

Nieuwsbrief 272

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NEW ASCA MEMBER: TIMO KOREN



My name is Timo Koren and I am now an Assistant Professor in Cultural Economy in the Cultural Studies department. My research interests lie at the intersection of Cultural Studies and Urban Studies. These last six years my research has mainly focused on the night-time economy. My PhD, obtained at the University of Southampton in 2021, focused on cultural production in Amsterdam-based nightclubs. Through this angle, I aimed to understand how nightclub's production practices not only inscribe racialised, gendered, and classed meanings onto genres, but also continuously rework these meanings. I am interested in how urban musical economies function as nodes in the global flows of music genres and musical knowledge, and how these economies are impacted by urban dynamics such as regulation, gentrification, and urban regeneration.

ASCA GUEST: LISA PLUMEIER



Guest Reseaercher at ASCA from April 15-July 15, 2024, hosted by Lucia Bainotti.

Lisa Plumeier is a PhD candidate and research fellow at the department of Media Studies at the Film University Babelsberg. She holds a B.A. in linguistics and literature from the University of Erfurt and an M.A. in media studies from the Film University. Since June 2022 she is teaching at the department of Media Studies and writing her dissertation on User Generated Shorts on TikTok with special attention on emerging user practices in content remix and referentiality (supervised by Susanne Eichner, Professor for Analysis and Aesthetics of Audiovisual Media). Simultaneously she is experimenting with methodologies in overcoming technological hierarchies when studying platforms and apps.

GOLDENE LETTER FOR WALKING AS RESEARCH PRACTICE

ASCA's Walking as Research Practice (WARP) group is thrilled to announce that their journal, *Special Edition WARP X Soapbox, "Walking as Research Practice"*, has received the **GOLDENE LETTER**, the highest recognition in the international book design competition, "**Best Book Design from all over the World,**" by Stiftung Buchkunst, the German foundation for book design. Additionally, the journal has been recognised as one of "**The Most Beautiful Swiss Books 2023**" and "**The Best Dutch Book Designs 2023.**"

The team behind this achievement includes the designer Jana Sofie Liebe, the managing editor Lynn Gommès, and the WARP team, Tânia A. Cardoso, Alice Twemlow, and Francesca Ranalli, as project initiators. The journal was published by Soapbox and supported by the Center for Urban Studies (CUS).

JAZZ AND DEATH BY WALTER VAN DE LEUR NOMINATED FOR THE JJA BOOK AWARD 2024

Jazz and Death: Reception, Rituals and Representations
By Walter van de Leur. Routledge 2023

The title might seem a tad non-felicitous, but it surely invites reflection. How do we respond to and commemorate jazz musicians' deaths? In what ways do these rituals manifest themselves from one place and from one culture to another? Most significantly, what do the various responses to jazz deaths reveal about wider jazz culture—the traditions, heritage, commercialization, historicizing and mythologies?

Walter van de Leur, Professor of Jazz and Improvised Music at the University of Amsterdam, unpacks these weighty questions in a revealing study that, in the way of the best academic works, invites a serious rethink on the meanings underpinning behaviors and beliefs surrounding jazz and death.

The Jazz Journalists Association launches its annual Jazz Awards season with announcement of 12 nominees and nine Honorable Mentions in two categories of Book of the Year (2023) Awards. Winners of the "Best Biography/Autobiography Award" and "Best Book of History, Criticism, Culture Award" will be determined by voting of the JJA's approximately 250 international active members. *Jazz and Death* has been nominated in the "Best Book of History, Criticism, Culture Award" category.

NEW RESEARCH GROUP: READING PAIN

New ASCA Research Group led by Assel Kadyrkhanova and Tanja Konstenius

What is Pain? Pain-as-symptom, pain-as-metaphor, pain-as-event... What does it mean to be 'in pain'? How are we affected by the pain of others? How do we respond to our own and someone else's histories of suffering?

In this research group, we read, discuss, and share knowledge about pain. As a group, we tackle making sense of pain that does not necessarily show visible signs of bodily injury. While conceptualizing pain, we consider embodied knowing crucial in reading and formulating pain narratives. How is the individually felt pain made visible and known to others? How do we share our experiences of pain? Drawing together diverse life experiences and wider understandings of pain, we seek to make sense of pain as a concept and a lived reality.

The *Reading PAIN* group aims to bring together researchers and early career scholars across visual arts, artistic research, art history, and cultural analysis, who are interested in thinking collectively about various dimensions of pain. In our meetings, we envision focusing on the issues including (but not limited to):

- Artistic mediation and aesthetic transformation of pain;
- Irrepresentability of trauma;
- Ethical challenges regarding the pain of others;
- Colonial extractivism and environmentally caused illnesses;
- Gendered experiences of pain;
- Potentialities of 'empathic vision'
- Practices of care and 'staying-with'

If you would like to join the group, please contact Dr Assel Kadyrkhanova at a.kadyrkhanova@uva.nl or Tanja Konstenius at tanjakonstenius@gmail.com

NEW READING GROUP ON SOUND STUDIES

The Sound Studies Reading Group is dedicated to critical perspectives in sound studies. In our sessions we work closely with sound materials, using the theoretical

texts as support to unpack the implications of working with sounds in an academic setting. We center creative and artistic practices as modes of reflection on/with sound. Our approaches are explicitly oriented towards decolonial, queer and feminist approaches to sound studies. Some of the topics we have covered thus far are the use of voice recording technologies for the determination of asylum seekers' origin (Lawrence Abu-Hamdan), the implications of decolonizing sound archives (Yamomo and Titus), masculinity and black identities in sound (Nina Sun Eidsheim), queer memories of the AIDS crisis in sound (Groom), sonic fictions (Eshun), etc. We welcome scholars from any discipline and background (academic or not) who are interested in engaging with the sonic.

We meet approximately every 4 weeks on Zoom, for two hours. In preparation we read one text/engage with one sound object. Anyone can suggest readings and facilitate a session. For more information or to join a meeting, please send an email to Luc Marraffa (they/them): l.m.o.marraffa@uva.nl.

HEIST POLITICS

Public lecture by Luka Arsenjuk (University of Maryland) | Wednesday, 3 April 2024 at 4pm | University of Amsterdam Doelenzaal (UB) Library Singel

What explains the continuing popularity of the heist scenario in films and TV series? Aside from an allegory of the existential vagaries of human desire and its lost object, may one find in these subgeneric narratives, in which a group of criminals executes a daring robbery against a fortress-like institution, some deeper political sense? Might the heist film be thinking about the very possibility of politics as such?

