

Nieuwsbrief 270

February 2024

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DISSERTATION DEFENSE: PIETER BOTS

Een waardevol oordeel. Artistieke kwaliteit in het Nederlandse cultuurbeleid (A valuable judgment. Artistic quality in the Dutch cultural policy)| Supervisors: René Boomkens, Pascal Gielen | 28 February 2024, Aula, 11.00 hrs.

Since the Cultural Policy Act came to effect in 1993, the concept of artistic quality has been at the core of Dutch cultural policy, It's the main criterion in the assessment of applications of grants. But what is artistic quality, and how is it judged? In this thesis a theoretical



framework is developed with four values that underlie the concept of quality. This model is the basis of research on the role and usage of artistic quality in Dutch cultural policy, as well as the way the criterion 'artistic quality' is applied in a committee of a Dutch public cultural fund. Besides that, it's researched if and how the concept of artistic quality could exclude certain art and artists.

GUEST RESEARCHER: WAJEEHAH AAYESHAH



Wajeehah Aayeshah is a Lecturer in Curriculum Design at the Arts Teaching Innovation (ATI), University of Melbourne. An academic geek, she develops meaningful learning experiences and investigates co-creation of teaching and learning. Her research explores designing safe pedagogical spaces that are inclusive, safe, and brave. Her current project 'kindness in pedagogy' explores kind academic practices. These include engaging 'Students as Partners', 'joyful teaching', and creating 'equity-driven academic culture'. She also collaborates with artists and game designers to produce creative narratives. Her interdisciplinary publications range from research articles, book chapters, to short stories and games. During her fellowship at ASCA (15 February-6 March 2024), she will be exploring how kindness is manifested

in day-to-day life at European universities. She will be interacting with academics, staff members, and students through interviews, photo elicitation, surveys, focus groups, and classroom observations. Wajeehah is looking forward to creative collaborations as well. She is hoping this project will evolve into a global network of people talking about, working on, and embedding kindness in their higher education practices. Here are some of her creative academic ventures: <https://www.academicchronicles.net> , <https://academictears.itch.io/game>

GUEST RESEARCHER: VIOLETA CAMARASA



Violeta Camarasa is a PhD candidate from the Chinese University of Hong Kong on a research exchange at UvA. She is interested in understanding how digital identity infrastructures and digital wallets are evolving as physical and digital lives worldwide become increasingly intertwined, as well as their role in the automation of social processes. Drawing from digital ethnography and techniques for the cultural analysis of platforms, her dissertation focuses on digital badges, conceptualized as credentials and historicized as both visual symbols and actionable artifacts which mediate social life by communicating identity attributes of individuals (think, for example, of Twitter and Youtube's growing use of verification badges). Violeta's research explores how digital badges enable and legitimize social practices in two case studies to understand how these artifacts may shape Web3 postdigital societies. The two cases are: *Sindome*, a text-based online virtual world game which has been online since 1997, and *Yield Guild Games*, an emergent blockchain gaming platform using non-transferable NFTs as attribute badges to automate the concession of users' rights, such as access or rewards.

PALESTINE TEACHES: (AN)ARCHIVING

Third session of a workshop series on what we can we learn from Palestine | Organizers: Eleri Connick and Safae el Khannoussi Thursday, February 1st 2024

In 2020, Lia Brozegal wrote about the "anarchive" and its productive insistence on listening to and making visible a violent past beyond, and against the grain of, official archives. In this workshop, participants will be

guided through questions surrounding archiving by focusing on a collection of recently digitized Palestinian solidarity reels for viewing. We will explore themes and terms such as the "imperfect archive," how we understand narratives from an archive, and how we learn to let archives speak for themselves rather than imposing narratives upon them.

[Sign up here](#)

About Palestine Teaches

Please join us for the workshop series Palestine Teaches, in which students (and researchers acquire skills to engage with critical scholarship during times of crisis, while simultaneously immersing in community-based learning. For these workshops, we invite academics and practitioners to share their expertise on a variety of topics, while stimulating students to learn from Palestine as a source for critical scholarship.

[Read more about Palestine Teaches](#)

ASCA PHD DRINKS

1 February 2024, 17:30-18:30 | De Jaren

Every first Thursday of the month, ASCA PhD candidates convene in café De Jaren for drinks and conversation | First two drinks are on ASCA | contact: Linda Xheza, e.xheza@uva.nl.

TABOO IN CULTURAL HERITAGE

Reverberations of colonialism and national socialism

The international conference 'Taboo in Cultural Heritage' (1-2 February 2024 in Amsterdam, The Netherlands) aims to reflect on the concept of taboo in relation to cultural heritage in the context of colonialism and national socialism and their reverberations in society.

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

Unsurprisingly, taboo and tabooed issues get less attention in humanities and heritage practices than the canon or the canonized. However, canon and taboo could be considered two sides of the same coin; they are interdependent. For that reason alone, it is important to address the subject of taboo as well, and not turn a blind eye to it. For example, the canonization of modernist art after World War II went hand in hand with tabooing art produced under National Socialism. Nowadays, there is a renewed interest at museums in exhibiting these works, sparking controversy and debate.

Confirmed keynote speakers:

- Pumla Gobodo-Madikizela (Stellenbosch, South Africa)
- Sharon Macdonald (Berlin, Germany)
- Michael Rothberg (Los Angeles, USA)

The conference is organized by the Open University of the Netherlands; Reinwardt Academie, University of the Arts; and the Amsterdam School for Heritage, Memory and Material Culture (AHM) of the University of Amsterdam.

[More information about conference and registration](#)

BROTHERLY STRANGERS: KENYA'S AND ZAMBIA'S RELATIONS WITH CHINA 1949-2019

Third event of the Global Africa Reading/Research Group | 2 February 2024, 15:00 -16:30 | [BG 1](#), room 0.15 | For further enquiries: f.m.m.atchulo@uva.nl. Drinks and snacks will be available (16:30-17:00). Online attendance via Zoom or QR code: <https://uva-live.zoom.us/j/81091376765>.

