negativity Research Group | Date and time: Tuesday January 16, 18-20h | Location:

[Oudemanhuispoort](#) Room C.017

This talk offers a counterintuitive approach to think about gender as not rooted in a core gender identity but as a part of psychic life that is already infiltrated by trauma, by the other, and by culture.

Readings: Introduction and Chapter 1, *Sexuality Beyond Consent*; Introduction and (additional reading) Chapter 1, *Gender Without Identity*

Dr Ann Pellegrini is Professor of Performance Studies and Social and Cultural Analysis at NYU, and a psychoanalyst in private practice in New York City. They are the author/co-author of *Performance Anxieties: Staging Psychoanalysis, Staging Race; Love and Sin: Sexual Regulation and the Limits of Religious Tolerance; You Can Tell Just By Looking; 20 Other Myths about LGBT Life and People; and Gender Without Identity*. She and Dr. Avgi Saketopoulou are the recipients of the first Tiresias Paper Award, from IPA's sexual and Gender Diversity Studies Committee for their co-written essay "A Feminine Boy: Normative investments and Reparative fantasy at the Intersections of Gender, Race, and Religion."

Dr Avgi Saketopoulou is a psychoanalyst in private practice in NYC and a member of the faculty of NYU's Postdoctoral Program in Psychotherapy and Psychoanalysis. Her published work has received numerous prizes, including the annual JAPA Essay Prize and the Ralph Roughton Award. She is the 2022 recipient of the Scholarship Award from the division of psychoanalysis of the American Psychological Association (Div. 39) and, with Ann Pellegrini, the recipient of the first Tiresias Essay Prize, from the International Psychoanalytic Association's committee on sexual and gender diversity. Her interview on relational psychoanalysis is part of the permanent collection of the Freud Museum in Vienna and in 2021 she co-chaired the first US-based conference dedicated to the work of Jean Laplanche. Her book, *Sexuality Beyond Consent: Risk, Race, Traumatophilia*, was published in February 2023 from the Sexual Cultures series, NYU Press.

GENDER, PSYCHOANALYSIS, AND BEYOND— (RE)THINKING EMBODIMENT, CULTURE, AND TRAUMA

First session of the Trans and Psychoanalytic Perspectives on Contemporary Cultural Issues 2023-2024: Workshop and Roundtable with Ann Pellegrini and Avgi Saketopoulou | Organizers: Alvaro Lopez, Mina Burnside, and Ben Moore.*

17 January 2024, 14:00 -19:00 | *Additional speakers at the roundtable: Ben Moore, Lieks Hettinga, Marija Cetinić | January 17, 14:00-16:00 | Utrecht University | Workshop: 13:00-15:00 (exact location upon registration) | Lecture and Roundtable Discussion: 17:00-19:00 (Drift 25, Room 0.02, Utrecht University)*

The Trans* and Psychoanalytic Perspectives group returns once again in the academic year 2023-2024 with a workshop and roundtable discussions that will bring together Psychoanalysis, trans studies, and a number of other disciplines and fields of study in light of the issues, topics, and problems critically redefining the contemporary world. The critical domain and scope of trans studies and psychoanalysis comprises a number of different—and sometimes diverging—fields of research, theoretical stances, and methodological approaches. From sexuality and embodiment to cultural manifestations, from social and political dynamics to intricate processes of subject formation, trans and psychoanalytic perspectives offer a critical tool to tackle the complexities of the contemporary context. Yet more often than not, these perspectives are perceived as detached from each other, or even oppositional and conflicting. However, unlikely as the trans-psychoanalysis pairing may sound, these perspectives have more in common than it would appear at first sight. Moreover, as recent approaches in trans studies and psychoanalysis attest to, their critical perspectives cross paths and enter into conversation with each other, enabling an insightful tool for assessment and analysis of the multiple transformations, situations, and pressing issues of the present moment.

In this first event...

Under the rubric of “Gender, Psychoanalysis, and Beyond—Thinking Embodiment, Culture, and Trauma,” the Trans and Psychoanalytic group welcomes queer analyst and NYU professor [Ann Pellegrini](#) and Greek Cypriot clinician [Avgi Saketopoulou](#), after the publication of their recent book *Gender without Identity*. Taking this work—as well as the much-needed critical reflection it proposes in terms of gender, psychoanalysis, and disciplinary boundaries—we invite scholars, researchers, and graduate students, from different fields of research, to enter a transdisciplinary conversation capable of rethinking psychoanalysis, literary studies, media studies, cultural analysis, and beyond.