This talk will explore the emergence of the Hollywood noir heist film in the 1950s. This subgenre established itself by way of a remarkable transformation of the robbery sequence into a central and relatively autonomous part of the plot, which may at first be glimpsed simply in quantitative terms: from the short robbery sequences in *The Killers* (Siodmak, 1946) and *Criss Cross* (Siodmak, 1949)—the two proto-heists of the period—we go to the twelve-minute robbery in *Asphalt Jungle* (Huston, 1950) and then to the half-hour-long orchestrations of theft in *Rififi* (Dassin, 1955) and *The Killing* (Kubrick, 1956)—the films in which the noir heist achieves what, borrowing from Stanley Cavell's theory of genre, we may call a moment of "absolute explicitness." Alongside the quantitative expansion of the robbery sequence, however, there occurs also a significant qualitative shift in the mode of representation that sustains the heist. In her book, *The Process Genre: Cinema and the Aesthetic of Labor*, Salomé Skvirsky recently described this qualitative

shift in terms of a move away from classical representation of action and toward processual representation, a generic mode with distinct formal and syntactical features. Taking up Skvirsky's theorization of the process genre, the lecture will propose that the significance of the heist lies not merely in the depiction of a process (or in the aesthetics of labor, as Skvirsky also calls it), but in what Jean-Paul Sartre in his *Critique of Dialectical Reason*—a book roughly contemporaneous with the emergence of the heist film—conceptualized as the dialectical tension between process (activity in the field of the practico-inert) and *praxis* (activity of a collective project). The lecture will conclude by suggesting that it is precisely from this tension between process and *praxis* that one may begin to elaborate the political idea of the heist.

Luka Arsenjuk is Associate Professor of Cinema and Media Studies and Core Faculty member of the Comparative Literature Program at the University of Maryland (College Park). He is the author of *Movement, Action, Image, Montage: Sergei Eisenstein and the Cinema in Crisis* (University of Minnesota Press, 2018) and currently serves as one of the editors for *Discourse: Journal for Theoretical Studies in Media and Culture*.

REACHING INTO THE UNDERLANDS OF EXTRACTIVE CAPITA

A Masterclass with Macarena Gómez-Barris organized by Florence Evans | Contact & Registration: f.evans@uva.nl | Registration deadline: 15 March 2024 | 3 April 2024, 14:00 hrs.

"Unearthing architectures is a vital way to piece through the colonial Anthropocene by unveiling an urban model in ruins, one that is dependent upon death and destruction here and elsewhere [...] [T]his decolonial critical method reaches into the underlands to see how extractive cultural industries are saturated with unjust wealth and cultural capital accumulation by a billionaire class".

—*Un-Earthing Architectures* (2022)

The ties between the earth's geologic material and social and cultural practices in our worlds have been shaped by the long arc of racial capitalism. But the question of how we might resist the plundering, exploitation, and enclosure of resource-rich territories elsewhere in the name of primitive accumulation of resources here has recently come under increasing scrutiny.

For Macarena Gómez-Barris, rethinking our connectivities to the plundered geologies under our feet and across oceans begins by imaginatively breaching the earth's surface. Her important introduction of the 'extractive zone' (2017) registers the critical overlap between South American regions which don't adhere to sovereign borders, but which are mapped for the ruinous effects of extraction they endure, and for the

indigenous majority populations which inhabit them. At the same time, notions of un-earthing, subsoils, and submergence have been used to index the affective phenomenon of being under or inside the extraction zone and articulated in a concrete political and cultural register of un-earthing which parallels resource extraction.

In particular, the submerged perspective draws attention toward the embodied and vernacular experience of extractive capital which can only be understood in processual, corporeal, and local (or even 'micro-') ways. The point of this, Gómez-Barris explains, is to 'seek out less perceivable worlds, life forms, and the organization of relations within them, while creating new methods that allow for this tracking' (xv).

In this masterclass, we'll focus on Gómez-Barris' proposal of submergence as the analytic counterpart to extractive zones, and a critical decolonial method which speculates an available underneath to ruinous extraction. Together, we will begin to ask what it means to reach into the underlands of extractive zones, as an imaginative gesture which critically parallels and subverts resource extraction. Subsequently, as a community we'll invite reflection toward contradictions closer to home: staying with the trouble of our embodied dis-positions as inhabitants and benefitters of institutions with lucrative financial ties to petroleum empires, weapons manufacturers, and apartheid—and as thinkers who seek to unearth or otherwise unsettle these uneasy connectivities.

Macarena Gómez-Barris is a writer and scholar with a focus on the decolonial environmental humanities, authoritarianism and extractivism, queer Latinx epistemes, media environments, racial ecologies, cultural theory, and artistic practice. She is author of four books including, *The Extractive Zone: Social Ecologies and Decolonial Perspectives* (Duke University Press, 2017) that examines five scenes of ruinous extractive capitalism. *Beyond the Pink Tide: Art and Political Undercurrents in the Américas* (UC Press 2018), a text of critical hope about the role of submerged art and solidarities in troubled times. She is also author of *Where Memory Dwells: Culture and State Violence in Chile* (2009), and co-editor with Herman Gray of *Towards a Sociology of a Trace* (2010). She is series editor with Diana Taylor of *Dissident Acts* at Duke University Press.

Reading

– Gómez-Barris, M. (2017) *The Extractive Zone: Social Ecologies and Decolonial Perspectives*. Durham: Duke University Press.

**Required for ECTS:*

Introduction ("Submerged Perspectives")

Chapter 5 ("Decolonial Gestures: Anarcho-Feminist Indigenous Critique").

– Gómez-Barris, M. (2023) "Un-Earthing Extractive Architectures". [online]. e-flux.

THE AESTHETICS OF GEOPOWER

Imagining Planetary Histories and Hegemonies

Conference organized by Simon Ferdinand, Katarina Nesic, and Colin Sterling | 4 & 5 April 2024, University of Amsterdam and on Zoom.

In this two-day conference, scholars will take up the burgeoning critical discourse of "geopower" to explore how the human and nonhuman forces shaping and emerging from the earth are articulated in art and cultural practice.

Keynote Speaker:

Federio Luisetti (University of St. Gallen, author of *Nonhuman Subjects: An Ecology of Earth-Beings*, Cambridge University Press, 2023)

Although the in-person proceedings are now full, they will also be live streamed through Zoom, the links for which can be found here (<https://www.simonferdinand.com/aesthetics-of-geopower>).

ASCA PHD DRINKS

April 4, Every first Thursday of the month, ASCA PhD candidates convene in café De Jaren for drinks and conversation | 17:30-18:30 hrs. | First two drinks are on ASCA | contact: Linda Xheza e.xheza@uva.nl

CREATIVE WRITING FOR ACADEMICS

Using Creative Writing as a Tool in Academic

ASCA Workshop on 4 and 11 April 2023, 13.00 - 17.00 | Animated by Marie Beauchamps | Come and find joy in your writing practice! | For ASCA Staff Members (ASCA PhDs can do the one that is offered in the PhD Skills Programme).

This workshop makes space to explore a diverse and creative pallet of writing styles in academic writing practices.

The choices we make when we write have profound effects on the reality that we observe. Giving an account of our observations requires a multitude of styles of writing for achieving the greatest accuracy. Finding the most accurate style of writing for a particular purpose sometimes implies letting go of a seemingly neutral style of writing, instead embracing a plurality of voices, such as staging a dialogue or exploring a more poetic style. This workshop aims to explore what happens when we loosen up the frame of our habitual academic writing practice, inviting multi-layered stories to bubble up and become part of the conversation unfolding on the page.

In this two-sessions interactive workshop, Marie Beauchamps will lead you through a series of hands-on exercises to make you experience creative writing within your academic practice. You will practice writing scenes, working with sensory details, defining the main characters driving the story of your work, and staging conversations between them. There will be time for peer-review, and we will take time to reflect on what it takes to make space for creativity within our academic work.

Practicalities:

- Space is limited due to the interactive nature of the workshop. Registration is required. Send a message to Eloë Kingma at asca-fgw@uva.nl. Please indicate if you can attend on location or not (see below). **Registration deadline: 31 March.**
- Participants will be asked to bring a text of their own to work on during the workshop. It can be an outline, a very first draft, a finished article, or everything in-between, as long as they feel comfortable working with it for the time of the workshop.