The speaker for this seminar is Dr. Jodie Sun, a Senior Lecturer at Fudan University, and a Research Fellow at the University of the Free State, South Africa. Dr. Sun will be presenting on her recent book [Kenya's and Zambia's Relations with China 1949-2019](#). Her talk will be on analysing and understanding China's growing influence in the global South via Africa, and the impact of this historical relationship. Through the triangulation of the global Cold War, African history, and Chinese history, this study provides a detailed analysis of China-Africa relations in the second half of the 20th century. Examining the encounters, conflicts, and dynamics of China-Kenya/Zambia relations from the 1950s until the present, as well as the basis on which historical narratives have been constructed, the book presents two contrasting state perspectives underlining the concept of 'African agency'.

Moderated by: Liesbeth Kanis. Liesbeth Kanis is a co-organizer of the Global Africa Reading Group.

We cordially invite everyone to join this academic and networking event. See you all there!

ECO-PSYCHOANALYSIS: PSYCHOANALYSIS AND THE CLIMATE CRISIS

ASCA/NICA Research Seminar organized by Catherine Lord | January, February, May, September and October Sessions: 3 hrs per session, with a guest speaker in February. Location: BG2, room 008. First session 2 February 15:00 hrs; second session 15 February 2024.

These sessions, mostly in seminar format, but with guest lectures included, introduce the burgeoning field of eco-psychoanalysis. This is an ASCA Research seminar. It is aimed at academic colleagues and visiting scholars at all levels. It is, therefore, also aimed at post-doctoral researchers and PhD candidates. Research Masters and Masters students working in the field of environmental humanities, are also invited.

With its emphasis on the climate crisis, environmental humanities can engage in a fruitful dialogue with psychoanalytic thinking. In our current environmental emergency, how do we mourn what we are losing from the more-than-human world? The first session introduces the field through the publications of psychoanalysts who are now strongly identified with this interdisciplinary domain. The second session features, as our first guest lecturer, a leading specialist in the field: Sally Weintrobe, an eminent psychoanalyst, will give an online lecture. The third session focuses on the topic of mourning and melancholia for the more-than-human world. Future seminars will consider how to queer and decolonize environmental humanities. More sessions will be dedicated to exploring how matters of extinction and the death drive are linked to the themes of biodiversity and Earth systems survival, as well as their collapse.

Session 1: February 2nd, 15:00-18:00 hrs. - Introducing the Field

BG2, room 008. | Live Lecture (30 minutes) – Catherine Lord

Kasouff, S. 2017. "Psychoanalysis and Climate Change." *American Imago*. 74(2): 141-171.

Searles, H. 1972. "Unconscious processes in relation to the environmental crisis." *Psychoanalytic Review*, 59. 361-374.

Supplementary reading only:

Dodds, Joseph. 2011. "Object Relations Theory: A more ecological approach to mind." *Psychoanalysis and Ecology at the Edge of Chaos*. 57-74. London: Routledge.

Session 2: Feb 15th, 17:00-20:00 hrs. on zoom - Guest Speaker Sally Weintrobe

Online Lecture (45 minutes) – Sally Weintrobe

Weintrobe, S. (2020) Moral injury, the culture of uncare and the climate bubble. *Journal of Social Work Practice* [online] 34 (4), pp. 351–362. [Accessed 20 July 2021].

Weintrobe, S. 2023. "The Ordinary Exception" and "The Exception." *Psychological Roots of the Climate Crisis*. 16-30. London: Bloomsbury.

There will be two audiovisual links, only for participants who sign on to the course. All readings will be available for the participants only.

UNBOXING GAZA: DISRUPTED HISTORIES AND PHOTO KEGHAM

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

Kegham 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, Kegham 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.



Copyright: Kegham Djeghalian

In 1944, Kegham Djeghalian Sr established Photo Kegham, the first photo studio in British Mandate Gaza. The studio gradually evolved into a key institution in Gazan society. For almost four decades, Kegham 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 Kegham 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 Kegham 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 Kegham's photos were destroyed in the recent bombings. Kegham'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 Kegham Djeghalian Jr, Özge Calafato and Karène Sanchez Summerer will engage in a panel discussion with Kegham.

Kegham 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.

GLOBAL DIGITAL CULTURES NEW YEAR BORREL

Taking place at Terre Lente, Westerstraat 55H, 1015 LV Amsterdam | 6 February 2024, 18:00-20:00 hrs.

We are excited to invite you to the first GDC New Year's Borrel!

Join us to welcome in the new year and new semester, with colleagues from the UvA and the GDC community. This will take place at [Terre Lente](#), a cosy Italian delicatessen in the centre of Amsterdam; Calabrian-style drinks and snacks will be provided.

During the evening, we will have brief presentations from some of our Seed Funding recipients about their research projects. You can find a list of current and previous [Seed Funding recipients and their projects here](#).

MATERIALITY AND MACHINIC EMBODIMENT: A POSTPHENOMENOLOGICAL INQUIRY INTO CHATGPT'S ACTIVE USER INTERFACE

Philosophy and Public Affairs | 7 February: 13:30 – 15:00 (Earlier than usual!!) | Faculteitskamer [Oude Turfmarkt 145-147](#) | Speaker: Dr. Selin Gerlek (UvA), Commentator: Dr. Olya Kudina (TU Delft)

The rise of ChatGPT has fundamentally transformed the dynamics of human-technology interaction,

particularly as Large Language Model (LLM) applications increasingly emulate the nuances of intuitive social communication among humans. Nonetheless, this poses a significant challenge to the concept of materiality within Postphenomenology, given that ChatGPT operates on the same digital devices that have been prevalent for years. This paper undertakes a re-evaluation of some of Don Ihde's postphenomenological concepts, introducing the notion of quasi-materiality to better understand the intricacies of user interfaces (UIs). We propose the concept of an *active User Interface* (aUI) to underscore its role in facilitating a new generation of interfaces, allowing for seamless, human-like conversations with ChatGPT as a quasi-other. Drawing inspiration from Peter-Paul Verbeek's work on the intelligentification of (AI) technologies, our analysis leads to the formulation of a novel stability: machinic embodiment stability. This concept sheds light on how ChatGPT's affordances integrate with our ingrained habits of digitally mediated social communication, providing a new perspective on the multistability inherent in this evolving technological landscape.

