

Nieuwsbrief 271 March 2024

| | |
|---|----|
| <i>Dissertation Defense: Adam Chambers</i> | 1 |
| <i>New ASCA Group on Comics Studies</i> | 1 |
| <i>Reading Decolonial Ecology</i> | 2 |
| <i>(Online) Censorship of Palestinian Voices</i> | 2 |
| <i>Historical film digitization and restoration</i> | 2 |
| <i>Eduardo Viveros de Castro's Ontological Perspectivism</i> | 3 |
| <i>Georges Bataille: Animal Possibilities</i> | 3 |
| <i>Anteaeesthetics</i> | 3 |
| <i>Animals as Participants</i> | 4 |
| <i>Queer Analysis Discussion Session</i> | 4 |
| <i>An Asian Ghost Story</i> | 4 |
| <i>This is Film!</i> | 4 |
| <i>ASCA PhD Drinks</i> | 4 |
| <i>Eastsplainers # 10 with Olga Burlyuk and Oleksandra Ivashenko</i> .. | 4 |
| <i>Being Responsible</i> | 5 |
| <i>Abolitionist Traditions in the Netherlands</i> | 5 |
| <i>The Queerness of Featuses</i> | 5 |
| <i>How to choreograph?</i> | 6 |
| <i>On the Novel as an Educator</i> | 6 |
| <i>Lava and Concrete: Spatial Production in the Pedregal de Santo Domingo</i> | 6 |
| <i>Desire for Trans</i> | 6 |
| <i>History is not context, it's reality; On Israel/Palestine: Intifada, Revolution. A History of Resistance</i> | 7 |
| <i>Degrowth Opera</i> | 7 |
| <i>Materializing Intersectional Oppression</i> | 8 |
| <i>For a coffee with Hans van Manen</i> | 8 |
| <i>Transparencies of the real in (non)fiction film</i> | 8 |
| <i>ASCA Theory Seminar: (Interactive) Apps/Platforms</i> | 8 |
| <i>The Short Story After Apartheid</i> | 9 |
| <i>Africa in Fashion</i> | 9 |
| <i>Abolition in Rojava</i> | 9 |
| <i>Documenting Audibilities</i> | 9 |
| <i>Call for Papers: Sea Mediations</i> | 10 |
| <i>Call for Papers: History Repeating</i> | 11 |
| <i>Seed grant Decolonial Futures</i> | 12 |
| <i>Call for Papers: Museum Why?</i> | 12 |
| <i>Call for Papers: Conjunctures of Hospitality</i> | 13 |
| <i>Call for Papers: Policing the City</i> | 14 |
| <i>Call For Abstracts Reproducing Art, Culture, and Society</i> | 14 |
| <i>Laura Bassi Scholarship</i> | 15 |

DISSERTATION DEFENSE: ADAM CHAMBERS

Minor Moments in Modern Literature and Film

Supervisors: Patricia Pisters and Murat Aydemir | 27

March 2024, Aula, 14.00 hrs.

My dissertation, *Minor Moments in Modern Literature and Film*, follows a unique set of works in modern literature and cinema that moves beyond the grand events and dramatic scenes of traditional narratives. Throughout its chapters, I locate the beginning of this aesthetic development in the nineteenth-century novel, with the writings of Stendhal and Flaubert, but also in a line of

twentieth and twenty-first-century works, including the stories and novels of Franz Kafka, Natalie Sarraute,



Jorge Luis Borges, and Milan Kundera; along with the films of Michelangelo Antonioni, Lucrecia Martel, Pawel Pawlikowski, and Nuri Bilge Ceylan, among others. By examining a series of specific scenes in these literary and cinematic works, the main aim of my study is to rethink and to reframe our understanding of the “modern” as precisely that which resists great events and actions, as well as the dominant values that they represent, which I characterize as the “myth of great events.”

NEW ASCA GROUP ON COMICS STUDIES

Coordinated by Rik Spanjers, Kristina Gedgaudaitė, Erin La Cour, Vasiliki Belia

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This newly set up group consists of scholars with an interest in comics and comics studies. We come from various disciplines, such as cultural analysis, history, media studies, literary studies, and area studies. Our research spans a range of theoretical approaches as well as practice-based research; engages a variety of forms, including political cartoons, newspaper strips, graphic novels and digital comics, and responds to pertinent social issues, such as processes of decolonisation, visual politics of race, histories of social movements, struggle, and conflict.

This network aims to create a space for exchange and connection, for instance, in the form of:

Reading key theoretical texts from the field of comics studies together; Reviewing each other's work in progress; Inviting comics makers to give talks or workshops; Organising symposiums or conferences

We warmly welcome new members. If you want to get involved, please send an e-mail to R.Spanjers@uva.nl and K.Gedgaudaite@uva.nl

READING DECOLONIAL ECOLOGY

ASCA Political Ecologies Seminar (session 1) | Friday, March 1st // 12:00-15:00 | Universiteitstheater, Room 101A (Nieuwe Doelenstraat 16, 1012 CP Amsterdam)

"Decolonial ecology is a centuries-old cry for justice and an appeal for a world" Malcolm Ferdinand

This year's ASCA Political Ecologies seminar is dedicated to a careful reading of Malcolm Ferdinand's recent *Decolonial Ecology: Thinking from the Caribbean World*. Our discussion will consider the contribution this book makes to the larger field of environmental and political philosophy and what its argument might mean for how the western university currently takes on questions of ecology, sustainability, and justice. A number of the five seminars will be facilitated by guest speakers.

Book description: *The world is in the midst of a storm that has shaped the history of modernity along a double fracture: on the one hand, an environmental fracture driven by a technocratic and capitalist civilization that led to the ongoing devastation of the Earth's ecosystems and its human and non-human communities and, on the other, a colonial fracture instilled by Western colonization and imperialism that resulted in racial slavery and the domination of indigenous peoples and women in particular. In this important new book, Malcom Ferdinand challenges this double fracture, thinking from the Caribbean world. Here, the slave ship reveals the inequalities that continue during the storm: some are shackled inside the hold and even thrown overboard at the first gusts of wind. Drawing on empirical and theoretical work in the Caribbean, Ferdinand conceptualizes a decolonial ecology that holds protecting the environment together with the political struggles against (post)colonial domination, structural racism, and misogynistic practices.*

The seminar will be of interest to students and scholars in environmental humanities and Latin American and Caribbean studies, as well as anyone interested in ecology, slavery, and (de)colonization. Session 1 of 5 of this year's seminar is focused on Part 1 of the text. Participants are expected to have read this section in advance of the meeting.

All are welcome. For further information and to become a member of the working group contact us via elena.menendez@student.uva.nl. rMA credit available for those seeking tutorials.

ASCA Political Ecologies Group is organised by Jeff Diamanti, Joost du Blois, and Elena Menendez.

(ONLINE) CENSORSHIP OF PALESTINIAN VOICES

History is not context, it's reality; On Israel/Palestine
Teach-in about the political and social reality in the region and how we got here. Organizers and moderators: Jill Toh and

Naomi Appelman | 1 March, 14:00-15:30 | Doelenzaal, UB, UvA

Within the broader theme the (online) censorship of Palestinian voices the various speakers from civil society and academia cover topics ranging from suppression from pro-Palestinian content on the big social media platforms, the role of dis- and misinformation online, academic censorship, and internet shutdowns in relation to Palestinian resistance.

- Deborah Brown (Human Rights Watch)
- Nadia Benaissa (Bits of Freedom, Stichting Kifaia)
- Osama Al Sayyed (Arabi Facts Hub)
- Jamil Fiorino-Habib (UvA, Media Studies)

Moderator: Naomi Appelman, Jill Toh (UvA, information law).