During the **workshop**, we will approach the complex crossroads between gender, trauma, and psychoanalysis, beyond traditional and reductionist understanding of the body and the self. We will do this with the help of preparation readings that will be indicated in advance. Participants will also bring with them their own disciplinary backgrounds as well as their own understandings of psychoanalysis and gender, in light of concepts such as a trauma, self-

narrativization, and self-theorization. Following this, the **roundtable discussion** will bring these issues and topics into a transdisciplinary discussion in which scholars from different disciplines will invite participants to rethink trauma, gender, and the self, as a means to transform their own disciplines.

Speakers

-**Ann Pellegrini** see above

-**Avgi Saketopoulou** see above

-**Ben Moore** is Assistant Professor in English Literature. His research has focused mainly on modernity, cities, vision, space and architecture in the nineteenth century. Moore is also interested in re-reading discourses of biology and the human in nineteenth-century literature, in light of recent debates around the Anthropocene. Moore’s work is also informed by psychoanalysis and psychoanalytic thought in its intersection with literature and critical thinking.

-**Lieks Hettinga** is Assistant Professor in Gender and Sexuality at Leiden University. Their research is situated at intersections of transgender studies, disability studies, critical race theory, and visual culture. Hettinga’s research examines ways in which artists and activists visualize, represent and/or enact non-normative embodiment, more specifically looking at the intersection of trans and disability visual politics and poetics of the body. Their research interests include trans-crip affinities in critiques of (neo)liberalism and debates about how race and disability underpin and/or trouble contemporary Western consolidations of ‘transgender’ as an identity category.

-**Marija Cetinić** is Assistant Professor of Literary and Cultural Analysis at the University of Amsterdam and a research affiliate at the Amsterdam School for Cultural Analysis. She is coordinator of the MA Comparative Literature program and founding member of the research group Sex Negativity. Her essays have appeared in *Mediations*, *Discourse*, and the *European Journal of English Studies*. With Stefa Govaart, she is involved in an ongoing epistolary project, as well as a series of transcribed dialogues on five concepts: Sentence / Essence / Woman / Negation / Sex.

Workshop Registration and ECTs

This group is a collaboration between ASCA, ICON, NICA, and NOG. To join the workshop and request ECTs, please email the organizers Alvaro Lopez (a.a.lopeznavarro@uva.nl) and Ben Moore (b.p.moore@uva.nl).

SURPLUS PEOPLE OF THE WORLD UNITE!

On Borders, Policing, and Abolition Abolition Democracies Seminar - In Conversation with Dr. Vanessa Thompson (Queen’s University)

Join us for a conversation with Dr. Vanessa Thompsom on January 18, 5-8 p.m. Room A009 in OMHP | It is also

possible to join the seminar via Zoom. Please send an email to s.elkhannoussielboudrin@uva.nl for the link.

Movements against borders and policing have entered into a new phase in and beyond Europe in the last decades. Various self-organized refugee, migrant and anti-racist collectives, such as Women in Exile, the Black Vests or the newly founded network Abolish Frontex, have formed transnational coalitions and networks that engage in border and police abolition as well as abolitionist worldmaking. In this talk, I argue that these movements put surplus resistance as part of class struggle on the map: the resistance of precarious, wageless people and people rendered disposable and surplus, who are especially targeted by police and border violence as methods of racial capitalism. Engaging with the practices of some of these collectives, I argue that border and police abolition is crucial to the resistance against racial capital. These practices, as I demonstrate, also point to the international dimension of abolitionist resistance.

HISTORY IS NOT CONTEXT, IT'S REALITY; ON ISRAEL/PALESTINE: ISRAEL AND THE EU IN THE GLOBAL ARMS AND SECURITY INDUSTRY

19 January, 13.30-15.30: | *Teach-in about the political and social reality in the region and how we got here.* Organizers: Erella Grassiani, Yolande Jansen. | Location: [Oudemanhuispoort C.017](#).

The speakers will critically discuss the global Israeli security and weapon industry and its consequences. Speakers are Dr. Wassim Ghantous (Tampere University), Dr. Erella Grassiani (UvA), and Mark Akkerman (Stop Wapenhandel).