Selin Gerlek is an assistant professor in the philosophy of technology and politics at the University of Amsterdam. Her research focuses on digital citizenship and transformative processes in human-technology relations, and can be situated in the traditions of (post)-phenomenology, science and technology studies, and pragmatism.

SOLIS AND SANGUINIS, WHEN DOES EARTH BECOME BLOOD?

Thesis Project Research Master's of Cultural Analysis

On 8 February from 18:00 to 20:00, the opening of the exhibition 'Solis and sanguinis' takes place in [BG 2](#).

Solis or Sanguinis: When does earth become blood? is a research exercise that aims to explore this question through narratives that tackle it from different angles. The exhibition convenes artistic practices that question, resist and uncover ways in which the politics of citizenship operate over history and particular stories of migration, displacement and exclusion. The art works evidence the arbitrariness and racialization present in the criteria that guides the discrimination between who can be - or not - a citizen. The narratives explore underpinning elements that follow migration processes, recognizing and validating different ways of relating between soil and blood that exceed the ones nation-state legal systems can offer.

This exhibition is the thesis project of Camila Gueneau de Mussy. She graduates from the [research Master's in Cultural Analysis](#), which is dedicated to the interdisciplinary analysis of culture at large, including art, literature, cinema, and new media. The exhibition will be on show from 8 February until 16 March 2024, on Mondays and Tuesdays from 10:00–18:00.

ARTISTIC RESEARCH SEMINAR

We are excited to invite you to our next session with Louis Braddock Clarke and Zuzanna Zgierska, on 9 February 2024. The session will take place in the VOX-POP from 13:00-16:00.

Zuzanna Zgierska

Zuzanna Zgierska (she/her) is an artist researcher and filmmaker working at the intersection of ArtScience, Transmedia Storytelling, and Digital Culture. Her artistic practice is driven by the need for critical narratives in the age of "ex-" (extraction, exclusion, and extinction). She untangles the planetary tongues through fieldwork, geo-hacking, and cross-cultural exchanges. From Earth Simulation Lab to the North Pole, Zuzanna creates landscape imaginaries by connecting scientific research with indigenous wisdom, challenging the existing knowledge paradigms. She teaches Theory in Practice at the Royal Academy of Art, The Hague (Preparatory Year), and Interscalar Research Methods at the Design Academy Eindhoven (MA Critical Inquiry Lab). Zuzanna is currently a Digital Culture Fellow 2023–24 (Netherlands Film Festival, Utrecht) and a member of "Politics of Knowledge" Research Group 2022–24 (Lectorate Art Theory & Practice, Royal Academy of Art, The Hague). Besides her appointments at art academies, Zuzanna gave presentations worldwide at community centres, galleries, artist initiatives, film festivals, research institutes, science seminars, and radio shows. Zuzanna received a Talent Award 2024 (Creative Industries Fund NL), a Golden Calf in Digital Culture 2022 (Netherlands Film Festival), and a Landscape Research Award 2021 (LandscapeResearch Group UK). Her cinema-expanded and installation works have been shown at international festivals and galleries, including Sonic Acts Biennial (Amsterdam), Netherlands Film Festival (Utrecht), Digital Art Festival (Taipei), Noorderlicht International Photo Festival (Groningen), W139 (Amsterdam), MU Hybrid Art House (Eindhoven), and Stroom (The Hague). She has a studio at Quartair Contemporary Art Initiatives in The Hague.

Louis Braddock Clarke (he/they) is an artist and researcher interpreting notions from domains of art, geography, physics, and philosophy. Listening and amplification as creative methods have become key approaches to their work relating to disrupted ecologies. Through field work, film-making, sonic tuning, and amateur geology their projects seek to speculate on the future surfaces of the Earth. Braddock Clarke's relationship with the Geographical Arts is embedded in their formative years in Cornwall, UK, surrounded by radon moorlands, granite quoits, shifting isolines, pixies, tin mines and trans-Atlantic cable systems. These entangled Earth energies have become paramount to their ongoing research methods relating to technologies and terrains. Louis has been a lecturer at the Royal Academy of Art

since 2019, and active research fellow at the lectorate Design and the Deep Future. Their projects are award winning, receiving the Waag Technology Award 2019, Dutch Talent Award in 2020, Landscape Research Award 2021, Gouden Kalf (Dutch Oscar) 2022, and NFF Digital Culture Research 2023. Their artworks and installations have been shown internationally at major galleries and festivals including: Venice Biennale Musica, Sonic Acts, Re-Wire, Sounds of Silence, Netherlands Film Festival, FILE Brazil, Digital Arts Taipei, Macau Design Museum, MU Hybrid Art House, W139, OT301, Quartair, Stroom, Museum of Mines and Metal Brazil, WEST Museum, Noorderlicht, Het Hem, and reviewed by magazines such as the WIRE, DAMN, AQNB.

HISTORY IS NOT CONTEXT, IT'S REALITY; ON ISRAEL/PALESTINE: ANTICOLONIAL QUEER LIBERATION IN PALESTINE

Teach-in about the political and social reality in the region and how we got here. Organizers: Mikki Stelder and Roberto Filippello | 9 February 2024, 12:15 -13:45 (NB) | [Oudemanhuispoort](#), Room D109 | The confirmed speakers are : Haneen Maikay and Lynn Darwich | Moderators: Roberto Filippello and Mikki Stelder.

The Israeli state has been trying to harness support from global LGBTQ communities for over a decade by branding itself as the only gay haven in the Middle East. Through an elaborate pinkwashing campaign, it has sought to divert attention from its ongoing occupation of Palestine. In Israel's military assault unfolding over the last months, we have witnessed this branding campaign attaining new heights as Israeli soldiers post selfies with rainbow flags standing atop the rubble of bombed civilian infrastructure in Gaza. For over a decade, Palestinian queer activists and scholars and their allies have been pointing attention to the ways in which Zionist sexual politics are mobilized to support Israel's settler colonial violence. Pinkwashing is a form of colonial violence. In this teach-in, the speakers will discuss the history of Israel's pinkwashing campaign, the importance of anticolonial-queer organizing in and for Palestine, and the current use of Zionist sexual politics in the genocide in Gaza.