Marie Beauchamps is an Amsterdam-based poet, creative entrepreneur, and an academic working across humanities, social sciences, and law. She holds a PhD from ASCA (2015); she was a Marie Skłodowska-Curie postdoc fellow at Queen Mary University of London from (2019-2021), during which she pioneered in the [in the Deepening Creative Practice programme of the Tavistock Institute for Human Relations](#) (2020-2021). She is certified in creative writing from the [International Writers Collective, Amsterdam](#) (2019-2022). Her article [Doing Academia Differently](#) (2021) tells the research story that paved the way for these workshops creative writing for academics. Since 2021, she works as a creative entrepreneur, exploring research and writing from new perspectives. She currently serves as a policy officer at the Royal Netherlands Academy of the Arts and Sciences.

The workshop will be on location, unless there is a majority of people who prefer to do it online.

LEANNE BETASAMOSAKE SIMPSON

In April 2024, the Academy of Theatre and Dance, Amsterdam is honoured to be hosting Leanne Betasamosake Simpson as Artist in Residence. Leanne Betasamosake Simpson is a renowned Michi Saagiig Nishnaabeg writer, musician, academic and activist who has been widely recognized as one of the most compelling Indigenous voices of her generation. Her work breaks open the intersections between politics, story and song—bringing audiences into a rich and layered world of sound, light, and sovereign creativity. She is a status member of Alderville First Nation in Ontario, Canada.

See program: [Leanne Betasamosake Simpson \(ahk.nl\)](#)
 April 4, 10:00-14:00 (with lunch) @DAS, Room 2.14,
 Mikki Stelder hosts a book club **on *As We Have Always Done***. This session will be an informal 'book club' style exchange centred on Leanne Simpson's *As We Have Always Done: Indigenous Freedom through Radical Resistance* (2021), facilitated by Mikki Stelder, Assistant Professor of Global Arts and Politics at the University of Amsterdam. Participants will need to have read the book before the session.

ARTISTIC RESEARCH WITH OLA HASSANAIN AND IŞIL EĞRIKAVUK!

It brings us much joy to invite you all to our upcoming ARRG session on Friday, 5 April with Ola Hassanain and Işıl Eğrikavuk! From 13:00-16:00, in the VOX-POP as usual. We have curated this session to facilitate exchange between two very interesting artistic researchers, and to bring their experiences and methodologies into our current artistic research discourse at the the UvA, especially with regards to learning and doing artistic research in the academia. As you will read in the bios attached to this email, both Ola and Işıl have unique practices of doing and teaching artistic research.

This session will be slightly different from our usual format, where instead of two separate presentations, we will have a roundtable format with Leyla and myself as co-chairs. There will be plenty of room for your questions and we hope to see many of you with us to create a fruitful conversation.

Işıl Eğrikavuk

Dr. Işıl Eğrikavuk is a Turkish-born international artist and academic based in Berlin, Germany. She received her MFA from The School of the Art Institute of Chicago (SAIC) and a Ph.D. in Communication from Istanbul Bilgi University, Istanbul, Turkey. Eğrikavuk lives in Berlin and works as a faculty member at Berlin University of Arts (UdK) since 2017. Eğrikavuk is the co-winner of Turkey's first contemporary art prize, Full Art Prize in 2012. She is the founder of the other garden, a collaborative artistic research space that focuses on issues around ecology, diversity, inclusivity and radical care within the UdK. Eğrikavuk has participated in numerous international exhibitions, residencies, and her work has been published in both local and international journals.

Recent exhibitions and venues include, Kunstrraum Kreuzberg Bethanien, Berlin (2023), La Casa Encendida, Madrid (2022), Chicago Museum of Contemporary Photography (2022), Chicago Architecture Biennial (2021), Die Bühne, Berlin (2019), Art Souterrain, Montreal (2019), Pluto's Kitchen, Block Universe, London (2017), Every Kind of Myth is Written With Care, Propaganda in 21st Century, Lenbachhaus

Museum, Munich (2017), Art of Disagreement, Salt İstanbul & Ankara (2016-2015), 11th Sharjah Biennial, Sharjah (2013), 11th Istanbul Biennial (2009), Endgame, South Korea (2009).

Ola Hassanain

Ola Hassanain leads a critical spatial practice as a visual artist with architecture training. Ola premises her work on an idea of “space as political discourse” an expanded notion of space, that tries to develop a spatial literacy which can aid us to imagine different political ecologies. Ola’s development of critical spatial practice is partly informed by her post academic training; an ongoing Rijksakademie residency, a BAK fellowship 2017-2018, teaching and development of the Blackerblackness Master course Sandberg Instituut 2021- 2023, teaching at HKU University of the Arts Utrecht at the Fine Art Department, amongst other international collaborations like Chicago Architecture Biennale 2019 and Sharjah Architecture Triennale 2019.

RIOTSVILLE, U.S.A.: IMAGE AND COLLECTIVE ACTION IN THE ESSAY FILM

A workshop with Luka Arsenjuk (The University of Maryland) | Date & Time: Friday, 5 April 2024 15:00 to 18:00 | Location: University of Amsterdam BG1 0.16

This workshop will center on Sierra Pettengill’s *Riotville, U.S.A.* (2022) as a means for exploring the political affordances of the essay film more broadly and specifically in relation to images of collective action and conflict. Released in the wake of the George Floyd rebellion of 2020, *Riotville, U.S.A.* thinks this recent and unprecedented event by returning us to the 1960s and offering a sort of prehistory, or perhaps some elements for a genealogy, of the contemporary riot and uprising and the state violence that takes shape in response to these forms of collective action. Pettengill’s film derives its focus and intrigue from the fact that, following the urban uprisings of the 1960s, the U.S. military built a model town (named *Riotville*; indistinguishable in its appearance from a movie set), in which it staged riots in order to practice and demonstrate military and police repression of such events. We will take up *Riotville, U.S.A.* as an occasion to explore the relation of the state’s attempt to model collective human agency to the distinct forms and operations of the state imaginary. More generally, the film will allow us to identify the imaginary as a distinct function of images, which may then lead us to inquire what other functions images may occupy (symbolic? real?). And if there exist other functions of images, how does each of them relate to time and history? As an essay film composed of found footage, *Riotville, U.S.A.* has in particular be interested in the repetition of image. Our engagement with the film may therefore

allow us to translate the question of image’s relationship to time into an inquiry into what makes it possible for images to repeat and to ask in what ways is it possible for images to repeat differently.

As preparation, participants will be asked to watch *Riotville, U.S.A.* (a secure link will be provided with registration) and to read the following texts:

1. Joshua Clover, “Riot” in *The SAGE Handbook of Marxism* (2022)
2. “The Event of the Image: Between Symbol and Symptom,” Chapter 3 from *Luka Arsenjuk, Movement, Action, Image, Montage: Sergei Eisenstein and the Cinema in Crisis* (2018).

Luka Arsenjuk is Associate Professor of Cinema and Media Studies and Core Faculty member of the Comparative Literature Program at the University of Maryland (College Park). He is the author of *Movement, Action, Image, Montage: Sergei Eisenstein and the Cinema in Crisis* (University of Minnesota Press, 2018) and currently serves as one of the editors for *Discourse: Journal for Theoretical Studies in Media and Culture*.