HISTORICAL FILM DIGITIZATION AND RESTORATION

From material analysis to novel imaging solutions

We are happy to announce the next presentation in the context of our Research Group 'Moving Images: Preservation, Curation, Exhibition' (UvA/ASCA i.c.w. Eye Filmmuseum). On March 1, our speaker will be Alice Plutino, who will share with us her current research on characteristics of film scanning for digitization and restoration | March 1, 14.30-17.00 hrs. | Eye Collection Centre - Asterweg 26, Amsterdam | If you want to receive the readings, please contact: Floris Paalman F.J.J.W.Paalman@uva.nl

In this research presentation, I will report on the work in progress of the project [DREAM-Film](#). This project aims to develop methodologies and tools that meet audiovisual archives' needs, reducing cinematographic film costs in time and resources by combining technical-scientific sciences with humanities and social sciences.

In the first part of my presentation, I will overview the principal methodologies used to study film materials through imaging systems, such as multi-spectral and hyper-spectral acquisition, and pointwise spectrophotometric analysis. Different film materials' physical and chemical characteristics will be presented, commented and related to the digitization process.

In the second part, I will present the results of some experiments and tests on different commercial film scanners, and I will outline the main parameters and functions that usually control image acquisition and processing. This analysis will lead to the first result of my project, which is the development of guidelines for digitization and film acquisition to be shared among different archives, considering their different resources and infrastructures.

In conclusion, I will present concrete examples of the application of material studies not only for digitization purposes but also for image and video restoration and quality assessment.

Alice Plutino (Ph.D., Università degli Studi di Milano, 2021) is MSCA Postdoctoral Fellow at the Faculty of Media Studies of the University of Amsterdam with a project entitled “Democratising Research and Restoration of Audiovisual Media and Film (DREAM-Film)” (<https://dream-film.humanities.uva.nl/>).

Her research interests are Color Science, Colorimetry, Image Enhancement, Image Digitization, and Archiving, with a particular interest in Cultural Heritage applications. She is the author of the book “Tecniche di Restauro Cinematografico” and several journal and conference papers of national and international relevance. She is an Adjunct Professor at Università degli Studi di Milano and Centro Sperimentale di Cinematografia, teaching digital film restoration and digital media conservation. She is a member of the Italian color group, deputy editor of the Color Culture and Science Journal (CCSJ), vice-coordinator of Division 1, and coordinator of Division 8 of NC CIE Italy.

EDUARDO VIVEROS DE CASTRO’S ONTOLOGICAL PERSPECTIVISM

Cosmologies Workgroup organised by: Erica Biolchini, R. Gold, and Halbe 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.

To register and receive the readings, please contact: h.h.kuipers@uva.nl.

GEORGES BATAILLE: ANIMAL POSSIBILITIES

Philosophy seminars: Spring 2024 organized by Tom van de Putte | Seminar dates: Fridays March 1, April 5, May 3,

10.00-13.00 | Location: Sandberg Institute, Critical Studies studios (Fedlev Building)

Each semester, the Critical Studies department of the Sandberg Institute offers a series of open seminars in philosophy and critical thought. The seminars of the spring semester, convened by Tom Vandeputte, will focus on George Bataille’s writings on animals and animality. Over the course of three seminars, we will discuss Bataille’s famous texts and lectures on the figuration of the human and the animal in the Lascaux cave paintings; the place of the animal in his theory of religion and the sacred; and the ethical and political implications of his brief essay “The Friendship Between Man and Beast,” addressing the subjugation and liberation of animal life. Besides Bataille’s philosophical reflections, we will also discuss his notes for an unrealised film, found among his papers at the time of his death.

The seminar series is open to all, but registration is necessary. To sign up and receive the readings, please email tom.vandeputte@sandberg.nl

ANTEAESTHETICS

A lecture by Rizoana Bradley organized by the Sex Negativity group led by Marija Cetinic | 5 March 12-14h | Doelenzaal, Universiteitsbibliotheek | Universiteit van Amsterdam | To register, please email the research assistant at catrinelradoi@gmail.com

Drawing on her book *Anteaesthetics*, this talk begins from the proposition that blackness cannot be represented in modernity’s aesthetic regime, but is nevertheless foundational to every representation. Troubling the idea that the aesthetic is sheltered from the antiblack terror that lies just beyond its sanctuary, Bradley insists that blackness cannot make a home within the aesthetic, yet is held as its threshold and aporia. The book problematizes the phenomenological and ontological conceits that underwrite the visual, sensual, and abstract logics of modernity.

Rizvana Bradley is Assistant Professor of Film and Media and Affiliated Faculty in the History of Art and the Center for Race and Gender at the University of California, Berkeley. She is the 2023–24 Terra Foundation Visiting Professor at the John F. Kennedy Institute for North American Studies at Freie Universität Berlin. Bradley’s book, *Anteaesthetics: Black Aesthetics and the Critique of Form* (Stanford UP, 2023), moves across multiple histories and geographies, artistic mediums and forms—from nineteenth-century painting and early cinema, to contemporary text-based works, video installations, and digital art—in order to inaugurate a new method for interpretation, an ante-formalism, which demonstrates black art’s recursive deconstruction of the aesthetic forms that remain foundational to modernity.

Readings:

Rizvana Bradley, "Introduction" from *Anteaeesthetics: Black Aesthetics and the Critique of Form* (2023), pp 1-45.

Rizvana Bradley/Denise Ferreira da Silva, "Four Theses on Aesthetics" in e-flux Journal #120, <https://www.e-flux.com/journal/120/416146/four-theses-on-aesthetics>)

ANIMALS AS PARTICIPANTS

Congress Animal-Human Studies 2024 organized by Fien Lindelauff and Maarten Reesink | Tuesday, March 5, 2024, 9:30-18:00 | CREA Amsterdam | Keynote by Eva Meijer. <https://centrum-voor-diermens-studies.email-provider.eu/web/tqcm84musp/wy9cnvx1tc/svshziwcdv/yu8cwtury>

Humans are at a tipping point. Global problems such as climate change and urbanization require a radical shift to a society in which animals and nature are given a prominent place. In both research and practice, other animals are increasingly seen as acting actors, as engaged participants in society. But how do we achieve not only a nature-inclusive but also an animal-inclusive society? How do we make other animals active participants in our shared society of the future?

QUEER ANALYSIS DISCUSSION SESSION

Discussion Session organized by the Queer Analysis Group | 5 March 2024, 17:00 hrs | BG2, 012

Text: 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 https://www.sas.upenn.edu/~cavitch/pdf-library/Freud_Instincts.pdf [There is no need to sign up; in-person event].

AN ASIAN GHOST STORY

The multi-awarded film An Asian Ghost Story (2023), directed by ASCA PhD candidate Bo Wang, will have its Dutch premiere at Eye Filmmuseum at 21:30, Tuesday March 5, 2024. [Eye Film Museum](https://www.eyefilm.nl)

The screening is part of Eye on Art: Shapeshifts, curated by Canal+, and co-presented by Sonic Acts Biennial and Eye Filmmuseum. Bo Wang will join the conversation with curator Julian Ross and Rachael Rakes after the screening.

An Asian Ghost Story has won 10 awards and honorable mentions worldwide, including:

- New:Vision Award, CPH:DOX 2023
- Arkipel Award, Arkipel 2023
- Forum Lenteng Award, Arkipel 2023
- Award for Excellence, Image Forum Festival 2023
- Cosmos Award for the Best Innovative Film, Curtocircuito IFF 2023
- New Jury Award, Curtocircuito IFF 2023
- Golden Dove Award, DOK Leipzig 2023

- Grand Prix André S. Labarthe, Festival Entrevues Belfort 2023

- Winner Documentary Short, Sharjah Film Platform, 2023

- Honorable Mention, e-flux Film Award, 2024

THIS IS FILM!

The programme of This is Film! Film Heritage in Practice is now online! | 6 March - 15 May

2024 [Tickets and Programme](#)

This is Film! Film Heritage in Practice is an annual public lecture series devoted to notable projects in the fields of film restoration and film heritage, with international guest speakers and film screenings.

Under the overarching theme 'Presenting Audiovisual Collections: Experiments and Explorations', also the theme of this year's [Eye International Conference](#), scholars and film professionals worldwide present and discuss remarkable archival practices and initiatives.