WORKSHOP ON CONDUCTING CROSS-MEDIA RESEARCH WITH TWI-XL

Join us for a workshop on conducting cross-media research featuring keynotes by Emillie De Keulenaar (University of Groningen, Faculty of Arts) and Sal Hagen (University of Amsterdam, Faculty of Humanities). Organizer: Sarah Burkhardt | February 9, 2024, 2-5pm at Beeld en Geluid, Hilversum

With the growing availability of media data, cross-media research is essential to understand complex societal issues and public discourse. This workshop

dives into the complexities of analyzing several media ecosystems, addressing practical, methodological, and conceptual challenges. To this end, we will use [Twi-XL](#), a cross-media research project funded by PDI-SSH. We focus on Dutch public broadcasts and tweets, providing Jupyter Notebooks for hands-on exploration.

This workshop welcomes researchers and practitioners from various fields, including humanities, social sciences, communication sciences, media studies, and archival studies. Technical expertise is beneficial but not mandatory, the workshop explicitly addresses SSH scholars who are new to using computational methods. The workshop is funded by PDI-SSH and will be held at Beeld en Geluid, Hilversum. Online participation possible on request. Please register using [this form](#). For further questions, please don't hesitate to contact organizer Sarah Burkhardt via: [s.burkhardt\[at\]uva.nl](mailto:s.burkhardt[at]uva.nl).

ASCA CITIES SEMINAR - MATERIAL CITIES

First session of the 2024 ASCA Cities Seminar-Material Cities | Co-organized by Carolyn Birdsall, Alex Gekker, and Linda Kopitz. For more information and registration, please contact Linda Kopitz (l.kopitz@uva.nl). First session: February, 9, 2023 | Location: room 0.16 (E-lab), Turfdraagsterpad 9, Amsterdam, Time: 3-5pm. | Second Session: Fri. 16 Feb. 2024: [Letizia Chiappini](#) (Universiteit Twente), Time: 3-5pm, Location: room 0.16 (E-lab), BG1 Media Studies, Turfdraagsterpad 9, Amsterdam, Time: 3-5pm.

The 2023–2024 [ASCA Cities seminar](#) will approach the city through the lens of materiality. Taking up the theme of 'Material Cities', we are interested in how *making the city* is both a material and immaterial process. From 'natural' construction materials to the traces of technological infrastructures, we will consider how larger questions of care, belonging and community, but also of access and power – quite literally – materialize in the urban.

Expanding on last year's emphasis on the urban as complex assemblage of human and more-than-human inhabitants, we are interested in how the material fabric of the city mediates these relations. In what ways does the 'form' of the city play with (or against) imaginaries of urban life, urban identity and urban culture? Understanding the built environment as "something that comes from within the materials, a form that we tease out of those materials as we allow them to have their say in the structure we create" (DeLanda 2004, 21) shifts our attention to the affective charge of the objects and infrastructures around us. How can we – as inhabitants and researchers – trace the past, present and future of the city in and through its material presence? Bringing together recent discussions on the materiality of media (cf. Diecke, Lameris and Niebling 2022) with urban studies further points us to the intersection between mapping, sensing and mediating the city, often in nested and deeply historical

ways (Parks 2015, Mattern 2015). Tracing the tension between the tangible and touchable and the atmospheric and ephemeral raises larger questions about the 'matter' of media (Furuhata 2020) in as well. How does the material presence of media infrastructures around us – from cables to satellites and data centers – complicate our understanding of digital information and data as immaterial and intangible (Taylor 2023)?

Engaging with and expanding on such questions, the seminar seeks to bring together perspectives from environmental humanities, media studies, cultural geography, anthropology and technology studies as well as architecture and design research.

FAMILISM VERSUS GENDER FREEDOM?

200 Years of Western Struggles over the Family

A lecture by Sophie Lewis | 12 February 2024, 15:30 - 17:00 | [Roeterseilandcampus - building A](#), B5.12

What has it meant, historically, to want to "abolish the family"? In this lecture, Sophie Lewis will ask: how might revisiting the post-fifties archive of radical anti-familial rebellion, especially the purposively forgotten and buried archives of youth liberation and family abolition, help "educate our desire" for reproductive justice and gender freedom in the twenty-first century?

Revisiting History

For over two centuries, sex radicals, feminists, and queer utopianists have dreamed of post-capitalist horizons of collective childrearing, generational de-segregation, and de-privatized social reproduction. Although often disavowed (especially from the eighties onward), this history is in fact a rich and diverse one which includes, for example, designs for Fourierist phalansteries, sf literatures about post-gender utopias, experiments in unschooling, "youth liberation" conferences, communes, kibbutzim, "kitchenless" cities, and Black "third world" gay and lesbian organizing in the US around welfare, family policing, and the conceptualization of children as private property. While not always wedded to the language of "family abolitionism," prior to the eighties, diverse movements were overtly critical of familism, the "familialization" of politics, marriage, adult supremacy, and the private nuclear household. So, what happened to this "red love" imagination, and what, if anything might it offer us in the present?

Looking forward

Today, right-wing forces are driving a wave of renewed enthusiasm for the male-breadwinner model of heterodomesticity typically associated with the fifties; from so-called "tradwives" to anti-trans "parental rights" activists and even avowed "pro-life feminists" and "reactionary feminists." The traditional patriarchal division of household labor is in fact accessible only to very few people in 2024, but nevertheless appeals to increasingly many - as an image of sovereignty,

unchallenged cissexuality, right reproduction, and patriarchal authority - at the level of cos-play, fantasy, and aesthetics. The outlook for trans youth, in particular, appears bleak. How might revisiting the post-fifties archive of radical anti-familial rebellion, especially the purposively forgotten and buried archives of youth liberation and family abolition, help "educate our desire" for reproductive justice and gender freedom in the twenty-first century?