PAUL AND MENNO DE NOOIJER: WORKING IN PROGRESS

On behalf of the research group "Moving Images: Preservation, Curation, Exhibition" (Eye Filmmuseum, UvA and ASCA), we are very happy to invite you to the following master class and q+a session. Coordinated by Simona Monizza and Amber Mota | Friday, January 19, at 14:30-17:00. | Eye Collection Centre, Asterweg 26 RSVP: ambermota@eyefilm.nl | [Read more](#)

As their 50-year collaboration draws to a close, join us for a master class session presented by Paul and Menno de Nooijer on the subject of the artists' approach to independent filmmaking practice. With an oeuvre that includes over 130 films, ranging from music videos, to commercials, short-fiction, feature-length animation hybrids and documentaries, as well as a number of installations and participatory workshops, Paul, Menno and Françoise de Nooijer have produced an audio-visual oeuvre unlike any other. Serving to bridge their praxis with the work of the Eye Filmmuseum's most recent preservation pilot for research into best practices around the archiving of autonomous works made by

artists (coordinated by Simona Monizza and Gerben Schermer), this session will look back on the radically diverse body of work they have created, reflecting upon its implications for both preservation and presentation practice. Between the incomplete, the alternative, the unexhibited and the undefined, Paul and Menno de Nooijer will bring to light areas of their filmography frequently overlooked, allowing rare insight into their idiosyncratic approach to making audio-visual work at the intersection of film, photography and visual art. The session will commence with a screening of three of their works recently restored by the Eye Filmmuseum; Transformation by Holding Time (muse), At One View and Stop the Greenhouse Effect. Following a short introduction, Paul and Menno de Nooijer will then present their master class, showing a selection of their films as they discuss their practice. To conclude, there will be a q+a session chaired by Simona Monizza and Amber Mota. The audience will then also be invited to share further questions and reflections.

STORAGE, ORGANISATION AND SAFETY OF RESEARCH DATA

A special training for ASCA researchers by the Faculty's RDM team. January 23, 15:00-16:30 hrs. | [OMHP C.323](#)

Would you like to know

- how to prevent loss of your research data?
- how to organise your data and keep track of data collection and processing?
- the essentials of working with personal data in compliance with the privacy law (GDPR)?

The data stewards of the Humanities faculty Hanna Fricke and Kamran Adeli would like to invite you to a HYBRID information meeting around storage, organisation and safety of research data on **Tuesday, 23rd of January, 15:00-16:30**.

15:00 Presentation

1. Introduction: Research data and research data management
2. Why & how to use the UvA clouds
3. Organizing & documenting research data
4. Personal data: privacy & security

16:00 Optional Q&A

As the data stewards for the Faculty of Humanities, our task is to inform and support researchers in all aspects of research data management. This concerns everything you do with your research data from the start until the end of a research project, including organisation, safe storage, archiving and publication of data. The definition of research data in this context is quite broad. It includes all information you need for your analysis, to draw conclusions and to validate your result. Research data management is becoming more and more important due to university guidelines, national/EU legislations and stricter requirements from funding bodies, such as NWO and ERC, who often ask for a data management plan before the start of a project.

WELFARE HOMOSEXUALITIES AND RACIALIZED OTHERS

Histories of HIV/AIDS in Denmark

Tuesday 23 January, Bushuis E1.02 (Kloveniersburgwal 48), 15:00-17:00. Coffee and tea will be provided.

Since 2021, members of the research project “Cultural Histories of AIDS in Denmark” (funded by the Independent Research Fund Denmark) have been collecting, mapping, and analysing the history of HIV/AIDS in Denmark. The first project to do so, it aims to build an archive of mainstream news coverage; activism, campaigns, and politics; memories and stories from lived lives; and literature, cinema, television, and art. In this presentation, Michael Nebeling Petersen and Tobias de Fønss Wung-Sung will talk about the place of HIV/AIDS in Denmark since 1981.

They will discuss how responses to HIV/AIDS in Denmark were characterized by participatory, inclusive, and anti-discriminatory policies and interventions, and how such responses were developed in close cooperation with some affected communities and their organizations. The responses did not develop in a vacuum, however, and we will outline the intersections of queer, political and medical agendas in the 1980s and 1990s and discuss some implications of their interconnectivities. They will also outline how the virus and its sexualized and racialized victims were represented, signified, and affectively mobilized in media representations and campaigns against AIDS from both gay and lesbian activists and from national authorities in 1980s and 1990s. Engaging with critical race theories, we will discuss how fear and danger was mobilized in specific ways and worked to racialize HIV/AIDS in the early 1990s in Denmark.

This presentation is made possible with the help and support of the Amsterdam Research School of Regional, Transnational, and European Studies (ARTES), the Amsterdam School of Historical Studies (ASH), and the Pulse Network for Medical and Health Humanities.

COSMOLOGIES WORKGROUP – ANIMISM AND MEDIA

January 24th, 2024 – 4pm-7pm; Oudemanshuispoort A1.18D.