Film, talks & discussion

Over the six sessions we will explore different forms of presentation of audiovisual heritage and collections both inside and outside the settings of the conventional film theatre. Together with guests, we explore topics like the work of the PanAfrican Cinema Archive, alternative presentations of silent cinema like *Las Musidoras* and exhibitions like *No Master Territories*. Each session will feature a short introduction, followed by a lecture/conversation and Q&A with an expert on the topic and a film screening.

ASCA PHD DRINKS

Every first Thursday of the month, ASCA PhD candidates convene in café De Jaren for drinks and conversation | 7 March 2024, 17:30-18:30 hrs. | First two drinks are on ASCA | contact: Linda Xheza e.xheza@uva.nl

EASTSPLAINERS # 10 WITH OLGA BURLYUK AND OLEKSANDRA IVASHENKO

For our tenth edition of the Eastsplainers public programme series, we invite everyone to join us for a drink after the Q&A in [VOX-POP](#) | 8 March 2024, 17:00-18:30

Public programme series by the [Department of Slavic Languages & Cultures](#) (University of Amsterdam), in cooperation with the [University of New Europe](#), with artists and intellectuals who recently migrated or fled from Central & Eastern Europe to the Netherlands.

As the Russian war in Ukraine and imperialist Kremlin rhetoric continue to disturb world media, *Eastsplainers* offers a counterweight to westsplaining – the habit of looking at developments in Central & Eastern Europe through Western lenses. In this public programme series, we listen to scholars, journalists, artists, musicians, and other cultural and academic

professionals who migrated or fled from Kyiv, Łódź, Minsk, and Moscow, among other places, to the Netherlands. Rather than amplifying views on various Central & Eastern European locations as a monolithic European 'East,' our programmes show that these locations merit independent study and careful attention to local dynamics.

For this session, we welcome Olga Burlyuk and Oleksandra Ivashenko. Oleksandra Ivashenko, a senior medical physicist, is a board member of [Science for Ukraine](#), a non-governmental organization dedicated to supporting the Ukrainian academic community amidst Russia's ongoing war. The NGO is run by volunteer researchers and students from academic institutions all around the world. Olga Burlyuk, an Assistant Professor at the Department of Political Science at the University of Amsterdam, focuses on civil society in Ukraine and politics of knowledge production about the country in the context of the military conflict. Together, the two speakers will discuss the challenges that the (Ukrainian) academic community faces in maintaining internal connections, securing research possibilities and access to the field, while having to deal with the heavy toll of the war. The session will be moderated by Erica van der Sijpt, a medical anthropologist at the University of Amsterdam.

To register for this session, scheduled on **March 8, 5-6:30 p.m.**, at [VOX-POP](#) Amsterdam, please visit this [registration page](#). For information about the other sessions, please visit the [Eastsplainers webpage](#). The series is set up with support from the [University of New Europe](#), Middle- and Eastern-European studies publisher Pegasus, the [Amsterdam school for Cultural Analysis](#) and the diversity & inclusion team of the UvA's Faculty of Humanities.

BEING RESPONSIBLE

Philosophy and Public Affairs, 11 March: Faculteitskamer 2 OTM, 16:00-17:30 | Speaker: Prof. dr. Susan Wolf (Chapel Hill, North Carolina) | Commentator: Dr. Thomas Nys (UvA).

Historically, responsibility has tended to be identified with the status in virtue of which someone may deserve punishment and reward. Since the appearance of P.F. Strawson's "Freedom and Resentment," responsibility has also come to be associated with the status in virtue of which reactive attitudes can be appropriate. This paper argues that these two ways of thinking about responsibility come apart: Punishment-justifying responsibility is either too deep or too shallow to constitute interpersonal responsibility (the status that qualifies one for "the participant stance" and for reactive attitudes). What is needed to be an appropriate object of punishment or reward is not the same as what is needed to be an appropriate object of blame or praise

Professor Susan Wolf is Edna J. Koury Professor of Philosophy at the [University of North Carolina at Chapel Hill](#). She previously held positions at [Johns Hopkins University](#), the [University of Maryland](#), and [Harvard University](#). In 2018, she held the Spinoza chair at the University of Amsterdam. Professor Wolf has worked across topics in moral philosophy and the philosophy of action, with highly influential work in debates on values and moral responsibility, among others.

ABOLITIONIST TRADITIONS IN THE NETHERLANDS *Abolition Democracies Seminar*

To be put on the list and receive the zoom link for hybrid sessions, please email Daniel d.loick@uva.nl | All sessions are Tuesday, 17-19.00 | 12 March 2024 OMHP A 009, Reading: Abolitionist Traditions in the Netherlands

- Willem de Haan, "Abolitionism and the Politics of Bad Conscience"
- Anouk de Koning, "Handled with Care"
- Background: Episode of "De Blauwe Familie" on YouTube: <https://youtu.be/IQV7CdIkH5Y>
- Exhibition: Justice Beyond Revenge in Rotterdam: <https://www.tentrotterdam.nl/en/tentoonstelling/solo-exhibition-robert-glas/>

THE QUEERNESS OF FEATUSES

Presentation by Luca Greco (Université de Lorraine) organized by the Queer Analysis Group | Respondents: Misha Kavka and Diego Semerene | 13 March 2024, 18h-19h45h: Doelenzaal in the UB

Inspired by queer linguistic approach and ethnographic and multimodal analysis of videorecorded prenatal ultrasound examinations, my study on sex announcements in ultrasound examinations and in gender reveal parties discerns the sequence of actions and utterances that identify and announce in a spectacular way intelligible signs of sexed specification of the fetuses. At a first glance, I have noted that sex could not be delivered solely through the linguistic form «it's a girl»/«it's a boy». Indeed, it is systematically followed by proof sequences in which the attributes of the categories are rendered visible and intelligible as «a proof of the sex» preceded announced. In gender reveal parties, we assist to a paroxysm of this method: the sex is not announced per se, it is showed directly by its prototypical features materialized by blue or pink confetti reiterating a gendered binary order.

The hypothesis I would like to show and to test to the audience of my communication is the following one: the systematicity of these ethno-methods mobilized in an obsessive way by participants – proof sequences testing the truth of the sex announcement - reveals a sort of queer panic vis a vis the fetuses. I will argue that fetuses by their intrinsic anatomical and sexual indeterminacy

– the “real sex” as the healthcare providers told me on the fieldwork is given just at the birth – are deeply queer and could be considered as the paradigm of queer subjectivity. Moreover, a focus on how both fetal anatomy and ultrasound images are treated as texts and how signs of gendered categorization are read by healthcare providers and future parents pushes me to consider the bodies of fetuses as textual materials, i.e. fetal literacies, to be deciphered and read. Their textuality as it emerges in social interactions I videorecorded in a French Maternity Serve shows the postmodern potentiality at work on fetuses subjectivity and the necessity to querying fetal bodies.

HOW TO CHOREOGRAPH?

Choreographic working methods in contemporary dance and ballet

13 March 2024, 17:00-18:30 hrs. [Universiteitstheater](#)

How do choreographers work? How do they develop their pieces? How do revivals take place? The lecture explores these questions and presents various working methods of selected choreographers.

[Lecture by Gabriele Klein in English language](#)

The presentation is based in particular on the results of two research projects: “the choreographic toolbox”, a project in which 60 choreographers were involved, and a long-term collaboration with the Tanztheater Wuppertal.

ON THE NOVEL AS AN EDUCATOR

English Department Lecture by Dr Jesse Selbin

14 March 2024, 17:30 -19:00 | [P.C. Hoofthuis](#), 3.01

How do novels educate readers and why have educational uses of the novel persisted throughout the modern age? This talk offers an expanded history and theory of the novel of education: a genre that aims to depict the education of a protagonist while simultaneously effecting the education of readers.

Though it is conventionally seen as synonymous with the oft-discussed, much-maligned Bildungsroman, this talk proposes that the novel of education should in fact be understood as a genus of which the *Bildungsroman* is a comparatively minor species. For before the conceptual rise of *Bildung*, female authors lastingly shaped the form of prose fiction by crafting subversive novels of education that taught readers to navigate inequity; alongside it, authors of slave narratives worked pedagogically to incite political engagement in readers they likewise worked to educate. Since its eighteenth-century inception, the genre has proven remarkably resilient and portable across global cultures, and is still widely employed as a means of conveying ill-understood experiences and perspectives. This talk asks why contemporary authors, working across diverse languages and cultural traditions, continue to find value in the educational novel—and

how a better understanding of this phenomenon might expand the reach of learning and critical thought both within and outside educational institutions.