Sophie Lewis is a writer and freelance independent scholar living in Philadelphia. She is currently at work on a third book manuscript entitled *Enemy Feminisms*, forthcoming with Haymarket. Her first two books, both published by Verso Books, are *Full Surrogacy Now: Feminism Against Family* (2019) and *Abolish the Family: A Manifesto for Care and Liberation* (2022). Sophie's essays and articles appear in academic journals like *Feminist Theory* as well as literary ones like *n+1*, *Harper's*, and the *London Review of Books*. Sophie has a PhD in Geography at Manchester University, as well as an MA Politics from the New School, and a BA in English literature from Oxford University, which was followed by an MSc in Environmental Policy (also at Oxford). Dr. Lewis teaches short courses on social and critical theory at the Brooklyn Institute for Social Research, open to all and online. She also has a visiting affiliation with the Center for Research on Feminist, Queer and Transgender Studies at the University of Pennsylvania. You can find her lectures and writings at [lasophielle.org](#), and become a subscriber at [patreon.com/reproutopia](#).

BEYOND THE FILTER BUBBLE: LAW, BEHAVIOUR ECONOMICS AND MEDIA STUDIES IN CONVERSATION

We would like to cordially invite you to our Global Digital Cultures Soirée, which will take place on Monday, 12 February, 2024, between 18:00 and 22:00, in Claire's Ballroom at [Kapitein Zeppos](#).

The speakers this time are [Natali Helberger](#), [Emillie de Keulenaar](#) and [Joël van der Weele](#), who will debate the topic Beyond the Filter Bubble.

[Natali Helberger](#) is the co-founder of the [AI, Media & Democracy Lab](#) and a [KNAW](#) member. She is Distinguished University Professor of Law and Digital Technology with a special focus on AI at the University of Amsterdam and a member of the board of directors of the [Institute for Information Law \(IViR\)](#). She co-founded two Research Priority Area at the UvA: [Information, Communication, and the Data Society](#) and [Human\(e\) AI](#), university-wide research programs and hubs for researchers from the social sciences, humanities, and computer science to advance a societal perspective on AI.

[Emillie de Keulenaar](#) is a PhD candidate at the University of Groningen, a researcher at the University of Amsterdam's [Open Intelligence Lab](#) and [Digital](#)

[Methods Initiative](#), and a research consultant for the [UN DPPA Innovation Cell](#). Her research lies on the formation of speech norms in platform content moderation and their impact in the formation of online counter-spheres. With the UN DPPA Innovation Cell, she develops analytical software and digital methods for conflict monitoring and peacebuilding across the Web.

[Joël van der Weele](#) is Professor of Economic Psychology at the Center for Research in Experimental Economics and political Decision making ([CREED](#)) at the University of Amsterdam, and a fellow at the [Tinbergen Institute](#) and the [Amsterdam Brain and Cognition](#) center. His research is on diverse issues on the intersection between economics and psychology, using the tools of experimental economics and game theory. After brief presentations from these scholars, the floor will be open for questions and comments from participants. To prepare for the discussion, we ask you to read the author's texts in advance; these are shared via email following registration.

As always, our soirées involve food and drinks; the evening will start with drinks, and dinner will be served around 20:00. Attendance is free of charge.

JULIET SPEAKS: ON DESIRE, ADAPTATION & PLAY

ACSEM event | 13 February 2024, 15:30 -17:00 | [Perdu](#)

This event invites you to think about sex; or rather, it invites you to think about what a young woman thinks about sex. In a short lecture on Juliet's "Gallop Apace" soliloquy from Shakespeare's *Romeo and Juliet*, Dr. Kristine Johanson (English Language & Culture, UvA) will discuss how remarkable both the speech is in articulating early modern female sexual desire and the play's adaptation history that has often ignored it. The talk will be followed by Johanson's short experimental play 'Juliet Speaks'.

Johanson's short experimental play *Juliet Speaks* (first performed at *De Nieuwe Anita* in 2015), stages new versions of the monologue that respond to contemporary feminist concerns about what women can and cannot speak or feel, and how their desires are represented in the public sphere.

SOCIAL HELL AND THE RESISTANCE OF DISCOURSE

Public lecture and seminar with Nadia Bou Ali | *Date and time: Thursday February 15, 13-17h* | *Location: University Library, Doelenzaal* | *Organizers: SEX NEGATIVITY Research Group (Dr. Marija Cetinić, Tessel Veneboer, Persis Bekkering, Stefa Govaart)* | *For readings and to register, please email the research assistant Catrinel Radoi, catrinelradoi@gmail.com*

This talk analyses Marx's political theory via both Dante and Lacan. I draw on William Claire Robert's *Marx's Inferno* with a focus on the social hell of original accumulation and place it in relation to Lacan's theory of discourse. Lacan's theory of discourse is based on the

original sin of identifying with the narcissism of God, doubled in the subject of the unconscious. I propose a theory of social hell in relation to the impotence of discourse and ask: Is original narcissism, which is located in the Imaginary and canalized by capital, the cause of the repetition of aggressivity and violence? I argue that when discourse disavows its inherent impossibilities and resists the negative it unleashes an exterminatory death drive. Psychoanalysis promises only a weak retort to this problem: the subjectification of death in analysis cannot overcome the resistance of discourse, whose impotence stifles. Marx offers a strong critique of this problem by refusing to give discourse the remit of mediation: discourse does not mediate, social forms do. How do we burn the effigies of social forms in our social hell? The cost is high, but increasingly inescapable.

Nadia Bou Ali is Associate Professor and Director of the Civilization Studies Program at the American University of Beirut, Lebanon. She is the author of *Hall of Mirrors: Psychoanalysis and the Love of Arabic* (Edinburgh University Press, 2020). She is co-editor (with Rohit Goel) of *Lacan contra Foucault: Subjectivity, Sex, Politics* (Bloomsbury 2018) and of *Extimacies: Encounters Between Psychoanalysis and Philosophy* (co-edited with Surti Singh), forthcoming from Northwestern University Press. She is also editing the first English translation of Mehdi Amel's *Theoretical Prolegomenon on the Impact of Socialist Thought in the National Liberation Movement: On Contradiction and The Colonial Mode of Production* for Brill's *Historical Materialism Book Series*. Nadia is a practicing analyst and member of The Lacan School, Bay Area, San Francisco. [Read more](#)

THE HINTERLAND: IN FRONT OF US OR BEHIND US?

(Het hinterland: ons voor- of achterland?)