THE CONSERVATOR’S TASK AND THE AESTHETICS OF DOCUMENTING TIME-BASED MEDIA ART

Presentation by Haitian Ma in the context of the ASCA Research Group - Moving Images: Preservation, Curation, Exhibition | Friday April 5, 2024, 14.30-17.00 hrs. University of Amsterdam, Oudemanhuispoort, room 1.18D | If you want to join, please send an email to: Floris Paalman <f.j.w.paalman@uva.nl>

In this presentation, Haitian Ma (Television and Cross-media Culture, Department of Media Studies) examines the invisibility of the conservator from the ontology, discourse and practice of time-based media art conservation. Drawing on translation, archival and performance theories, she asks what horizons of conservation care can emerge from recognizing the aesthetics of documentation and the conservator’s creative agency in the process. Annet Dekker wil act as first respondent.

COSMOLOGIES WORKGROUP – COSMOFEMINISM

To register and receive the readings, please contact: h.h.kuipers@uva.nl. | Organised by: Erica Biolchini, Jasmijn Leeuwenkamp, Halbe Kuipers, and R. Gold | Time and Location: April 5th, 2024 – 4pm-7pm; Bushuis F1.14

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:

Lugones, María (2019) 'Revisiting Gender: a Decolonial Approach', in Andrea J. Pitts, Marian Ortega and José Media (eds.), *Theories of the Flesh. Latinx and Latin American Feminisms, Transformation, and Resistance*. Oxford University Press.

Lugones, María (2003) 'Playfulness, "World"-Traveling, and Loving Perception', in *Pilgrimages/Peregrinajes: Theorizing Coalition Against Multiple Oppressions*. Rowman and Littlefield Publisher.

Strathern, Marilyn (2018) 'Opening up Relations', in Marisol de la Cadena and Mario Blaser (eds.), *A World of Many Worlds*. Duke University Press.

ASCA SUPERVISION WORKSHOP

ASCA invites all current and prospective PhD supervisors to a workshop on PhD supervision, organized by Jaap Kooijman and Eloë Kingma | 9 April 2024, 15:00-17:00 hrs. | OMHP kamer C 2.17

We will address how to become involved in PhD supervision, discuss common problems and share best practices. Specific issues that will be addressed include how to respond to requests for PhD supervision; how to effectively organize co-supervision; the different challenges of supervising funded versus non-funded PhD candidates and individual PhD candidates versus PhD candidates in a large research project; how to prepare PhD candidates for the (academic) job market; and how to support PhD candidates struggling with illness or mental health problems. If you would like to attend the workshop, please send an email to asca-fgw@uva.nl.

SPECULATIVE TECHNOLOGIES IN THE AGE OF FINANCIALIZATION

A Masterclass by Aris Komporozos-Athanasiou

Organised by Claudio Celis, Stefania Milan, Jernej Markelj, Gavin Mueller | 9 April 2024, 16:30-19:00 hrs

[Bushuis/Oost-Indisch Huis](#) Bushuis F0.01

This is a masterclass by [Prof. Aris Komporozos-Athanasiou](#) (UCL, London) on the topic of speculative technologies in the age of financialization. Prof. Aris Komporozos-Athanasiou is director of the [Centre for](#)

[Capitalism Studies](#) (UCL, London) and author of [Speculative Communities](#) (2022).

In this masterclass, he will examine the relation between digital technologies and the financialization of life. The masterclass will explore how different social media platforms expose their users to the same speculative logic of financial capitalism, and how this is transforming the ways in which we should imagine new forms of critique and resistance. The responsible teacher is Claudio Celis Bueno (c.o.celisbueno@uva.nl). ReMa students and PhD candidates affiliated to NICA and RMEs can apply for credits.

[Please Register for the Master Class Here](#)

ABOLITION AND ANTIFASCISM

Abolition Democracies Seminar organized by Safae El Khannoussi el Boudrin, Daniel Loick and Oscar Talbot | Tuesday 9 April 2024, 17-19.00 h. | OMHP C 2.17

In this research colloquium, we will a.) read together and discuss contemporary literature in abolitionism, b.) present our own current research on abolitionist topics, c.) invite international guests to present their research, especially to facilitate an interdisciplinary and international dialogue. The reading list and schedule will be decided together by the members of the seminar. To be put on the list and receive the zoom link for hybrid sessions, please email Daniel d.loick@uva.nl.

Reading: Abolition and Antifascism:

- Cedric Robinson, "Fascism and the Response of Black Radical Theorists"

- Nikhil Pal Singh, "The Afterlife of Fascism"

- Alberto Toscano, "The Returns of Racial Fascism"

FAIRNESS, ACCOUNTABILITY AND TRANSPARENCY: FRICTION AND RECONCILIATION

Philosophy and Public Affairs | Speaker: Prof. dr. Linnet Taylor (TiU) | Commentator: Dr. Marjolein Lanzing (UvA) | 10 April: Faculteitskamer Oude Turfmarkt 145, 16:00 - 17:30

The past few years have seen growing recognition that machine learning raises novel challenges for ensuring non-discrimination, due process, and understandability in decision-making. They have also witnessed an unprecedented increase in the complexity of machine learning models, which challenges efforts to address the concerns above. This chapter will focus on identifying these concerns (e.g. algorithmic bias and discrimination) and on the challenges met, but also posed by, their proposed solutions. The work of addressing fairness, accountability and transparency in machine learning systems takes place at the intersection of ethics, political philosophy, law and regulation, and social justice. There is perhaps no other object of

multidisciplinary research that has generated so much contemporary conflict. In order to understand why, we will outline both the history of the debates that have arisen over fairness in relation to machine learning, and the worldviews that are coming into conflict. We will use the concept of levels of abstraction (Floridi, 2008) to consider the different conceptual levels these debates address, and to analyse why they are not easily reconciled. We will then outline possible ways to foster generative, rather than destructive, friction around the concept of fairness, and how these conflicts can speak to each other in a useful way.

Bio. Dr. Linnet Taylor is Professor of International Data Governance at the Tilburg Institute for Law, Technology, and Society (TILT), where she leads the ERC-funded Global Data Justice project. Her research at TILT broadly focuses on how new sources of digital data are impacting governance, research on human and economic development, and political representation.

CRUEL HEALTH

Workshop Series Organized by Max Casey, dr. Erin La Cour, dr. Joyce Lanmerichs Dates: 12 April 2024, 24 May 2024, 13 September 2024, 11 October 2024 | Location: Vrije Universiteit Amsterdam | Contact & Registration: m.r.casey@vu.nl | Registration deadline: 31 March 2024

The Cruel Health workshop series starts from the premise that there is more to health than emotional and physical (self-)regulation. In bringing Lauren Berlant's "cruel optimism" together with healthcare discourse, it proposes that rather than seeing healthcare as a process of acclimatizing disabled and ill subjects to the violence and inherent coloniality of medical capitalism, we must reframe our understandings of both health and care. Over four sessions, national and international experts will offer lectures and workshops on health and care that exist beyond and/or against the confines of traditional medicine, including decolonial health, anti-psychiatry and mad studies, artistic intervention, and medical capitalism. The workshop series aims to attract those working in the medical humanities, medicine, the arts, and interdisciplinary studies across various faculties.