LAVA AND CONCRETE: SPATIAL PRODUCTION IN THE PEDREGAL DE SANTO DOMINGO

ASCA Cities talk by Joseph Heathcott (The New School) ASCA Cities Seminar - Material Cities | Co-organized by Carolyn Birdsall, Alex Gekker, and Linda Kopitz | Friday 15 March 2023, 3-5pm | room 0.16 (E-lab), Turfdragerpad 9, Amsterdam

Joseph Heathcott is a Professor of Urban and Environmental Studies at The New School in New York, where he directs the Laboratory for Urban Spatial and Landscape Research ([urbanspacelab.org](#)). His scholarship and creative practice converge around comparative urbanism, urban spatial production, and the design of cities, realized through writing projects, photography, mapping, and collage. Over the last 20 years his work has appeared in a wide range of venues, from books and edited volumes to journals, magazines, exhibits, and juried art shows.

Background reading:

- Heathcott, Joseph. “Architecture, Urban Form, and Assemblage Aesthetics in Mexico City’s Street Markets.” *International Journal of Architectural Research* 13.1 (2019): 72–92.

- Krieger, Peter. “The Image of the Megalopolis: Understanding the Complex Visual Construction of Mexico City.” *Diogenes* 58.3 (2011): 55-66.

- Kurgan, Laura. *Close Up at a Distance: Mapping, Technology, and Politics* (Cambridge, MA: MIT Press, 2013). 9-18.

The texts can be accessed here: <https://surfdrive.surf.nl/files/index.php/s/jVDEqF71C0fieQd>. For more info about the lecture series, see: www.cities.humanities.uva.nl.

DESIRE FOR TRANS

Symposium organized by Diego Semerene and Misha Kavka | Friday, March 15, 13h00 – 15h00: room D 1.09.T in OMHP (Oudemanhuispoort 4-6, Amsterdam) 15h00 – 18h00: room 3.01 in University Theater (Nieuwe Doelenstraat 16, 1012 CP Amsterdam) |with Jack Halberstam (Columbia University) and Beatriz Santos (Université Paris Cité France, psychoanalyst) | In-person only, no need to sign up.

13h00

On Destitution and Dereliction: Trans* After Trans

Jack Halberstam (David Feinson Professor of the Humanities, Columbia University)

In my book *Trans*: A Quick and Quirky History of Gender Variance*, I used the term “trans*” to describe a form of trans politics that pivots away from recognition and inclusion and points towards new understandings of the body, transitivity, being/un-being and an emergent

politics of solidarity. Anyway, I begin there in order to put pressure on the category of trans and I offer today to *destitute* trans as it functions as a reference point for bodily change on the one hand but simultaneously as a steadying of the ontologies that threatened to be undone by its emergence on the other. If destitution names a set of insurrectionary movements that seek, in the words of Kieran Aarons and Idris Robinson, “to tear down, dismantle, and cancel prevailing political representations and institutions, without proposing others to replace them,” then what might this look like in terms of a trans politics of representation? My new work has been committed to the scene of dismantling, to the spectacle of coming undone, to the unraveling of binary forms and to anarchitectural orientations to being, self, body. Anarchitecture, Gordon Matta Clark wrote in an exhibition description in the early 1970’s, means “working with absence” and “opening spaces to redistribute mass” and “emphasizing internal structures through extraction.” How might these relations to space and absence describe a very different trans orientation? This talk ranges through trans theories of ontology and reads new ideas about being and having in relation to abstract trans art.

15h15

“The wandering, this song of us two”: Tales of counterTrans*ferential fantasies and unthinkable anxieties among psychoanalysts
Beatriz Santos (Université Paris Cité France, psychoanalyst)

The talk aims to examine the idea of countertransference as well as to describe its impact on clinical cases concerning nonconforming gender patients and cisgender analysts. Recent developments on the notion of countertransference allow for a more suitable analysis of transphobia among professionals. Patrick Guyomard's idea of analysts taking responsibility for transference events seems particularly relevant in respect to clinical cases that also reflect societal changes. It works as an invitation to explore countertransference responses in their relationship with the analyst's desire for trans.

Beatriz Santos, PhD, is a psychoanalyst and associate professor at the Center for Research in Psychoanalysis, Medicine, and Society (CRPMS), Université Paris Cité France. She is the co-editor of the series “Figures of the Unconscious” for Leuven University Press and is a member of the editorial board of the French Journal *Recherches en Psychanalyse* among other publications. Recent works include the volume “Pulsion de mort. Destruction et créations, co edited with M. David-Ménard (Hermann) and the articles “The Psychoanalyst’s Couch as a Safe Space: Gender and Psychoanalysis in France Today” (Psychoanalytic Inquiry) and “Language and Vulnerability. A Lacanian

Analysis of Respect” (Frontiers in Psychology) with Laurie Laufer.

Readings to follow, contact d.semerene@uva.nl

HISTORY IS NOT CONTEXT, IT'S REALITY; ON ISRAEL/PALESTINE: INTIFADA, REVOLUTION. A HISTORY OF RESISTANCE

Teach-in about the political and social reality in the region and how we got here. Organized and moderated by Jamil Fiorino-Habib and Annelies Moors | The speakers are Miriyam Aouragh, Mouin Rabbani, and Mezna Qato. | 15 March 2024, 17:30 -19:30 | [Roeterseilandcampus - building M](#) | REC M 1.02

The right to resist is enshrined in international law, based on a principle of self-determination for all people under occupation and colonial rule. Though Palestinians are also recognized as having such rights under the Geneva Conventions, Palestinian resistance and armed struggle are often mischaracterized as unwarranted and barbarous in Western media, preventing an understanding of the nuances and realities of its evolution across the 20th and 21st century. Focusing on the Arab Revolts against the Ottoman Empire and the British colonial presence, the First and Second Intifada, and other contemporary examples of militant and nonviolent resistance in Gaza and the West Bank, this teach-in provides a genealogy of popular resistance and uprisings in Palestine against the multiple waves of settlement, expulsion, and disenfranchisement.

DEGROWTH OPERA

A forum to discuss how opera can help save the planet
 19 March 2024, 16:00 -18:00 | [Het Souterrain at Dutch National Opera & Ballet](#)

Everywhere in the world politicians promise “growth” as the magic bullet for the world’s ills. But we now know that the planet can no longer sustain the level of extraction, pollution and waste required by permanent growth. Every year Earth Overshoot Day, the date when humanity has exhausted nature’s budget for the year, falls earlier in the year (August 2 in 2023).

Scientists and many economists are increasingly urging the need for degrowth, with fairer distribution and better management and renewal of resources.

- What are the implications of degrowth for a resource-intensive art form like opera?
- How might we incorporate the demands of eco-dramaturgy into all aspects of our work?
- What would a non-anthropocentric eco-opera look like?
- What are the particular affordances of opera as an artform for communicating the urgency of climate and environmental action?

In this discussion forum Julie Fuchs, Coordinator for Sustainability at the DNO and Romy Roelofsen and Gable Roelofsen, directors of The Shell Trial, will join with composer, theatre maker and climate activist Michel van der Aa, Romain Bischoff, Artistic Director of the contemporary music theatre company Silbersee, and other guests still to be confirmed.

The event will be presented by Nicholas Till, Pierre Audi Chair in Music Theatre and Opera at the University of Amsterdam, and students on the Music and International Dramaturgy MA programmes at UvA. Attendance is free.