Cosmological thinking as it has been popping up in the humanities of late, offers some elbow room in the all too dominant, all too human modern ontology, or what John Law aptly calls the “One World World”. Finding its expressions perhaps primarily in anthropology and the study of non-modern ontologies, spearheaded by figures such as Claude Lévi-Strauss, and more recently Eduardo Viveiros de Castro and Eduardo Kohn, it has found or refound its ways to other fields as well including philosophy, notably Alfred North Whitehead’s cosmological process philosophy; politics, as with Isabelle Stengers and in her wake Bruno Latour’s cosmopolitics; technics, with for instance Yuk Hui’s cosmotronics; but also the fields of cinema and

literature where it sets out to open the way for non-representational sensibilities in attuning to more-than-human worlds.

Reading list:

Castro, Teresa (2016) ‘An Animistic History of the Camera. Filmic Forms and Machinic Subjectivity’, in Diego Cavallotti, Federico Giordano, and Leonardo Quaresima (eds.), *A History of Cinema Without Names: a Research Project*. Mimesis International: pp. 247-255.

Konior, Bogna (2021) ‘We’re all Vermin: Tactical Predation, Interspecies Media Arts, and Perspectivism,’ *New Formations* 104-105: pp. 15-29.

Melitopoulos, Angela and Maurizio Lazzarato (2012) ‘Machinic Animism,’ *Deleuze Studies* 6(2): pp. 240-249.

Yoneyama, Shoko (2021) ‘Miyazaki Hayao’s Animism and the Anthropocene,’ *Theory, Culture, and Society* 38(7-8): pp. 251-266.

To register and receive the readings, please contact: h.h.kuipers@uva.nl. Organised by: E. Biolchini, R. Gold, and H.H. Kuipers

PHILOSOPHICAL ANTHROPOLOGY SLOW STUDY –

TOPIC 1: ANTIDOTE

A new slow study group will begin this winter with the work Ritual and Its Consequence: An Essay on the Limits of Sincerity by Adam B. Seligman, Robert P. Weller, Michael J. Puett and Bennett Simon (2008) | First session on January 25, at 3 pm.

A new slow study group will begin this winter with the work *Ritual and Its Consequence*. It is a fascinating book in content but also in terms of its production, being the result of years of conversation between a group of people about the common traits between cultures and academic disciplines.

The schedule for now, is to meet every two months starting Thursday 25 January 2024 at 15.00 near Rokin Amsterdam, with an introductory meeting on 25 January. The topic for the year will revolve around the theme of ‘Antidote’ in various works.

If you would like to sign up and receive the materials please email e.sancho@uva.nl (Eva Sancho Rodríguez).

DECOLONIAL FUTURES – SOFT LAUNCH

25 January 15:30 hrs., *Thinking Together and Drinks at VOX-Pop*

On 25 January we will have a ‘soft launch’ of the new RPA - Decolonial Futures - where we are inviting all of you to come together – to speak/think/have a drink together – as we develop the plan for the RPA.

We will meet at VOX-POP 15:30 onwards for conversations and drinks.

Please note: We will have a formal launch sometime during the semester as we do some groundwork first, and set up the basic infrastructure. The goal of 25 Jan is to meet all of you and build a university-wide community for Decolonial Futures

HISTORY IS NOT CONTEXT, IT'S REALITY; ON ISRAEL/PALESTINE: MEDIA, CENSORSHIP, AND MISINFORMATION

26 January, 13:30-15:30 | OMHP C.017 | Organized by Sinin Nakhle.

Details will follow.

GERMAN OCCUPATION PHOTOGRAPHY IN WWII GREECE. AN EXAMINATION

Talk by Dr. Carl Mauzy | (Marilena Laskaridis Visiting Research Fellow, University of Amsterdam) | 26 January 2024, 15.30-17:00 (CET) | Location: P.C. Hoofthuis (Spuistraat 134), room 1.05 | Language: English | Moderated by: Maria Boletsi

This talk will examine the photography taken by German soldiers during Germany's occupation of Greece in 1941-1944. Such photography is an underexplored aspect of Greece's World War II social and cultural history, that has only recently begun to be explored. The photographic archive of Karl Rauscher (housed at the NIOD in Amsterdam) will act as the springboard for this talk. Rauscher was a member of the Luftwaffe, stationed in Greece during WWII. Rauscher photographed extensively during his stay in Greece, documenting the daily routine of the German occupiers, visits to archaeological sites as well as the Greeks he encountered. By looking at Rauscher's war time pictures of Greece, the talk will investigate what place such images can have in the historical narratives and cultural memory of Greece, and more broadly in the historiography of WWII, taking into account the visual practices of the perpetrator. Furthermore, how the amateur nature of Rauscher's photographs might allow us to examine these images as instantiations of multiple histories, will also be examined

Carl Mauzy is a Marilena Laskaridis Visiting Research Fellow at the University of Amsterdam. He holds a PhD from King's College London, where he studied photographic visualizations of collective identities in Greece during the first half of the twentieth century. Previously he worked as a producer and curator at the National Museums of World Culture in Sweden. His academic research focuses on visual approaches to history, photography's role in historical imagination, and the history of modern Greece.