Each workshop will be an afternoon-long event, and will feature two academics in dialogue with each other. The workshop will be primarily directed by the speakers, with an emphasis on interactive engagement with the themes and concepts developed in the lectures. The workshop has been funded through the Vrije Universiteit Amsterdam's CLUE+ Interfaculty Research Institute for Culture, Cognition, History and Heritage, and organized in collaboration with the PULSE network for the Medical and Health Humanities (<http://www.pulsenetwork.nl/>).

Individual Workshop Sessions:

April 12, 13:00-18:00 – Decolonial Health and Medicine: Alessandra Benedicty-Kokken (UvA) and Dr. Kelechi Anucha (Durham)

May 24, 13:00-17:00 – Anti-Psychiatry and Madness: Wouter Kusters and Grietje Keller

September 13, 13:00-17:00 – Mental Health and Artistic Intervention: Speaker information forthcoming

October 11, 13:00-17:00 – Medical Capitalism and Criticality: Speaker information forthcoming

CELEBRATION OF THE 134TH BIRTH ANNIVERSARY OF DR B R AMBEDKAR

Screening and discussion commemorating the 134th Birth Anniversary of Dr. B.R. Ambedkar, a visionary Indian anti-caste thinker and social reformer | Amsterdam, 15-16 April 2024.

On behalf of Dr. B.R. Ambedkar's birth anniversary celebration committee, We are excited to [invite](#) you to a special two-day event hosted by the University of Amsterdam's Department of Anthropology (Momat group) and the Amsterdam School for Cultural Analysis (ASCA), along with the collective 'Other Indias'. This program commemorates the 134th Birth Anniversary of Dr. B.R. Ambedkar, a visionary Indian anti-caste thinker and social reformer.

Dr. Ambedkar's work and the ongoing Dalit rights movements are deeply intertwined with the broader struggle for decoloniality and global social justice. Understanding systems of caste-based oppression is crucial for recognizing the ways structural power and inequality persist worldwide. This event offers a chance to explore these connections and learn from the powerful example of anti-caste movements.

April 15, 2024: Film screening: '*Chaityabhumii*', *An Immersive Documentary about Dr. Babasaheb Ambedkar and Public Memory*, followed by (online) discussion with filmmaker and research scholar Somnath Waghmare. Language: Marathi, Hindi, Pali with English Subtitles | Time: 17:00 to 19.15 hrs. | Location: Doelenzaal, University Library Singel 425, 1012 WP Amsterdam

April 16, 2024: Lecture on '*brahminism/casteism and decasteization in and beyond South Asia*' by dr. *Gajendran Ayyathurai*

Speaker: dr. Gajendran Ayyathurai, an anthropologist and a historian based in Göttingen, Germany.

Discussant: dr. Sandhya Fuchs, Sandhya is a social anthropologist based in Amsterdam. She is working as Assisant Professor at VU.

Time: 15:00 CET | Location: Common Room B5:12 Department of Anthropology, AISSR, Roeterseilandcampus, University of Amsterdam
Snacks (samosas) and drinks will be provided at this event.

Please indicate which of the sessions you would like to attend: <https://forms.gle/cYeUCvB6zsunaTnj8>

We warmly invite you to join us in these insightful discussions, especially if you are interested in how struggles against oppression intersect across global contexts.

ARCHIVES OF SPACE, SOUND & MATERIAL

A Roundtable on Pioneering Directions in Humanities Research | 16 April, 15.30-17.00, Perdu Bookstore (Kloveniersburgwal 86, Amsterdam) | RSVP (free): <https://www.eventbrite.nl/e/archives-of-space-sound-material-tickets-867271842427>

Traces of sight, sound, smell and touch; notions of space and material and immaterial heritage; built and natural environments as sites of memory: These are some of the central throughlines of recent research across humanities disciplines. How do we apply them to navigate complex pasts and address the pressing issues of the present?

This event marks the launch of four pioneering humanities research projects that explore sensory, artistic, and intellectual modes of knowledge production through different archives, including ethnographic sound recordings in Dutch collections, the spatial and cultural traces of gas extraction in the Netherlands, transnational histories of antinuclear and artistic networks preserved into activist archives, and the global legacy of extractivist supply chains involved in celluloid film production.

Each of these projects, and the sources they draw upon, is distinct. In conversation, however, they explore the continued presence of colonial and contested histories in a contemporary world at risk by asking: How can current humanities research meaningfully address questions of scale (from atomic to global), of toxicity (chemical, geological, radiological, colonial) and of repair? Can new ways of looking, analyzing and listening to archival material inform our engagement with contested pasts to guide us towards more equitable futures?

The launch event will consist of a presentation of the four research projects followed by a roundtable discussion moderated by Dr. Colin Sterling (UvA).

- Audibilities of the Colonial Past: Dutch Sound Archives as History, Heritage and Data (Dr. Emily Clark, UvA)

- Uranium Matters: An Interdisciplinary Study of Radiotoxicity in the Arts (Dr. Kyveli Mavrokordopoulou, VU)

- Global Elements of Cinema: Tracing Agricultural Materials in the History of Celluloid Film Manufacturing (Dr. Marek Jancovic, VU)

- The Architecture of Gas: The Spatial Implications of Gas as an Energy Source in the Netherlands (1810-2022) (Dr. Iris Burgers, VU).

BLOCKCHAIN AND CRYPTO CULTURES

Global Digital Cultures Soirée - With Kobe de Keere, Balázs Bodó and Ashley Mears | 17 April 2024, 18:00 -22:00 | [Kapitein Zeppos](#) | [RSVP](#)

The speakers this time are [Kobe de Keere](#) (Faculty of Social Sciences), [Balázs Bodó](#) (Faculty of Law) and [Ashley Mears](#) (Faculty of Social Sciences), who will discuss cryptocurrency and blockchain. Each speaker will present their thoughts on this topic from a different angle: Kobe de Keere researches imaginaries of crypto advocates, while Balázs Bodó studies the technology of blockchains. Ashley Mears, in the role of discussant, brings to the table her research on how platforms manipulate users' affect to create addictive highs for content creators.

After brief presentations from these scholars, the floor will be open for questions and comments from participants.

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.

WHO NEEDS CINEMAS?

Screening Films in a Permacrisis" with María Vélez-Serna (University of Stirling)

NICA Masterclass Co-organized by Carolyn Birdsall, Linda Kopitz and Alex Gekker as part of the ASCA Cities Seminar. For more information and registration, please contact Linda Kopitz (L.kopitz@uva.nl) | Time and Date: 19 April 2024, 10.00-12.00 | Location: Room 0.16, Media Studies, BG1 (Turfdraagsterpad 9, Amsterdam)

Mapping a city's spaces and practices of communal film viewing is a way to explore urban history, cultural policy, social change and inequality. This discussion takes up critical geography approaches to film exhibition to ask about the role of cinema spaces and events in the current conjuncture. The Covid-19 pandemic made explicit and urgent some of the simmering concerns about the infrastructures of sociality. The loss of 'third spaces' due to neoliberal urbanism and the digitalisation of work and leisure was a long-running process, but the experience of lockdowns brought it into focus. As the climate emergency demands a reprioritisation of resources, and the environmental impacts of cultural activities are more clearly documented, this discussion offers a space for critical reflection on the kinds of spaces that cinema can hold.