MATERIALIZING INTERSECTIONAL OPPRESSION

An Exploitation-First Theory of Class, Gender, Race

20 March: Faculteitskamer OTM, 16:00-17:30 hrs. | *Philosophy and Public Affairs*: Speaker: Dr. Nicholas Vrousalis (EUR) | Commentator: Dr. Gulzaar Barn (UvA) | Contact: Tijn Smit: t.m.smits@uva.nl

This paper develops and defends an exploitation-first materialism, which stresses alienated labour as the primary explanation for epochal social change. In a nutshell: exploitative modes of production and reproduction tend to generate exploitation-perpetuating and -legitimizing laws, state institutions, and ideologies, such that the strength of these norms is proportional to the strength of surplus-extracting powers. By implication, robust norms indicate robust surplus-extracting powers, while fragile norms indicate fragile surplus-extracting powers. I will argue that this theory unifies class, gender, race, and their intersections under the unifying principle of alienated labour, by embracing relative autonomy and the materiality of ideology as corollaries.

Dr. Nicholas Vrousalis is associate professor in practical philosophy at the Erasmus University Rotterdam. He has previously held positions in political philosophy at Cambridge, Leiden, and Leuven. His work focuses on democratic theory and the history of (German) political thought, particularly Kantianism and Marxism.

FOR A COFFEE WITH HANS VAN MANEN...

Ballet dancer and choreographer Hans van Manen talks about his art, the dance landscape in the Netherlands, dance heritage and the future of ballet and dance.

20 March 2024, 17:00 -18:30 | [Universiteits-theater](https://www.uva.nl/en/universiteits-theater) |

Organised by Gabriele Klein

The discussion will be moderated by students of the seminar 'Reconstruction, Deconstruction, Reenactment - How a cultural memory is created for an ephemeral art' by Prof Gabriele Klein. This event is part of a series organized by the University of Amsterdam and National Opera and Ballet.

TRANSPARENCIES OF THE REAL IN (NON)FICTION FILM

Aesthetics of Clarity | ASCA Film and Philosophy PhD seminar 2023-2024 | Convenors: Sudeep Dasgupta, Patricia Pisters, Monique Roelofs | Coordination: Alex Muller (a.p.muller@uva.nl). | Thursday 21 March 15.00 – 18.00 Belle van Zuylenzaal, UB

In our last session of this academic year, we keep Adorno's text *Transparencies on Film* as referent while we dive into some of the new types of cinema that were emerging at the time when Adorno wrote his text, Oberhausen manifest-like movements everywhere in the world. We will focus on Jean Rouch and his 'cinema vérité'.

Rouch has been considered by many as the great inspirator of the nouvelle vague in France and his ethnographic films have been hugely influential worldwide. We will address the question of documentary transparency by looking at some of Rouch's own writing (a text from & interview with Jean Rouch from *Cine ethnography*), as well as a text about *Chronicle of a Summer* from Paul Henley. Finally, we can bring in the very recent work by Stella Bruzzi to claim a looser relation between fiction/nonfiction as she has developed in her book *Approximation* (the article attached is the basis of one of the chapters of that book and deals with fiction/historical reality in *Mad Men*).

All these texts bring us back, in one way or another to the time that cinema was combatting the 'cinema de papa' in a rapidly changing world, and all articles somehow address the ways in which documentary and fiction relate more - or less transparently to the real/historical reality. To bring in the notion of political cinema and return to the concept of collectivity, Ronald Bogue's reflections on the people to come in relation to Octavia Butler (addressing Deleuze's concept of the people are missing in the new political film – from the 1960s onward) are also added.

ASCA THEORY SEMINAR: (INTERACTIVE)

APPS/PLATFORMS

Convenors: Alessandra Benedicty-Kokken and Jaap Kooijman. Coordinator: Eloe Kingma (asca-fgw@uva.nl) | 21 March 2024, 15:00 -17:30 | [University Library](https://www.uva.nl/en/university-library), Potgieter

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? This session will be organized by Shiyi Zhu, Natalia Stanush, and Lingyu Li.

THE SHORT STORY AFTER APARTHEID

English Department Lecture by Graham Riach | 21 March 2024 at 5pm, PCH 1.04, Spuistraat 134

Look at a top-ten list of South African literature and you will often see the same titles: Alan Paton's *Cry, the Beloved Country*, J.M. Coetzee's *Disgrace*, Phaswane Mpe's *Welcome to Our Hillbrow*, or any number of other canonical – which is not to say universally appreciated – suggestions. What you probably won't find, however, are short stories. And yet, the South African short story is one of the country's most extraordinary literary achievements. This talk, through an analysis of key texts from the postapartheid period, will complicate models of South African literature dominated by the novel while bringing formalist and postcolonial studies into dialogue. Literary texts are sites of productive struggle between formal and extra-formal concerns, and in this talk I propose an original model of how artworks allow and disallow forms of social thought. This talk asks why contemporary authors, working across diverse languages and cultural traditions, continue to find value in the educational novel—and how a better understanding of this phenomenon might expand the reach of learning and critical thought both within and outside educational institutions.

AFRICA IN FASHION

Global Africa with Ken Kweku Nimo

Keynote speaker Ken Kweku Nimo. Kweku Nimo is a Ghana-born, South Africa-based fashion author and researcher. | 22 March 2024, 15:00-16:30 CET, BG1 Room 0.16, Turfdragerpad 9, 1012XT, Amsterdam. Mode: Hybrid

Africa in Fashion Seminar, keynote speaker Mr. Ken Kweku Nimo. Ken Kweku Nimo is a Ghanaian researcher and author who explores themes in African fashion, culture and textile heritage. His book [Africa in Fashion: Luxury, Craft and Textile Heritage](#) examines the evolution of fashion in Africa and the contemporary fashion design industry on the cusp of global relevance. He is currently a PhD researcher at the Africa Leadership Centre, King's College London, where he researches African fashion under Leadership Studies on Security and Development. Ken's talk will chart his research and publishing journey and examine his conceptualizations of fashion and Africa. He will also explore identity and meaning making through fashion, and fashion as visual language in mediation, contention and congruity between cultures in the Global South.

ABOLITION IN ROJAVA

*To be put on the list and receive the zoom link for hybrid sessions, please email Daniel.d.loick@uva.nl | All sessions are Tuesday, 17-19.00 | 26 March 2024 OMHP A 009, Reading: *Abolition in Rojava**

- Abdullah Öcalan, "A Blueprint for a Democratic and Ecological Society"

- Abdullah Öcalan, "Democratic Confederalism"

- Background: Social Contract of the Democratic Federation of Northern Syria: <https://internationalistcommune.com/social-contract/>

This session serves to organize a potential exchange with universities in Rojava. Information on this page: <https://csua-paris.org/>

DOCUMENTING AUDIBILITIES

Film Series organized by Emily Clark, Julia Kursell, Luc Marraffa, Layan Nijem, and Otto Stuparitz | Date: 26 March 2023 | Time: 15:00 -18:00 | Location: University Theatre (Nieuwe Doelenstraat 16-18), room 301

Gelora: Magnumentary of Gedung Saparua (2021) directed by musician, archivist, and journalist Alvin Yunata (Jakarta) who will join via zoom for a discussion with Otto Stuparitz and Tesla Manaf (Bandung).

Gelora traces the sonic histories of a building in Bandung, West Java that has been in use since the colonial era. The building, Gedung Saparua, has since been transformed in the postcolonial era into a common underground for pooling resources, invention, and popular music performance. Drawing on his work as grassroots popular music archivist, Yunata weaves Gedung Saparua as the protagonist witness to the sounds of Bandung's many youth collectives, featuring styles ranging from kroncong, rock, punk, and metal.

The approximately 1-hour film will be followed by a discussion with the director and contemporary Bandung-based sound artist Tesla Manaf reflecting on the documentary and current issues. Those present will have the opportunity to continue the discussion over a drink.

This film series picks up the thread of the previous Aurality seminar series (2018-2021) of the ASCA research group Music and Culture. We investigate modes of knowledge inscription and transmission through films that document, explore, and themselves constitute a wide variety of musicking (Small 1998, 9) and sounding acts. Collectively, we use sound to voice a song or a praise or a judgment, to perform an argument or debate or encounter, to conceptualize a discourse, a movement, a process or gesture, to constitute synchronizations, modes of exchange, disjunctions or confrontations... By investigating how film is used in relation to such sonic acts, the series intends to raise questions about technologies of transmission, circulation and inscription of knowledge (sounds, imagery, speech, writing, performance, etc.) and the materials on which they inscribe: memories, (human) bodies, paper, shellac, hard drives, or songs.