Supported by: the UvA Humanities Faculty / ASCA, the Department of Modern Greek Language and Culture (UvA) & the Dutch Society for Modern Greek Studies (NGNS).

FIRST ASCA POSTDOC MEETING

After the successful first meeting, we invite all the ASCA post-docs to join in for the second meeting on **Tuesday, 30 January at 16:00**. In the first part of the meeting, we invite to share your research in brief five-minute presentations, including a short pitch on what

you are looking for at this stage of your career (e.g. idea for collaboration, paper peer review, writing buddy, grant proposal writing, etc.). In the second part of the meeting, we invite everyone to continue discussing these ideas over a drink in a more informal setting.

If you would like to attend, please let the group coordinators Fieke Jansen (fieke@criticalinfralab.com) and Kristina Gedgaudaite (k.gedgaudaite@uva.nl) know. Locations t.b.a.

UNBOXING GAZA: DISRUPTED HISTORIES AND PHOTO KEGHAM

Talk with Kegang Djeghalian Jr, organized by Özge Calafato and Karène Sanchez Summerer | Friday February 2 | 8pm | Spui25, Amsterdam

Kegang Djeghalian Sr founded the first photography studio of Gaza. Focusing on the legacy of this exceptional photographer, Özge Calafato and Karène Sanchez Summerer will be in discussion with his grandson, Kegang Djeghalian Jr, who works on activating the surviving fraction of his grandfather's endangered archive. The talk will address the significance of preserving Gaza's precarious visual history and cultural heritage in the light of the current critical crisis of Gaza.

In 1944, Kegang Djeghalian Sr established Photo Kegang, the first photo studio in British Mandate Gaza. The studio gradually evolved into a key institution in Gazan society. For almost four decades, Kegang steadily inscribed the photographic history of Gaza through his social, official, political, documentary and studio photography during its turbulent transition periods under the British mandate, the Egyptian rule and the Israeli occupation of 1956 and from 1967 onwards until his passing in 1981. His grandson engages in archival research to explore Kegang of Gaza - the person, the photographer and his legacy - and through this, is confronted with a non-linear reading of Gaza's potential histories. The notions of disruption and disrupted histories mark Kegang Jr's approach in engaging with the surviving fraction of the archive; a concept he negotiates to be crucial for attempting to demystify Gaza: the land, the people, the memory and the subjective histories that once were. Many of Kegang's photos were destroyed in the recent bombings. Kegang's legacy raises an urgency and calls for critical questions on ways to preserve the precarious visual histories and visual heritage of Gaza, which this talk will address. Following a presentation by Kegang Djeghalian Jr, Özge Calafato and Karène Sanchez Summerer will engage in a panel discussion with Kegang.

Kegang Djeghalian is Professor of Fashion Studies, Image & Design at the German International University (GIU) where he is the Artistic Director of the Department of Fashion Design. Djeghalian is a visual artist, creative director and fashion practitioner, whose

work lies in the intersection of photography, image, the archive and fashion practices. He has been a faculty member of the Photography Department at Paris College of Art since 2016. He was a lecturer at the Institut Français de la Mode in Paris where he also served as the pedagogic director of the MA in Image Design in 2018 - 2019.

Karène Sanchez Summerer is Professor and Chair of Middle Eastern studies, co-director of the Centre for Historical Studies at Groningen University. Her research and teaching interests include Christian Arab communities of and in the Middle East, a relational cultural and social history of Ottoman and Mandate Palestine (1870-1950), minorities in the Middle East. She is particularly interested in engaging with multilateral transnational connections. Her last publications include (with S. Zananiri), *Imaging and Imagining Palestine—Photography, Modernity and the Biblical Lens (1918–1948)* (Leiden/ Boston: Brill, 2021); (with S. Irving and C. Nassif), *The 'House of the Priest'. A Palestinian life (1885-1954)* (Brill, 2022); (with S. Zananiri), 'Unsilencing Palestine 1922-23: 100 years after the beginning of the British Mandate in Palestine. The Frank Scholten collection revisited', *Contemporary Levant*, vol. 8, OA-ahead of print.