More information and readings here:

<https://www.cities.humanities.uva.nl/news/nica->

[masterclass-who-needs-cinemas-screening-films-in-a-permacrisis-with-maria-velez-serna-university-of-stirling/](#)

ISRAEL/PALESTINE TEACH-IN: PALESTINIAN PRISONERS

Next in the History is not Context; It's Reality. On Israel/Palestine is a session on Political Prisoners organized by Sudeep Dasgupta and Annelies Moors | April 19, 13:30-15:30, Doelenzaal, University Library.

Details will follow on the ASCA website.

LARGE LANGUAGE MODELS AS INTERLOCUTORS: BETWEEN RELIABILITY AND DECONSTRUCTION

This is the second seminar of the second version of the series 'Interdisciplinary Perspectives on AI & Culture' organized by Claudio Celis Bueno and Pei-Sze Chow. 23 April 2024, 15:00 -17:00 | IAS (Oude Turfmarkt 145-147)

The aim of this series is to bring humanities scholars and computer scientists to the table to exchange critical perspectives on the intersections between AI and culture. In this session Sandro Pezzelle and Michael F. Miller will reflect on Large Language Models (LLMs) as "interlocutors". Since their introduction, LLMs have revolutionized the field of Natural Language Processing (NLP) and, thanks to their effectiveness and availability through user-friendly applications, have achieved unprecedented popularity among a wide audience. At the same time, however, their language behaviour differs from that of human interlocutors. Reflecting on these differences is key in order to properly understand these technologies, their reliability, and (in)consistencies. Furthermore, it could be argued that these models actually collapse traditional distinctions between writing, programming, and generation, while forcing us to examine the theoretical relations between authorship, intentionality, and ultimately life itself.

Registration required (limited spaces): [Large Language Models as Interlocutors: Between Reliability and Deconstruction - Institute for Advanced Study IAS - University of Amsterdam \(uva.nl\)](#)

AESTHETICS AND LIBERATION: I WISH I KNEW HOW IT WOULD FEEL TO BE FREE

NOG Course offered by Lieks Hettinga | Dates: 23 & 30 April, 7 & 28 May, 4 & 11 June 2024 (17:00-18:30 hrs) Location: Leiden University | Registration before 5 April: l.hettinga@hum.leidenuniv.nl

In a documentary by Peter Rodis (1970), Nina Simone is asked what freedom means to her, and she considers the question with serious reflection: "It's just a feeling, it's just a feeling." Becoming more animated, she says:

"I'll tell you what freedom is to me: no fear. I mean really, no fear. It is something to really feel. Like a new way of seeing. A new way of seeing something." In providing answers to the questions raised by herself in her 1967 song, *I wish I knew how it would feel to be free*, Nina Simone describes freedom as an ephemeral sensation, as well as a desire for, and practice of, living without fear. This course takes cue from how Nina Simone locates freedom in sensations and new ways of seeing, attuning us to the role of aesthetics in the practice of liberation.

In today's context, vocabularies of liberation and freedom are tricky to navigate given how they have been co-opted by far-right politics. Moreover, within the Global North, 'liberation' might call to mind social movements of a different era – black liberation, gay and lesbian liberation, or transgender liberation – obscuring how liberation remains central to contemporary struggles. It is precisely the desire for radical transformation and for a different way of feeling and seeing that might help us address the deadlocks of assimilation and commodification of justice movements. This course will explore the continuing value of liberation and freedom for critical thinking and practice today. What would it mean to engage liberation and freedom over 'inclusion' or 'equality'? And can 'liberation' open transformative registers that allow us to circumvent the dialectic discussion of rights vs. justice? We will explore what freedom and liberation mean in genealogies of critical theory and artistic practice that offer a critique to, and/or an alternative from, how these terms have been central to the violences of white liberalism.

The sessions will primarily draw on literature emerging from black studies, queer theory, transgender studies, and aesthetic theory. Authors whose work we will engage with include: José Esteban Muñoz, Robin Kelley, Angela Davis, Leslie Feinberg, Saidiya Hartman, Orlando Patterson, Joshua Chambers-Letson, Elizabeth Anker, Alexander Weheliye, Fred Moten, C. Riley Snorton, Lauren Berlant, Cameron Awkward-Rich, and Elizabeth Povinelli. Each session will also bring artworks into conversation that bring black, queer, and trans aesthetics to bear on the question of freedom and liberation.

GUT-LEVEL HAUNTOLOGIES: FROM SPECTERS OF MARX TO MR. MORALE & THE BIG STEPPERS

Public lecture by Julius Greve (University of Oldenburg) organized by Abe Geil and Eugenie Brinkema | Thursday, 25 April 2024 at 4pm / University of Amsterdam [BG1 0.16](#). Sponsored by ASCA & MIT

In *Specters of Marx* (1993), Jacques Derrida writes: "Inheritance is never a *given*, it is always a task." Ten

years later, Fred Moten's *In the Break* grapples with a similar notion of inheritance vis-à-vis the theorization of the commodity in Marx's *Capital vol. 1* as a mute object that has to be spoken for. Julius Greve's talk aims to think through how and why the concept of inheritance—and, at the same time, the question concerning the specter and its haunting voice—resonates with the notion of *knowing on a gut-level* in deconstruction and in contemporary Black studies. Against this backdrop, Greve will show how the highly acclaimed lyricism of Kendrick Lamar's work critically enacts the problematics of cultural inheritance in terms of both content and form, writing and voice, as can be witnessed on albums such as *To Pimp a Butterfly* (2015) and *Mr. Morale & the Big Steppers* (2022). Finally, this reading will suggest that Derrida's, Moten's, and Lamar's respective accounts of the commodity's hauntological disposition are part and parcel of the discursive history of ventriloquism; the "phonic materiality" (Moten 2003), that is, of vocal disembodiment.

Julius Greve is a postdoctoral research associate at the Institute for English and American Studies, University of Oldenburg, Germany. He is the author of *Shreds of Matter: Cormac McCarthy and the Concept of Nature* (2018), and of numerous essays on contemporary American fiction and poetry, media studies, and critical theory. Greve has co-edited volumes including *America and the Musical Unconscious* (2015), *Superpositions: Laruelle and the Humanities* (2017), *The American Weird: Concept and Medium* (2020), and most recently, "Poetic Voice and Materiality" (2023), a special cluster of *ASAP/J*. Currently, Greve is working on a monograph that delineates the relation between modern poetics and ventriloquism.

ASCA THEORY SEMINAR: POSITIONALITIES AND SUBJECTIVITIES

Convenors: Alessandra Benedicty-Kokken and Jaap Kooijman. Coordinator: Eloë Kingma (asca-fgw@uva.nl) | 25 April 2024, 15:00-17:30. | University Library, Belle van Zuylen

Final session of the 2023-24 ASCA Theory seminar on Close Readings: Text, Object & Subject will be organized and chaired by Brian Trinanda and Katerina Kallivroussi.

"HISTORY IN GAMES" WORKSHOP

Workshop organized by Toni Pape and Georgia Samaritaki on Thursday April 25th, 3-6 pm. Lab 42 Science Park. Everyone

is welcome! Reserve your spot via this link: [\[Reservation Link\]](#)

Curious about how video games bring history to life? Join us for an interactive two-hour workshop where we explore just that!