The series strives to bring together a multiplicity of filmic perspectives on music and sound: scholarly and artistic, longue durée history and ethnographic case

study, fact and fiction, indigenous and collaborative. At each screening, we aim to facilitate a discussion between filmmaker, scholars, and audience to investigate how film serves as a medium of sonic representation and as itself a medium that works in and with sound.

Screenings take place at the University Theatre (Nieuwe Doelenstraat 16-18), room 301. Please contact us to join the mailing list or to suggest a film to screen.

Emily Clark (e.h.clark@uva.nl), Layan Nijem (l.k.i.nijem@uva.nl), Otto Stuparitz (g.stuparitz@uva.nl)

CALL FOR PAPERS: SEA MEDIATIONS

Hydro-criticism and Tidal Thinking

Symposium Organized by Patricia Pisters, Leonie Schmidt, Laszlo Muntéan, Jeroen Boom, Carolyn Birdsall | University of Amsterdam, 30-31 May 2024 | Submission deadline 1 April 2024 | Registration deadline: 26 April 2024 | [Register](#) ↗

We are pleased to invite RMA students, PhD candidates, and academic staff to submit abstracts for the symposium 'Sea Mediations: Hydro-criticism and Tidal Thinking', scheduled to take place on 30-31 May 2024 at the University of Amsterdam. This symposium will feature insightful presentations, discussions, and networking opportunities, with a distinguished lineup of four keynote speakers who are experts in the field of Elemental Media.

Over the past decade, as part of a larger tendency in humanities, media studies has become 'elemental', i.e. the field has become attuned to its constituent parts, especially to the substances and substrates that compose media (Starosielski 2019). Media technologies, their materiality, hardware, and energy are connected with geophysical nature: nature affords and bears the weight of media culture. In the field of elemental media studies, different scholars have critically engaged with such issues to urge us to rethink what media and mediations exactly are. Much of the research in elemental media studies is oriented by the periodic or the Greek elements, while others contest this Eurocentric focus and have for instance added wood and metal, elements of Chinese philosophy and to point to the legacies of colonialism and the dangers of neo-colonialism. While addressing these more general problems and questions related to the elemental turn in the humanities, this symposium focuses in particular on the element of water. So as part of so-called ocean humanities, blue humanities or hydro feminism, the symposium brings together some of the most prominent scholars who engage with and hydro-criticism and different dimensions of sea mediations, and oceanic or tidal thinking. Our keynote speakers each are pioneers and experts in this rapidly growing (overflowing) field of media studies in the humanities.

Submission areas:

Participants are invited to think along the axes of six different panels around topics such as:

1. Watery infrastructures and politics
2. Liquid de-colonization
3. Global blue feminism
4. Hydro-imaginaries: aesthetics and ethics
5. Flooded cities
6. Arid aquatics (no more water).

Keynote speakers:

Melody Jue is [Associate Professor of English at the University of California, Santa Barbara](#), located on the unceded waters and lands of the Chumash people. Her research and writings center the ocean humanities, science fiction, media studies, science & technology studies, and the environmental humanities. Jue is the author of [Wild Blue Media: Thinking Through Seawater](#) (Duke University Press, 2020), which won the Speculative Fictions and Cultures of Science Book Prize, and drew on humanities fieldwork as a scuba diver. She is also the co-editor of *Saturation: An Elemental Politics* (Duke University Press, 2021) with Rafico Ruiz. She regularly collaborates with ocean scientists and artists, from fieldwork to collaborative writings and other projects.

Mekhala Dave is an ocean law and policy analyst/researcher at TBA21 and PhD researcher at the University of Applied Arts Vienna, She is the organizer of the program about the Deep Sea called *Culturing the Deep Sea*, and an exhibition at *Ocea Space, Venice, 2024*. In collaboration with artist collaborator Emma Critchley, she presented [Meet the Deep Sea: Should we Mine the Seabed?](#) Mekhala Dave was at the deep sea mining UN negotiations in Jamaica in 2023, to speak on behalf of the population that is against this new form of exploitation.

Online talk: **Nicole Starosielski's** research focuses on the global distribution of digital media, and the relationship between technology, society, and the aquatic environment. Her book, [The Undersea Network](#), examines the cultural and environmental dimensions of transoceanic cable systems, beginning with the telegraph cables that formed the first global communications network and extending to the fiber-optic infrastructure that carries almost international Internet traffic. Starosielski has published essays on how Fiji's video stores serve as a nexus of digital media access (*Media Fields Journal*), on Guam's critical role in transpacific digital exchange (*Amerasia*), on the cultural imbrications of cable systems in Hawaii and California (*Journal of Visual Culture*), and photo essays on undersea cables (*Octopus and Media-N*). Before coming to NYU, she taught at Miami University of Ohio.

Yuriko Furuhashi is Associate Professor and William Dawson Scholar of Cinema and Media History in the Department of East Asian Studies, an associate member

of the Department of Art History and Communication Studies, and a core faculty member of the World Cinemas Program at McGill University in Tiohtiá:ke, now known as Montréal, situated on the unceded territory of the Kanien'kehá:ka Nation. Her book [Climatic Media: Transpacific Experiments in Atmospheric Control](#) (Duke University Press, 2022) traces the technological, institutional, and geopolitical connections between Japan and the United States that led to the historical development of artificial fog, weather control, networked computing, cybernetic environments, and metabolic architecture in the 20th century. She is currently working on a new book project, titled *The Edges of Deep Time: Archipelagic Archives of the Anthropocene*, explores the visual grammar of "deep time" through scientific atlases, photographs, films, and classifications of fossils, clouds, snow, and coral reefs in relation to the settler colonial histories of geosciences in Japan, the Pacific, and North America.

Submission Deadline: 1 April 2024, 6pm (CET)

Notification of Acceptance: 15 April

Symposium: 30-31 May

Submission Guidelines:

Please provide the title of the presentation, an abstract (max. 200 words), name(s) of author(s), affiliation(s), and email address(es).

-Abstracts should be written in English.

-Ensure that the abstract aligns with the overall symposium theme

CALL FOR PAPERS: HISTORY REPEATING

Populist Imaginaries, Cultural Productions, and Subaltern Identity Formation in a Trans-Historical Perspective

*Multidisciplinary Seminar organized by Dr. Salvatore Giusto (s.giusto@uva.nl) and Dr. Francesca Zantedeschi (f.zantedeschi@uva.nl) in cooperation with ASCA. The Seminar welcomes both online and in-person presentations by interested scholars in Social Sciences and the Humanities, and it will take place in Amsterdam, the Netherlands, on the 6th of September 2024. **The deadline for submission is March 15 2024.***

Short Abstract

This multidisciplinary seminar aims to explore in a comparative perspective the historical, mediatic, and socio-cultural roots of the populist dynamics of governmentality and the criminalizing processes of subaltern identity formation characterizing various instantiations of the public sphere in space and time to date. It will do so by critically debating and comparing the relationships between specific modalities of cultural production and media circulation, the populist imaginaries contextually emerging from them, and the criminalizing socio-political phenomena of structural violence and social marginalization they

complementarily contributed to entail within a wide range of geographical, institutional, and temporal landscapes.

Long Abstract

The processes of cultural production and circulation that characterize current media outlets and online platforms of social mediation, in tandem with the forms of relationality they elicit in context, intersect the institutional life of neoliberal democracies on multiple levels, while often serving as controversial "echo chambers" for the creation, circulation, and entrenchment of rather marginalizing populist discourses and dynamics of subaltern identity formation on a global scale (Teitelbaum 2020; Mazzarella 2019; Gerbaudo 2018). For example, the recent electoral affirmations of populist parties and movements of explicit far-right inspiration and xenophobic intentions within many European, North American, and Latin American contexts of neoliberal governance, as well as the forms of social discrimination, symbolic violence, and criminalizing "stereotypizations" of various gendered, racialized, and class-based minorities they have contextually elicited, have been all supported by an intense mediatization of politics, which systematically relied on consumer-based forms of digital cultural production and online networking between populist institutional operators and their "followers."