Spui25 – 15 February 2024, 17:00 – [in Dutch](#)

Organized by Hanneke Stuit and Esther Peeren

At this event, five contributors to the new book *Planetary Hinterlands: Extraction, Abandonment and Care* – MARRIGJE PAIJMANS, ESTHER PEEREN, HANNEKE STUIT, TJALLING VALDÉS OLMOs and MAARTEN ZWIERS – will discuss (in Dutch) the concept of "hinterland," a colonial term that is being revived in the present to gain a better understanding of those places – across the urban, suburban, rural and wilderness – that offer material and logistical support for global capitalism (resources, labor, infrastructures), while often remaining invisible, where this invisibility might also offer opportunities for devising ways of living otherwise (on a damaged planet). What forms of extraction and abandonment are found in the hinterland? And what new forms of living and thinking, inspiration and care, are emerging at this "edge" of the capitalist system? For registration, see: [Het hinterland: ons voor- of achterland? - SPUI25](#)

WRITER'S POSTCARDS

English Department Lecture by Dr. Dipika Mukherjee, Thursday February 15 at 17:00-18.30, P.C. Hoofthuis 6.06, Spuistraat 134

Dr. Dipika Mukherjee's collection of travel essays, *Writer's Postcards* (Penguin Random House SEA), was published in October 2023. She will speak about this collection. Part travelogue, part memoir, and part commentary, *Writer's Postcards* is a collection of essays that examine imagination and culture through the lens of geography. A flaneuse and person of the world, Dipika Mukherjee takes readers through various encounters from her highly mobile life: the lugubrious literature of Brazil; the linguistic diversity in China and Tibet; and meeting the Dalai Lama while travelling as a lone woman through New Delhi. She examines the political unrest in Myanmar after the brief international reach of Burmese books; weighs in on Chicago's literary landmarks and famous writers; reminisces on the languid feasting of Diwali celebrations at Port Dickson by the Malaysian-Bengali community; and finds new notions of home, identity, and belonging in the Netherlands, among the Surinamese Hindustani women.

THE ETHICS OF DATA: FROM INGREDIENT TO MEAL

The Data Science Centre is organizing our first workshop of the year. It is created and instructed by Paula Helm and Marjolein Lanzing from ASCA. | 16th of February, 10.00 - 14.00 (lunch included, bring your own cup) | Roeterseiland Campus E.007.

Join this workshop to grasp the essentials of Critical Data Studies, understand Data Ethics positions and critically reflect on the production of (research) data in your own work.

Learning goals

- Understanding the basics of Critical Data Studies
- Understanding Data Ethics positions
- Reflection on the production of (research) data in relation to your own work
- Reflection on the tensions and potentially conflicting norms, values and political economies that play a role in (research) data production

For more information and to register, please use the link <https://dsc.uva.nl/content/events/2024/01/workshop-the-ethics-of-data.html>

USEFUL TELEVISION IN BRITAIN IN THE INTERVAL OF UNCERTAINTY, 1928-1939

Online Presentation by John Wyver organized by the Useful Television Standing Seminar | Organized by Markus Stauff (ASCA) and Anne-Katrin Weber (University of Lausanne) | Tuesday, 21 February 2024, 5pm CET, online ([for a link please register here](#))

John Logie Baird's company began regular 30-line broadcasts to domestic receivers in the autumn of 1928. Responsibility for these was taken over by the BBC in the summer of 1932 and they continued for a further three years. The BBC then operated the far better documented daily 'high definition' 405-line service at Alexandra Palace from early November 1936 to the outbreak of the war.

In parallel with these activities there was a range of speculations, such as video telephony, and practical achievements with alternative applications of television technology. Realisations included Baird's explorations of Noctovision, an in-store television circuit at London's Selfridges department store, the extensive roll-out of cinema television, and early military applications.

Drawing primarily on the trade press of the time, as well as files from the BBC Written Archives Centre and the National Archives, this presentation offers an overview of these applications during what David Trotter has identified as 'the interval of uncertainty, when the new medium had arrived, but nobody yet knew what it meant' (*Literature in the First Machine Age*, 12).

John Wyver is Professor of the Arts on Screen, University of Westminster, and a producer and director of broadcast television and related media. His documentaries about the arts and digital culture, and his screen adaptations of theatre and dance, have been honoured with a BAFTA Award, an International Emmy and a Peabody. He is the author of *Vision On: Film, Television and the Arts* (2008) and *The Royal Shakespeare Company on Screen: A Critical History* (2019), and he is currently working on a cultural history of British television before World War Two.

The *Useful Television Standing Seminar* (organized by Anne-Katrin Weber, University of Lausanne, and Markus Stauff, University of Amsterdam) aims to facilitate the exchange between scholars interested in television's application as a useful tool, rather than a mass medium. The examples range from military and industrial applications of television technology to its operational use in medicine, science, or sports. We partly build on older debates in film studies (e.g. non-theatrical cinema; useful film) and want to bring television into this debate. Looking at useful television requires to broaden and to complicate our understanding of what media do and how they do it. Additionally, it contributes to an alternative genealogy of "digital media". The seminar organizes two or three meetings per semester for which we invite guest speakers, discuss the participants' work in progress or new and old publications that seem of relevance.

ASCA THEORY SEMINAR: (OBSERVATIONAL) INTERVIEWS

Convenors: Alessandra Benedicty-Kokken and Jaap Kooijman. Coordinator: Eloë Kingma (asca-fgw@uva.nl) | 22 February 2024, 15:00-17:30 | Location

In this year's seminar, we discuss the importance of close readings in relation to our objects of study, as well as our own position as academic researchers. What happens to the act of close reading when the "object" changes? How do close readings of novels differ from close reading interviews conducted during field work? The session on (Observational) Interviews is organized and chaired by Abdulkarim Pulsat, Castor Brouwer, Yuko Yoshida, Ilker Bahar.