How do games like Assassin's Creed: Odyssey manage to take the player on a journey into the past? How do video games represent history? How does the past become interactive? This two-hour workshop will explore these questions through an interactive Let's Play. Together we will observe, analyze, and discuss how video games give shape to the past. In addition, we will consider elements of game design, mechanics, narrative, and characters and their influence on our understanding of historical events in video games. We are joined by experts from the VALUE Foundation (Leiden University) who will facilitate the workshop. After the workshop, there will be a borrel to connect with others.

Organizers: Toni Pape and Georgia Samaritaki

This workshop is supported by the MA program Media Studies and is part of the Master Software Engineering Meetups.

TRUE COLORS: RACE AND TECHNOLOGY

Colorist Natacha Ikoli, and Cinematographer Freek Zonderland discuss how our everyday technology is still deeply racialized | Respondents: Filmmakers Bo Wang and Karen Sztajnberg | April 25th, 6pm | OMHP, room C 2.17 | [Recommended Reading](#) (3 short pieces)

From mobile phone cameras to light sensors that run our faucets, digital technologies are ubiquitous and inescapable in our everyday life today. They are also optimized for white skin, by means of sampling, coding, and guided by will (or lack thereof) to finesse this or that aspect of a technology that assumes a false (white) universality. The ubiquity of such technologies means a non-white person will have several reminders throughout their day of their Otherness.

As a color-technician in the world of film Natacha Ikoli is often not the only woman in the male-dominated technological craft of film, but also going against the grain of digital tools that fail to do justice to non-white skin tones, by participating in Google's [Real Tone](#) initiative.

Dutch director of photography Freek Zonderland has dedicated time and effort with key camera makers towards improving how pixels see color and will join us in weighing in how vast the potential tools are and how we keep normalizing fair skin and its narrow ideals of beauty, chromatic accuracy while postponing racial equity.

A round table conversation with UvA filmmakers/researchers Bo Wang and Karen Sztajnberg will expose

the finer implications of this problem and what we all stand to gain from correcting the ways in which mechanical technologies see color.

THE RACIAL RECKONING, RETHOUGHT

First of two lectures by the current Spinoza Chair holder, Paul C. Taylor, Presidential Professor of Philosophy at the University of California, Los Angeles (UCLA). | 25 April 2024, 19:00 -21:00, [Aula - Oude Lutherse kerk](#)

After US police officers killed George Floyd and Breonna Taylor in 2020, a wave of outrage swept the world. Sympathy protests sprang up worldwide, from Washington, D.C. to West Papua, from Seattle to South Africa. Activists in all these places, moved by the similarities in their struggles and by the promise of cross-context solidarity, called attention to the global reach and the local impacts of persistent racial injustice. Anti-racism rose to the top of corporate social responsibility agendas, and an army of anti-racism experts emerged to meet corporate, foundation, and government demand for assistance in meeting the historic moment.

And then, as many expected, it all faded. The investments dried up or never made it past the pledge stage. Diversity experts found their prospects for employment, or for making a difference in the roles they had, shrinking. Political leaders turned to other pressing matters. And a rising tide of authoritarian, autocratic, and xenophobic political tendencies fueled a backlash against the very idea that racial justice was a matter worth addressing.

“Rethinking the Racial Reckoning” will reconsider the meaning and impact of this moment. Two questions will drive the inquiry. What was the racial reckoning, really? And what, if anything, is left of it?

[Register for one or both lectures](#)

Paul C. Taylor is the Presidential Professor of Philosophy at UCLA. He received his formal training at Morehouse College, the Kennedy School of Government, and Rutgers University. His research focuses primarily on aesthetics, philosophical race theory, American philosophy, and Africana philosophy. His books include *Black is Beautiful: A Philosophy of Black Aesthetics*, which received the 2017 monograph prize from the American Society for Aesthetics, and *Race: A Philosophical Introduction*.

THE SHAPE OF FEAR: RACIAL FASCISM AND THE COUNTERREVOLUTIONS OF PROPERTY IN W.E.B.

DU BOIS'S BLACK RECONSTRUCTION

Lecture by Alberto Toscano (Goldsmiths) (Alberto will join on Zoom) | Abolition Democracies Seminar organized by Safae El Khannoussi el Boudir, Daniel Loick and Oscar

Talbot | 26 April 2024, 17:00 -19:00 | [Oudemanhuispoort Room C0.23](#)

Taking its cue from Amiri Baraka's claim that Black Reconstruction contains a theory of "racial fascism", this talk will try to reconstruct the key elements and arguments that comprise Du Bois's theory, with particular attention to how Du Bois accounted for the compromise between the plantocracy and northern capital after 1877 - and for Jim Crow as a functional 'regionalisation' of fascism in the USA - as well as for the psycho-political dynamics underlying the conscription of poor whites into racial fascism. The talk will also reflect on how Du Bois theorisation of racial fascism can be put into dialogue with later debates on the applicability of fascism to racial capitalism in the USA.

Alberto Toscano is Term Research Associate Professor at the School of Communication at Simon Fraser University and Co-Director of the Centre for Philosophy and Critical Theory at Goldsmiths, University of London. He is the author of *Fanaticism: On the Uses of an Idea* (Verso, 2010; 2017, 2nd ed.), *Cartographies of the Absolute* (with Jeff Kinkle, Zero Books, 2015) and the co-editor of the 3-volume *The SAGE Handbook of Marxism* (with Sara Farris, Bev Skeggs and Svenja Bromberg, SAGE, 2022). His *Terms of Order: Keywords for an Interregnum* (Seagull) and *Late Fascism: Race, Capitalism and the Politics of Crisis* (Verso) were published last year. He is a member of the editorial board of the journal *Historical Materialism: Research in Critical Marxist Theory* and is series editor of *The Italian List* and *Seagull Essays* for Seagull Books. To be put on the list and receive the zoom link for hybrid sessions, please email Daniel d.loick@uva.nl.

CALL FOR PAPERS: INTERSECTIONS: REIMAGINING IDENTITIES, POSITIONALITIES, MULTIPLICITIES, ALTERITIES

Inter- and Transdisciplinary International Summer School 2024 within the framework of the European Summer School in Cultural Studies (ESSCS)

Call for Applications - Deadline: 18 April 2024

When: 2–6 September 2024 | Where: Hotel <https://wartegg.ch/en/hotel/>, Bodensee (Switzerland)

Language: English | Costs: 400 Swiss francs (travel, food and accommodation in shared double room covered by organizers; fee will be covered by ASCA for a limited number of participants). Single rooms are available for a surcharge of 250 Swiss francs (not covered by ASCA).

In a world increasingly shaped by displacement, crisis and uncertainty, 'identity' has resurfaced as a crucial concept and is at the core of highly politicized and medialized disputes ranging from antiracist and

feminist protests (e.g. #blacklivesmatter, #metoo) to nativist backlashes and anti-immigration stances. A prevailing climate of division and fear is punctuated by moments of solidarity. Academia is right in the thick of it.

Few other concepts in the humanities and social sciences have been subject to such widespread debates in recent decades and yet have persisted as stubbornly as the concept of 'identity'. While until recently the concept's heyday was mainly localized in 1990s academic discourse, of late it has found its way back into focus, along with related concepts such as 'subjectivity', 'alterity', 'difference'.