Accordingly, current neoliberal processes of cultural production and circulation frequently reify populism as a mode of political communication through which diversely empowered social groups (e.g.: unemployed people, precarious workers, middle- and upper-class subjects) performatively engage with the public sphere as a homogenous social body (e.g.: the "people") due to their supposed common antagonism against more or less imagined social formations, which they culturally interpret as external to the people itself (Laclau 2005).

Given that, this strong relationship of interdependency between populist processes of subaltern identity formation and the specific ways in which cultural productions are time by time regulated and marketed (e.g.: either directly by state authorities or through indirect mechanics of economic governmentality) goes way beyond the digital age and the rise of neoliberal state-power. Such a liaison has been detected throughout history, across various geographical and socio-cultural landscapes, especially during times connoted by conflicts, political authoritarianism, and/or abrupt socio-institutional change (Benjamin 1968 [1935]).

Just think of how, during the 16th century, witchcraft and the subsequent witch-hunting became an official ideology of the Catholic Inquisition offices, thus legitimizing the marginalization, criminalization, and persecution of women belonging to various subaltern

backgrounds (Ginzburg 2013 [1966]). As the age of witch hunts coincided with the publishing revolution and the pan-European circulation of new practices of media circulation (Anderson 1983), the press played a significant role in this gendered phenomenon of populist governmentality and its nefarious outcomes, turning Church-sponsored inquisitorial volumes like the “Malleus Maleficarum” (Kramer and Sprenger 2011 [1486]) into “best-selling” cultural productions easily accessible to civil society of its time.

Moving closer to our time, another example of the close interdependence between the regulation of cultural productions and the formation of criminalizing subaltern identities can be found in war propaganda, this time, through ethnic and social stereotyping of the enemy (Leerssen 2022). Following the rise of capitalist mass society in mid-19th-century Europe, the circulation and overall popularization of state-sponsored populist pamphlets and booklets played an important role in the phenomena of racial and nationalist ‘stereotypization’ that historically legitimized most of the conflicts involving major Western powers up to the late 20th century (e.g.: colonial wars, the two World Wars, the Cold War).

Based on such considerations, this workshop intends to identify and explore in a comparative perspective the historical, mediatic, and overall cultural roots of the populist dynamics of governmentality and subaltern identity formation that have characterized various instantiations of the public sphere in space and time to date. With this aim, this seminar welcomes interventions that analyze the relationship between specific modalities of cultural productions, populist imaginaries, and discriminatory processes of subaltern identity formation within a wide range of geographical, institutional, and temporal landscapes.

Seminar Chair and Debate Moderator

Prof. Dr. Chiara de Cesari (Department of Cultural Studies, University of Amsterdam)

Submissions

If you would like to participate (either in-person or online) in this Multidisciplinary Seminar, please submit your abstract of approx. 250 words via email to the organizers: Dr. Salvatore Giusto (s.giusto@uva.nl) and Dr. Francesca Zantedeschi (f.zantedeschi@uva.nl) before the provided deadline (15th of March 2024).

SEED GRANT DECOLONIAL FUTURES

The UvA's new research priority area Decolonial Futures is currently accepting proposals for Seed Funding. The RPA is looking for innovative and collaborative research projects, particularly those that align with the RPA's main themes: Museums, archives & cultural practices; Migrations, mobility & borders; and Ecology, sustainability & climate change. Early career scholars and those working in historically

colonised regions and contexts are particularly encouraged to submit proposals. The deadline for submissions is 15 March 2024. [Seed grant call from the new research priority area Decolonial Futures - University of Amsterdam \(uva.nl\)](#)

CALL FOR PAPERS: MUSEUM WHY?

Practice, Agency and Knowledge in the Art Museum

Conference at University of Copenhagen 22-24 May 2024

Art museums stand at a crossroads, grappling with dynamic challenges and transformative demands that emanate both from within and beyond their traditional confines. In the current landscape, external political and economic pressures are reshaping the objectives of these institutions. Simultaneously, the ever-evolving landscape of artistic production is prompting the reevaluation and reorientation of established museum practices.

As we witness new research agendas emerge within art history, museology, cultural studies, and related fields, it becomes apparent that Western hegemonic ideas of art, culture, and knowledge, which have historically defined the structure and self-understanding of museums, are undergoing a profound shift. The motivations for this shift are twofold – questioning the foundation of art museums and fuelling internal aspirations for the creation of more impactful, inclusive, and relevant institutions.

Against this backdrop, the conference, "Museum Why? Practice, Agency and Knowledge in the Art Museum," seeks to deepen our understanding of the constellation of art production, audience commitment, and museum operations. We invite contributions that delve into these practices as a heterogeneous yet entangled set, characterized by numerous, often overlapping, competing, and sometimes contradictory interests, agencies, and power relations.

Key questions

How can we rethink knowledge production in the art museums of the future?

- How do artistic practices navigate, challenge, and change institutional infrastructures?
- How can increasingly diverse publics be reflected in and by museum practices?
- How can we rethink the unifying logics of preservation, archive, and collection?
- How can museum dissemination reflect contemporary ideas of representation?
- How can museums become critical, relevant, and significant actors in their communities?
- How can we diversify knowledges, historical analyses, and creative thinking?
- How can we co-create and integrate museum knowledge and academic scholarship?

Proposals

Please submit your abstract proposal (max 250 words) and a short bio (max 50 words) to pass@hum.ku.dk no later than March 8, 2024. We welcome academic papers and artists' and practitioners' presentations (20 mins), as well as group panels (90 mins). Notification of acceptance no later than March 22, 2024.

Practicalities

The conference registration fee is 80€ including conference dinner for presenting participants. Emerging scholars and independent artists/cultural workers with presentations can apply for reduced conference fee and support for travel and accommodation (flat rate 250€).

Organizers

The conference is co-organized by The Novo Nordisk Foundation Center for Practice-based Art Studies (PASS) at University of Copenhagen and the Nordic art museum network Museum Why? formed by Museet for Samtidskunst, Malmö Konstmuseum, Trondheim Kunstmuseum and Kiasma.

Rasmus Holmboe, research fellow, Museum Why? rashol@samtidskunst.dk

Nanna Balslev Strøjer, network coordinator, Museum Why? nanna.balslevstrojer@malmo.se

Mikkel Bogh, director PASS, UCPH, mibo@hum.ku.dk

If you have any questions, please do not hesitate to contact the organizers.

Confirmed Keynotes and Artistic Contributions:

Paul O'Neill, Artistic Director of PUBLICS, Helsinki, Finland & Visiting Professor at MA Curatorial Practice, Estonian Academy of Fine Art, Riga, Estonia.

Martha Fleming, Associate Professor at PASS – Center for Practice-based Art Studies, University of Copenhagen and PI of 'Field/Work in the Archive: Herbaria as Sites of Cultural Exchange' at the Natural History Museum of Denmark.

Apparatus 22 (RO/BE), art collective founded in 2011 by current members Erika Olea, Maria Farcas, Dragos Olea together with Ioana Nemes (1979 - 2011) in Bucharest, Romania.

Floating Museum (US), Chicago based arts collective co-directed by Avery R Young, Andrew Schachman, Faheem Majeed and Jeremiah Hulsebos-Spofford.

The conference is kindly supported by Novo Nordisk Foundation, Statens Kunstfond, Kulturkontakt Nord, and Nordisk Kulturfond.

CALL FOR PAPERS: CONJUNCTURES OF HOSPITALITY

Conditions, Articulations, and Affects of Border Encounters | 7-8 November 2024 | Universidade Católica Portuguesa, Lisbon, Portugal | Deadline: 15 March 2024

The "Conjunctures of Hospitality" conference aims to provide a space for an interdisciplinary inquiry into the conditions, articulations and affects of hospitality in different temporal and geographical settings. Inspired

by Stuart Hall's work, we are interested in broadly defined "conjunctural analysis" that shed light on or map the cultural-historical contexts in which cultural artefacts, artistic practices, activism or theories take shape. The conference will take place at the Universidade Católica Portuguesa, in Lisbon, Portugal, on the 7-8 November 2024.