HISTORY IS NOT CONTEXT, IT'S REALITY; ON ISRAEL/PALESTINE: EUROPEAN COLONIALISM AND ITS CONTEMPORARY CONSEQUENCES

Teach-in about the political and social reality in the region and how we got here. | Friday 23 February 2024, 16:00-18:00, OMHP D1.09 | Speakers (confirmed): Anne-Lot Hoek (Independent researcher), Sai Englert (Leiden University) | Chair: Rébecca Franco (UvA)

Collaborations: In addition to ASCA, this event is organized in collaboration with the "Colonialism and Its Afterlives: Seminar Series" and "Feminist and Transnational Sociology"

Contestations over cultural memory on European colonialism affect the current understandings of the situation in Israel/Palestine. What histories are activated and/or made invisible when talking about Israel/Palestine, and how do they justify and allow for present possibilities, politics, and discourse? In this teach-in, the speakers will place the situation in Israel/Palestine and the current genocidal violence within the histories of European colonialism and will discuss how these histories define the present moment.

CROSS MEDIA SEMINAR: WRITING THEORY/WRITING MEDIA

Cross-Media Research Seminar with Eugenie Brinkema
Organized by Eugenie Brinkema, Sudeep Dasgupta, Abe Geil, and Markus Stauff | First session: 23 February 2024, 15:00-18:00 | Location [BG 1](#), Room 0.16 | Dates for spring 2024: All of these will be held in BG1 0.16 from 15 - 18h: February 23, 2024, April 5, 2024, May 17, 2024, June 7, 2024 | To sign up and receive readings please email Abe Geil: a.m.geil@uva.nl

This year's meetings for the Cross-Media Research Seminar will alternate sessions, focusing on the twin terms in our title, *Writing Theory/Writing Media*. Every other session, the Cross Media Research Seminar meetings will discuss the challenges that different media forms bring to bear on the question of (academic) writing and explore the different ways in which media theory, philosophy, and artists have approached the

question of how to write about media. From handwriting to typewriter to AI as tools of writing; from film to television to virtual realities as objects of writing: How to use media to write? How does the linearity of writing relate to media seriality and simultaneity? How does writing intersect with considerations of genre, medium, gesture, affect, form, and history? How do different media forms change the styles, modes, and epistemologies of scholarly, critical, and experimental writing?

In alternating sessions, ASCA research fellow Prof. Eugenie Brinkema will explore four controversies in the writing of theory (whether media, literary, or cultural): *Interpretation* (what it is and why one might be against it); *Description* (its promise and limitations); *Auto-theory* (the turn to the 'I'); and *Collaboration* (the perils and pitfalls of collective writing).

The overall 7 meetings are spread across fall 2023 and spring 2024. To earn credits (6EC) students need to join at least four of the meetings. Readings include works by: Barthes, Bellour, Berlant, Dyer, Edelman, Esme, Felski, Flusser, Hayot, Hartman, Moten, Nelson, Rankine, Sedgwick, Sontag, and others.

BALLET IS WOMAN?!? GENDER CONSTRUCTION IN CONTEMPORARY BALLET AND DANCE

23 February 2024, 18:00 -19:30 | Nationale Opera en Ballet | [Lecture by Gabriele Klein in English language](#)

"Ballet is woman" is the phrase by George Balanchine that has gone down in dance history. In the history of ballet, modern and contemporary dance, the examination of gender has always played a central role. What role does dance as a physical art form play in current debates on gender issues? In the context of the piece "Frida", the lecture addresses the role of female artists in dance and the relevance of choreography for the understanding of gender figurations.

Tickets are required for this event. More information about ticket sales can be found on [the National Opera & Ballet website](#).

BREATH OF LIFE, KISS OF DEATH: ON BREATHING AND OLFACTION

Presentation by Berjanet Jazani (London-based Iranian psychoanalyst) organized by the Queer Analysis Group | Respondent: Catherine Lord | 28 February 2024 at 18h UB the Belle van Zuylen

Our living being, which depends from moment to moment on breathing, is essentially marked by language and this fact gives other dimensions to the act of breathing. In religions and in literature breathing has been accorded a status beyond its physiological essentiality. In Judaism and Christianity, smell and breath play an important role in portraying and making the distinction between heaven and hell and, more

generally, between what is pleasant and what is unpleasant.

Breathing is living and claiming life. It is intimate: lovers breathe each other's air. The language of breathing is sexualised, and yet it is associated with a higher being. Respiration and hence smell are woven into our descriptions of our lived experience to an extent that would often surprise us if pointed out – the words of our descriptions become 'smelly'. From the bad breath of the devil to the sweet breath of a lover, our speaking being is marked by breathing.

Breath is associated with mortality (the power of life and birth/rebirth) and sexuality (inhaling magical air with fertilizing power) as well as the soul and joy of being in a human subject. Is the first breath not a claim of life? Can we not see the infant's first breath as the first step to independence from the caregiver, away from the dependence implied by the other essential needs, such as food, touch, warmth.

On this occasion, we will be elaborating the most fundamental aspect of olfaction, which is breathing, through the lens of psychoanalysis. What does breathing really mean for our living being, which is both mortal and sexualised? How are we marked by the language of breathing and vice-versa, how is our breathing marked by the signifier?

Berjanet Jazani is a medical doctor, practising psychoanalyst and author in London. She is the president of the College of Psychoanalysts UK (CP - UK), chef editor of *Analytic Agora* (the journal of The Academy of Psychoanalysis), analyst member of the Centre for Freudian Analysis and Research (CFAR), and the author of *'Lacanian Psychoanalysis from Clinic to Culture'*, *'Lacan, Mortality, Life and Language: Clinical and Cultural Explorations'*. Her upcoming books include: *'How Does Analysis Work?'* & *'The Perfume of Soul from Freud to Lacan: A Critical Reading of Smelling, Breathing and Subjectivity'*.

Suggested readings for this talk are the following:

Freud, S. (1915). *Drives and Their Vicissitudes*. pp. 109-141. In: J. Strachey, ed. *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, Vol. XIV. London: Vintage, 2001

Jazani, B. (2021). *Lacan, Mortality, Life and Language: Clinical and Cultural Explorations*. London: Routledge

Jones, E. (1951). *Essays In Applied Psychoanalysis, Vol II*. London: Hogarth

THE POLITICAL AGENCY OF WATER: COMMUNITY, VALUE, AND LEGAL PERSONALITY

Philosophy and Public Affairs | 28 February: Faculteitskamer OTM, 16:00 - 17:30 Speaker: Dr. Mihnea Tanasescu (Brussels) Commentator: Drs. Jasmijn Leeuwenkamp (UvA)

Do rivers, once framed as legal persons, intervene differently in legal and political processes? What does a river as a legal person do that couldn't be done before?