Özge Calafato is Lecturer in Literary and Cultural Analysis at the University of Amsterdam and the author of *Making the Modern Turkish Citizen: Vernacular Photography in the Early Republican Era* (I.B. Tauris, 2022), which explores the photographic self-representations of the urban middle classes in Turkey in the 1920s and the 1930s. Calafato's research interests lie at the intersection of photography, archives, memory and cultural identity. Between 2014 and 2020 she worked as the Assistant Director for the Akkasah: Center for Photography at the New York University Abu Dhabi.

MATERIAL CITIES

ASCA Cities seminar, co-organised by Carolyn Birdsall, Linda Kopitz and Alex Gekker | Contact & registration: L.Kopitz@uva.nl

The first meeting of the [Material Cities](#) series will take place on Friday 9 February, 3pm-5pm in room 0.16, Turfdraagsterpad 9, Amsterdam. Our format for this 'close reading/discussion' session is that we will kick off by giving a general intro to the theme/reading (see below), before opening up the discussion to all participants.

Preparatory reading:

- Parks, Lisa. "'Stuff You Can Kick': Toward a Theory of Media Infrastructures." In P. Svensson and D. T. Goldberg, eds., *Between Humanities and the Digital* (Cambridge, MA: MIT Press, 2015), 355-73.
- Mattern, Shannon. "Ether and Ore: An Archaeology of Urban Intelligences" in L. Kurgan and S. Brawley, eds., *Ways of Knowing Cities* (New York: Columbia Books, 2019), 120-30.

Optional

- Diecke, Josephine, Bregt Lameris, and Laura Niebling. "On Materiality." *NECSUS_European Journal of Media Studies* 11.2 (2022): 1-19. <https://necsus-ejms.org/on-materiality/>

The texts can also be accessed via this link: <https://surfdrive.surf.nl/files/index.php/s/RAZEZ2RusyrOUIQ>.

Please also note that our following session will take place on Friday 16 February (3pm-5pm) with a talk by Dr Letizia Chiappini (U Twente) entitled "The Urban Digital Platform: A Glitch between Digital Login and Urban Logout" (location: room 0.16, Turfdraagsterpad 9). See further details here:

<https://www.cities.humanities.uva.nl/news/asca-cities-seminar-session-the-urban-digital-platform-by-letizia-chiappini/>.

PHILOSOPHY AND DECOLONIZATION 2024

OZSW course *Philosophy and Decolonization* offered by Yolande Jansen at the University of Amsterdam | February-June 2024, (Eight sessions on Wednesdays from 15.00 - 18.00); | E2.01 in OMHP (Oudemanhuispoort) at the University of Amsterdam

Over the last decades, it has been increasingly recognized that philosophy as an academic discipline should engage more with decolonial perspectives, and it has also been argued that philosophy as a discipline should be decolonized. This course broadly addresses the intersections of philosophy and decolonization. We read and compare various decolonial approaches in philosophy ranging from works that concentrate on understanding and critiquing colonialism, understanding its relation to liberalism and decolonization in political philosophy; works about the decolonization of philosophy as a discipline, and of the university. We also read works on methodologies for decolonization and methodologies for 'unlearning imperialism' and coloniality. These first readings prepare further readings on the intrinsic relations between capitalism, coloniality, and property, as well as works that analyse interconnections between capitalism, colonialism, and ecology/land/Earth. Lastly, we address resistance to colonialism, the role of affect in such resistance, and struggles for repair, reparations and returns as one of the ways to give a shape to such resistance.

Read more: <https://www.ozsw.nl/activity/philosophy-and-decolonization-2024/>

MARILENA LASKARIDIS VISITING FELLOWSHIPS in Modern Greek Studies

The Marilena Laskaridis Visiting Fellowships are sponsored by the Aikaterini Laskaridis Foundation, which is also the main sponsor of the Marilena Laskaridis Chair of Modern Greek Studies at the UvA, held by Prof. Maria Boletsi. The fellowships are offered

annually on a competitive basis and by application. They aim to strengthen research in the field of Modern Greek studies at the UvA and internationally, encourage academic collaborations and exchanges, and give the opportunity to young and more experienced scholars in this field to advance their research.

The Faculty of Humanities at the University of Amsterdam annually invites applications for two visiting research fellowships in the field of Modern Greek Studies for early-career and more advanced scholars who wish to pursue part of their research at the UvA. The call is open to projects from all disciplines in the humanities and/or social sciences that engage with aspects of Modern Greek culture and/or history. Scholars pursuing comparative projects that may not focus (exclusively) on Greece but situate Modern Greek culture in broader, transnational contexts are also encouraged to apply.