Hospitality has been an object of reflection and debate for centuries. And yet, in a world of increasing border anxieties, perpetual "migration crises", "culture wars" and the renegotiation of the human/non-human divide, the encounter and welcoming of strangers continues to be of utmost topicality. Despite an ongoing or even increased academic interest, the definition and theorization of hospitality are anything but obvious. Research on hospitality ranges from the research on the accommodation, food or drink industries in Tourism and Management sciences to philosophical inquiries about its relation to citizenship, human rights and the encounter with others in the Humanities and Social Sciences (Lynch et al. 2011). However, the difficulty of defining the concept and practice of hospitality stems not only from disciplinary diversity, but also from its intrinsic polyvalence and contradictions. Hospitality bears on many problematics: from identity, difference, and belonging to the relationship between host and guest, individual and collective, as well as questions of inequality, human rights, and (political) power. Drawing on the etymological study of Benveniste, Derrida emphasized that hospitality is structured by a paradox: in order to welcome the stranger, one must be the master of one's own home. Beneath its welcoming surface, hospitality thus inscribes not only forms of violence in the encounter with strangers, but also the limits of its own unconditionality (Derrida). As it regulates the relationship between inside and outside, hospitality is not only at stake when borders are crossed, confused or readjusted, but also in the very process of their drawing (Still 2021). Since, as Sara Ahmed suggests, it might well be "the processes of expelling or welcoming the one who is recognised as a stranger that produce the figure of the stranger in the first place" (2000, 4).

This conference aims to bring together interdisciplinary inquiries into particular articulations, conditions, and conjunctures of hospitality. While we welcome a wide range of theoretical and methodological approaches, we particularly encourage a reflection about hospitality and its relationship to processes of bordering and hierarchization. This also implies a particular interest in "histories of determination" (Ahmed 2000) and their affective dimensions.

Possible topics may include, but are not limited to:

- Hospitaaltje and (anthropological) difference
- Hospitality and border(ing)/border regimes
- Hospitality and (im)migration

- Hospitality and affect
- (Linguistic) hospitality and translation
- Hospitality and the politics of translation
- Queer hospitality
- Aesthetics of hospitality
- Politics of hospitality
- Ethics of hospitality
- Arts of hospitality
- Hospitality and violence
- Hospitality and biopolitics
- Hospitality and governmentality
- Hospitality and Posthumanism
- Hospitality and memory
- Hospitality and area studies

Keynote Speakers

Michel **Agier** (École des Hautes Études en Sciences Sociales)

Encarnación **Gutiérrez Rodríguez** (Goethe-Universität Frankfurt)

Alexandra **Lopes** (Universidade Católica Portuguesa)

Alexander Ghedi **Weheliye** (Brown University)

Scientific Committee

Diana Gonçalves | Annimari Juvonen | Andreas Langenohl | Verena Lindemann Lino | Marília Lopes | Adriana Martins | Rita Bueno Maia | Paulo de Medeiros | Joana Moura | Dzifa Peters | Sofia Pinto | Luísa Santos | Loredana Polezzi | Márcio Seligmann-Silva

Organizing Committee

Annimari Juvonen | Verena Lindemann Lino | Sofia Pinto

Practicalities

Abstracts should be sent to hospitalityconf2024@gmail.com no later than 15 March 2024 and include paper title, abstract in English (max. 250 words), name, e-mail address, institutional affiliation, and a brief bio (max. 100 words) mentioning ongoing research. Notification of acceptance will be sent by 31 April 2024 at the latest.

We invite abstracts for individual and joint presentations and also welcome artistic interventions and co-creative, performative presentations. Accepted participants will be asked to register for the conference and provide some personal details for that purpose.

The conference will take place on site, at Universidade Católica Portuguesa. For more information about the conference please go to:

<https://conjuncturesofhospitality.wordpress.com/>

CALL FOR PAPERS: POLICING THE CITY

Monitoring and Regulating Behaviour in Urban Spaces | An Interdisciplinary Workshop organized by Rebecca Wynter on 4 April 2024, Bushuis UvA (TBC)

Please do get in touch with me by 8 March if you are interested in participating, and/or if you know someone

whose profile would fit perfectly (but who this email might miss): r.i.wynter@uva.nl.

This workshop will bring together scholars from different disciplines across UvA to explore when, how and why behaviour in cities has been avoided and encouraged, nudged and curbed, scrutinised and ignored. The afternoon event aims to encourage conversations between researchers who would not normally engage with one other. The objectives are to share research, exchange methodologies, gain insights from others, find potential collaborators, and possibly develop projects and funding bids. The format—based around very brief informal overviews of participants' current work and ascertaining whether there is an appetite for ongoing networking in relation to 'Responsible digital transformations', 'Fair and resilient societies', 'Sustainable prosperity' and 'Healthy future'—is designed to facilitate these aims in a time-effective way.

CALL FOR ABSTRACTS REPRODUCING ART, CULTURE, AND SOCIETY

Amsterdam Museum Journal Edition #3 | *The third issue of the online, peer reviewed Amsterdam Museum Journal is devoted to the roles, effects and developments of reproductions in art, culture, and society (published open access in 2024). AMJournal calls on all scholars to submit their abstracts before April 14th, 2024 (23:59 CET). Reproductions are omnipresent.*

The music we listen to consists of reproductions of symphonic legacies, whilst architectural styles synthesize the cityscapes we walk through. As people we share memes, copy trends in fashion, design and speech, and value the reproduction of acts as meaningful rituals and traditions. At the same time, reproductions provoke criticisms on authenticity and originality. From a eurocentric perspective there is still a cultural emphasis on and a preference for the authentic, original, and unique. But what does it even mean to be original? How do authenticity and reproduction influence us as modern-day consumers in and of the city? Can we measure the worth of reproductions? To answer such questions, the third edition of the online, open access, peer reviewed Amsterdam Museum Journal (AMJournal) aims to contribute to the understanding of (re)production as it increasingly becomes a part of our daily lives.

Reproductions challenge Amsterdam Museum to further explore how they (may) affect the way we encounter and perceive the world around us. Reproductions are crucial for ensuring preservation in material and social terms. Additionally, chronicling the city and her inhabitants is our duty as the city museum of Amsterdam, making reproductions integral to our work; we are dedicated to collecting, displaying, and communicating our city's significant objects and stories. The emergence of new reproduction methods that

enable immersive and interactive experiences, such as virtual reality (VR) and augmented reality (AR), as well as 3D printing and artificial intelligence (AI), help us mediate materials and experiences in new ways and across different platforms. These advances make it possible to extend museums beyond their walls, whereby digital museums become increasingly common. However, they also pose challenges regarding authenticity, appropriation, and ethics. AMJournal Issue #3 aims to present multifaceted research on this complex and urgent theme.

To ensure a wide range of qualitative and quantitative research, we invite researchers from all disciplines to contribute. From research on cultural significance, inclusivity and accessibility, to studies on the (technical) possibilities and dangers of new reproduction technologies. From research on art, music and fashion reproductions to studies on how reproductions of cultural norms or trends may give us a better understanding of who we are as societies. This multivocality in research aids us in gaining new perspectives, a mission we see as part and parcel of representing an international city such as Amsterdam. As such, we invite scholars from all stages of their careers to contribute – including junior scholars, ambitious students, and freelance researchers – to examine the role of (re)production in cities, society, art, heritage, technology and culture (published open access in 2024).

[Download the Call for Abstracts](#)

LAURA BASSI SCHOLARSHIP

The Laura Bassi Scholarship was established in 2018 with the aim of providing editorial assistance to postgraduates and junior academics whose research focuses on neglected topics of study, broadly construed. The scholarships are open to every discipline and the next round of funding will be awarded in Spring 2024: Spring 2024

Application deadline: 24 March 2024

Results: 10 April 2024

All currently enrolled master's and doctoral candidates are eligible to apply, as are academics in the first five years of full-time employment. Applicants are required to submit a completed application form along with their CV through the application portal by the relevant deadline. Further details, including previous winners, and the application portal can be found at: <https://editing.press/bassi>