I explore this question by looking at three things, based around the recent judgments in favor of river rights in the Constitutional Court of Ecuador and the experience of Te Awa Tupua Act (2017). First, I am interested in how rivers are understood in different ways and how legal personality mediates between these (resource, kin, intrinsic value, ecological flow, and so on). Second, I ask how communities are framed in terms of their relationship with water. And lastly, how the Court or legislative process make politics by constructing different communities whose rights and interests can never perfectly align. These three angles allow for a more precise understanding of the relationship between ideas of community and legal personality, as well as the interplay between human rights and the rights of rivers.

Mihnea Tanasescu is a post-doctoral fellow at the Vrije Universiteit Brussel in the political science department, where he was previously awarded his doctorate for a dissertation on the relationship between representation and rights for nature in the 2008 Ecuadorian constitution. His current research focuses on the politics of rewilding and ecological restoration.

INVISIBLE ARCHITECTURE IN NINETEENTH-CENTURY LITERATURE

English Department Lecture by Dr. Ben Moore, Thursday 29th February at 5pm, P.C. Hoofthuis 1.04 Spuistraat 134

In this guest lecture the English Department's Ben Moore will launch his new book, *Invisible Architecture in Nineteenth-Century Literature: Rethinking Urban Modernity* (2024). The book presents a novel approach to reading urban modernity in nineteenth-century literature, by bringing together hidden, mobile and transparent features of city space as part of a single system Moore calls 'invisible architecture'. Resisting narratives of the nineteenth-century as progressing from concealment to transparency, it instead argues for a dynamic interaction between these tendencies. The first part of the talk will lay out the key features of invisible architecture, with reference to writings by George Gissing, Nikolay Chernychevsky and others that respond to the Crystal Palace after its removal to Sydenham in 1854. The second part presents examples of readings from the book informed by this approach, taking in Elizabeth Gaskell, Charles Dickens and Gothic cathedrals.

EDUARDO VIVEROS DE CASTRO'S ONTOLOGICAL PERSPECTIVISM

Cosmologies Workgroup organised by: E. Bionchini, R. Gold, and H.H. Kuipers | Time and Location: March 1st, 2024; 4pm-7pm; REC C C1.05 (Roeterseiland). | To register and receive the readings, please contact: h.h.kuipers@uva.nl.

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 cosmotechnics; 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:

Viveiros de Castro, Eduardo. 2015. "The Relative Native" in *The Relative Native: Essays on Indigenous Conceptual World*. Special Collections in Ethnographic Theory. Chicago, IL: HAU Books. 3-39.

CALL FOR PAPERS: HOW TO STUDY AUDIO CULTURES?

We are organizing a panel on "How To Study Audio Cultures?" for the upcoming Association of Internet Researchers conference in Sheffield (October 30 – November 2, 2024). The panel aims to explore innovative methods and frameworks for researching cultures of sound media and technologies. Our goal is to illuminate approaches that foster a deeper and more nuanced understanding of how audible objects are circulated and preserved, how listeners engage with them, and the intricate workflows and networks involved in their production. We are particularly interested in papers that pave the way for fresh avenues in studying non-music-centered audio, facilitating connections across disciplines such as radio and podcast studies, sound studies, creative industries, and platform research.

Themes and topics may include, but are not limited to:

- Methodological considerations in the study of traditional and digital radio
- Diverse approaches to documenting and preserving audio recordings
- Methods for typifying spoken audio genres, narrative structures, and addressing modes
- Researching podcast listeners and listening
- Studying and developing podcast databases
- Analyzing sonic environments and cultural soundscapes
- Methods for addressing issues related to human and AI voices
- Challenges in studying actors and cultural practices in sound-based economics
- Methods for understanding listening platforms and sound-based social media

- Exploration of listening diaries and sonic auto-ethnography
- Podcasting and sound art creation as methods for studying soundworks
- Ways to study audible objects' paratexts (e.g., RSS feeds, podcast transcripts, post-listening discussion boards).

Abstracts should be **1000 to 1200 words** and must be sent by **February 25, 2024**, to: t.r.sharon@uva.nl and a.v.m.copeland@rug.nl

If you are interested in joining this panel, we warmly encourage you to contact us sooner, sharing the theme you have in mind to ensure its alignment with the panel's methodological focus.

Contact Information:

Tzllil Sharon, t.r.sharon@uva.nl

Stacey Copeland, a.v.m.copeland@rug.nl

INTERNATIONAL FELLOWSHIPS BRITISH ACADEMY

https://www.thebritishacademy.ac.uk/funding/international-fellowships/?utm_source=newsletter&utm_medium=email&utm_campaign=international-fellowships_funding

This scheme is jointly run by the British Academy and the [Royal Society](#).

The overarching aim of the International Fellowships Programme is to attract and retain emerging talent in the UK and build a globally connected, mobile research and innovation workforce. The objectives are to:

- Attract talented international early career researchers to establish and conduct their research in the UK;
- Support early career researchers to pursue high-quality and innovative lines of research;
- Provide opportunities to acquire and transfer new skills and knowledge through training and career development;
- Foster long-term relationships through networking opportunities and the International Fellowships alumni programme.

The applicant must:

- Have a PhD, or applicants in the final stages of their PhD will be accepted provided that the PhD will be completed (including viva) before the start date of the Fellowship. Confirmation of award of the PhD will be required before any Fellowship award is confirmed.
- Applicants should have no more than seven years of active full time postdoctoral experience at the time of application (discounting career breaks, but including teaching experience and/or time spent in industry).
- Be working outside the UK.
- Not hold UK citizenship.
- Be competent in oral and written English.
- Have a clearly defined and mutually-beneficial research proposal agreed with a UK host researcher.

Applicants should ensure that they meet all the eligibility requirements, which are explained in the [scheme notes](#).