The call for applications is open both for scholars affiliated with other academic institutions (e.g., universities or research institutes) and independent scholars with a Ph.D. For the academic year 2024-2025, 1 fellowship will be offered to an early-career scholar (with a Ph.D. not earlier than 2018) for a period of 5 months, and 1 fellowship will be offered to a more experienced scholar (with a Ph.D. between 2004 and 2018) for a period of 5 months. NB: The selection committee retains the right to offer both fellowships to either early or 2 advanced scholars depending on the quality of the submitted proposals in both categories.

<https://aihr.uva.nl/about-aihr/funding/marilena-laskaridis-fellowships/marilena-laskaridis-visiting-research-fellowships.html>

CALL FOR PAPERS: CULTURE AT WAR

XIV Lisbon Summer School for the Study of Culture

Lisbon, June 24 – 29, 2024 | Deadline for submissions: February 29, 2024

We are living in times of war. Now, more than ever, war occupies a central role in both national and international affairs and pervades various spheres of our societies and cultures.

The 21st century has been marked by violence of different varieties and levels. Having started with a massive terrorist event, the attacks of September 11, 2001, the last two decades have witnessed many examples of aggression that have come to dominate both the media and public discussion. Acts of terrorism of various kinds, revolutions and wars, with the conflicts in Ukraine and the Middle East among the most recent, are illustrative of contemporary warfare, its characteristics, and challenges. While new military technology such as high-tech weapons and attack drones promote more remote, noncontact operations, the ever-present media strive for immediacy and proximity and thus contribute to a new and distinctive experience of war. Their continuous, play-by-play

coverage promotes the illusion of a 360° view and allows audiences to follow the events in near-real time. However, their omnipresence has also turned them into desirable instruments of warfare. They not only inform about the war but also have the ability to mobilize for/against it. Furthermore, the rise of social media and its pivotal role in both documenting conflicts and generating and disseminating misinformation cannot be disregarded. As military conflicts unfold, a parallel war is also fought between communication mechanisms. It can even be argued, with Paul Virilio (*War and Cinema*, 1989), that war, or its experience, is becoming increasingly a product of visual media construction.

Wars are not circumscribed to military conflicts, though. Contention has become an intrinsic part of everyday life, leading to social and cultural movements that call out misguided practices, injustices, and violations of basic laws and rights. On the one hand, bottom-up mobilizations such as #MeToo, the *gilets jaunes*, or *Fridays for Future*, reveal a world in crisis, responding to systemic violence with dissent. On the other hand, the dismantling of structures of oppression by means of decolonizing processes clashes with the incapacity to effectively deal with past wrongdoings and the tendency to forget or avoid uncomfortable discussions. These movements may, at times, also represent a dynamic of destruction based on the collective readiness to criticize, denounce, hold accountable, and ultimately cancel what or who is considered to have behaved in an unacceptable way.

This culture of war, of diverging opinions and interests, extends also to the relationship between man and nature, and more specifically the ongoing environmental emergency. One rhetorical device used to stress the escalating effects of climate change is precisely the war metaphor (employed also in the context of the COVID-19 pandemic). The use of military language and the idea of a war against climate change, widely used in public speeches and in the media, is meant to spark a fighting spirit and incite action. There is, however, the risk of having the opposite effect if the enemy remains abstract, the message is not made understandable, and governments and individuals fail to take responsibility for the current situation.

The XIV Lisbon Summer School for the Study of Culture is dedicated to the study of the relationship between culture and war. Papers are welcome on the following topics, amongst others:

- Culture and conflict
- Ancient and modern warfare
- Culture in modern warfare
- War and the creation of modernity
- The cultural construction of terror/terrorism
- Rules of war and humanitarian law
- The ethics of war
- The forensics of war

- Rituals of the fallen
- Battlefields and landscapes of war
- Media and war, media at war: (mis)communication, (mis)information, and fake news
- Representations of war
- Art and artists at war
- Art and reparations
- (De)Colonizing discourses and practices/asymmetric conflict
- Conflict escalation and conflict resolution
- Cultural wars and language
- Dialogue and tolerance/Soliloquy and intolerance
- Culture of violence
- Warrior culture: between heroes and villains
- War as metaphor
- Environmental emergency and war against climate change
- War-induced uncertainty and instability
- Epistemologies at war/theories at war

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

Paper proposals

Proposals should be sent to lxsummerschool@gmail.com no later than February 29, 2024, and include paper title, abstract in English (max. 200 words), name, e-mail address, institutional affiliation, and a brief bio (max. 100 words) mentioning ongoing research.

Applicants will be informed of the results of their submissions by March 29, 2024.

Full papers submission

Presenters are required to send in full papers no later than May 31, 2024.

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

Registration fees

For ASCA members the registration fee is 80€.

Organizing Committee

Isabel Capeloa Gil, Peter Hanenberg, Alexandra Lopes, Adriana Martins, Diana Gonçalves, Paulo de Campos Pinto, Rita Faria, Animari Juvonen.

CALL FOR PAPERS: A READING CRISIS?

The Challenges and Affordances of Reading Generally and Reading Fiction Specifically

University of Stockholm, Sweden, 10-11 October, 2024 | Deadline for submissions is February 18, 2024.

Arranged by Phdnet "Literary and Cultural Studies", Justus-Liebig University Giessen, Germany; The Department of Slavic and Baltic Studies, Finnish, Dutch and German, and the Department of English, Stockholm University, Sweden

This conference has the overarching aim to investigate the status and function of the long-form reading of literature, but also of theoretical texts, particularly within literary, cultural, and foreign language studies. The conference will emphasize the continued relevance of reading primary texts and secondary sources in research, critical analysis, and preserving historical and cultural knowledge.

Not surprisingly, recent research has shown that especially long-form reading is in steep decline not just within education but also within a variety of other personal and professional realms (André Schüller-Zwierlein et al. 2022; Baron and Mangen 2021; PISA 2018; Iannone 2005). According to an international study (Mizrachi et al. 2018), students regarded a text longer than 7 pages as a long text. In our contemporary multimedia reality—governed by the attention economy of social media, and dominated by the logic of speed and effortlessness—reading texts that exceed social media character becomes an arduous, slow, and energy consuming task. This development is not just a matter of concentration (or lack thereof), that is, the discrepancy between two different modes of attention: hyper and deep attention (Hayles 2007). In addition, it concerns the amount of time invested by the reader for a certain desired outcome. This is a crucial factor especially within the educational sector.

The contemporary omnipresence of digital media and the constant flow of information clearly indicate to the media consumer that the time-consuming activity of reading literature constitutes an obsolete and unnecessarily slow process of consuming narratives. Why spend two days reading Orwell's *1984*, when you can see the movie in a couple of hours? Why spend time close reading a poem and determine its aesthetic qualities and its formal features, when you can retrieve the answers to those questions by a millisecond Google search? Why spend many hours reading a demanding Shakespeare play, when you can absorb a 15-minute YouTube summary analyzing the plot for the media consumer? Students using multimedia appear to be 'saving' a great deal of work hours by not reading, but why does our society—especially institutions of education—continue to highlight the importance of reading? Is the type of media really important?

In the set-up of this international conference involving scholars and PhD-students from several European

universities, we are interested in exploring what aspects of the actual activity of reading may be indispensable or irreplaceable, and if so, from what perspective. Specifically, we address the following questions:

- What is it with the **reading** generally, and the reading of fiction specifically, that makes it **worth maintaining** as an important component of, for instance, **education** (language studies and other subjects)?
- How can we ensure that the act of **reading** texts remains **a meaningful and enriching experience** for students?
- How can **educators** effectively convey **the value of reading in the digital age**?
- What are the available **methods of teaching** required if reading is still to have a central place in society?
- What are the possible **methods of examination** that could **promote the reading** of fiction and other types of long-form reading?
- What is it that makes **reading** a source of **pleasure and a leisure**, and how can we enhance this experience for individuals of all ages in an age dominated by screen-based entertainment and fast-food for the brain?

By addressing these questions and spin-off queries, the conference seeks to initiate and further explore the discourse on the status and function of long-form reading within education and thereby in our contemporary world in general. Keynotes will be given by **Jesper Olsson** (Uppsala University) and **Merja Polvinen** (University of Helsinki).

We welcome proposals for **individual papers**. Individual papers will be allocated a time slot for 20 minutes, plus 10 minutes for discussion.

We plan this conference as a stimulating and **in-person** event; online presentations, unfortunately, cannot be accepted.

Please submit your proposal via e-mail **phdnet@gcsc.uni-giessen.de** with the subject line "Abstract submission". Please submit an abstract of max 250 words, 3–5 keywords and a short bio of the presenter (150 words max).

Submission of proposal opens **January 9, 2024**.

Deadline for submissions is **February 18, 2024**.

Notifications of acceptance will be sent out at the latest by **April 30, 2024**.

For the members of the European Phdnet "Literary and Cultural Studies", the event begins with a workshop on **October 9, 2024**.

For all accepted contributors, the dates of the conference are **October 10-11, 2024**.