Discourses on identity have always been manifold, heterogenous and contradictory: somewhere between constant flux and essential stasis, becoming and being, between particularism and universalism, between difference and similarity. Stuart Hall has conceived of (cultural) identities as unstable points of identification that are produced in discursive imaginings of history and culture. Not an essence, but a positioning. Paul Ricoeur put forward the idea that humans self-author identity by creating meaningful narratives or stories to make sense of the past, present and future. The idea of 'third space' as a liminal in-between space of colliding cultures within which new hybrid cultural identities are being formed and transformed, has been developed in Homi Bhabha's work. 'Intersectionality', a concept that emerged within the civil rights movements and particularly in Black feminism, entered the academic debate, first through Kimberlé Crenshaw and then through other scholars such as Ange-Marie Hancock, Jennifer C. Nash, Patricia Hill, and Sirma Bilge. The concept showed the importance of understanding subjectivity and identity as shaped by mutually reinforcing factors such as race, gender, class, sexuality, age, education, dis/ability, etc. and their embedding in various power dynamics. Meanwhile, psychoanalysis, post-structuralism and phenomenology have long expressed the idea of the multiplicity of the subject and the self: our "auto" is always already radically altered through language, culture, time and space. A deferring game of inclusion and exclusion, differentiation and alterization brings permanently shifting selves and corresponding others into play. Relying mainly on Marxist frameworks, other critics of 'cultural identity' have suggested that, even though concepts of 'identity' are useful to create moments of solidarity and connection, at the same time they open up the potential for conflict. Instead, they have proposed to focus on similarity, shared struggles and a more inclusive universality. Queer theory, in its troubling of normative forms, moves away from an overemphasis on categories and 'identities' and attempts to find new forms of

solidarity, community and care. In line with such a queering endeavor, Donna Haraway and other posthumanist feminist scholars replace all bounded individualism – including human exceptionalism – with a plea for a tentacular planetary thinking.

Amid this myriad of conceptualizations of identity and its contestations, the organizers of the Summer School sympathize with thinking from margins, boundaries, overlaps and transitions to open up innovative avenues of heuristic readings and engaged stances: Reading from in-between differences and identities, reading from the intersection, allows to reflect on the ways in which knowledge is produced, shared, and evaluated. It puts forward a complicating, connecting, vibrant, processual, transmedial and open way to conceptualize the world, undermining monolithic conceptions of systems, structures, fields, disciplines, and research objects.

In the 2024 Summer School, we aim to reimagine 'Identities, Positionalities, Multiplicities, Alterities' from historical, literary, cultural, sociological, anthropological, philosophical, and artistic perspectives, which allows for discussions on broader epistemological questions on power and justice, not least in the process of knowledge production and our own positionalities as researchers. We thus aim to stimulate inter- and transdisciplinary reflections implicated on both sides – the researcher's and those being researched – as we grapple with the messiness of past, present and future life and how to capture its ambiguities and complexities. Some of the guiding questions of this Summer School are:

- What do we really mean by such elusive ideas and broad concepts as identity, difference or alterity and their avatars, whether by challenge or rediscovery? How have they evolved and changed in public discourse and academic analysis?
- How might ways of reading from the intersection and the margins be translated into concrete research practices, helping us to account for past and present complex realities and contexts in new and more nuanced ways and self-reflect on our ethical responsibilities as researchers towards engaged and future-oriented scholarship?
- Which participatory, narrative, experiential, poetic, sonic or artistic research methodologies could be employed to disrupt logocentric objectivism and linear methods?

Invited keynote speakers:

Prof. Dr. Jack Halberstam (Professor of Gender Studies and English at Columbia University, New York)

Prof. Dr. Ange-Marie Hancock (Professor and Executive Director, Kirwan Institute for the Study of Race & Ethnicity, Ohio State University, Columbus)

Prof. Dr. Daniel Loick (Associate Professor of Political and Social Philosophy at University of Amsterdam)

Read more:

<https://asca.uva.nl/shared/subsites/amsterdam-institute-for-humanities-research/en/news/2024/03/esscs.html?origin=cjZOUA OSSKtNLvUhH4sMQ>

CALL FOR PAPERS: L/NIGHTSCAPES: PERSPECTIVES ON ILLUMINATION AND THE CITY

23rd NECS Graduate Workshop Graduate organized by Patricia Pia Bornus (Cologne) and Bianka-Isabell Scharmann (Cologne/ASCA) | Hosted jointly by the Institute for Media Culture and Theater and the Department of Art History at University of Cologne | 29th–31st of October 2024
Deadline for Submissions: 30th of April 2024

<https://necs.org/conference/2024/university-of-cologne-germany-institute-for-media-culture-and-theater>

«Naturalized in its ubiquity, its benefits countless, its bright, crisp, visual character the very image of optimism and reason, electric light has become inextricable from modern life and, at the same time, unremarkable» (Isenstadt, 2018).

The opensource Website *nightearth.com* provides the visitor with a «visual representation of the Earth's surface at night», as is stated on the site. With their project – an explorable and movable 3-D-model of the globe –, the initiators attempt to draw attention to the unequal distribution of illumination across the globe and especially the problem of light pollution: Illuminated metropolitan areas appear as 'beacons of light' whereas other parts of the globe are plunged into darkness. An intricate mesh of light connects transportation networks, illuminated metropolitan areas, infrastructures, and industrial centers. While *nightearths* project swerves between beauty and environmental concerns, it does not directly question or investigate the complex geopolitical, historical, post-colonial, racial, gendered, environmental, social, and infrastructural entanglements that are embedded in these networks. Drawing on *nightearth.com* and other representations of earths illumination at night, we want to invite scholars from film and media studies, visual culture studies and art history to address and discuss the multifaceted interconnections of illumination and the city.

Forms and Materials of Illumination: We aim to broaden the scope of possible topics beyond electric light and therefore suggest thinking with and through all forms of artificial lighting. Before electricity reshaped illumination in public and private spaces, other materials had been used to light up darkened interiors, streets, or buildings: gas, wax and oil have been employed since antiquity. More widespread illumination of cityscapes that share similarities with

modern practices are documented from the 17th century onwards. With the advent of electricity, older forms of lighting have been gradually displaced; the discourse on surveillance and security played an important role. Yet, the tale of the electric revolution also focuses mainly on the so-called West.

Different forms of illumination display different qualities: The glare of strong electric bulbs or the flicker of gas lamps; the possibilities of the bendable and colorful neon-tubes have been explored as part of the allure of the Las Vegas strip as much as by artists working with their aesthetics in the Concept Art of the 1960s. Also, the quality of these different lighting materials needs to be considered in concert with their surroundings, other materials such as textiles, different metals, and glass. Their materiality and sensuality impinge upon how the l/nightscapes are being perceived, lived through, and mediated.

Architecture, Monuments, Signs: Artificial Lighting has engendered iconic illuminated landmarks, whether it is the famous view of Times Square in New York, flooded with glowing advertisements, Shibuya Crossing or the Akihabara district in Tokyo. In some cases, artificial lighting has been transformed into architecture itself. Furthermore, the lighting of public spaces can be understood along the lines of (self-)representation, since popular and historically or otherwise important monuments and places are usually lit to demarcate their significance – for instance the spectacularisation of the pyramids in Egypt. At the same time, light can be used in a purely pragmatic fashion, by highlighting signs of pharmacies, police stations or crossroads.

Yet, the symbolic meaning of light, is not only utilized along the lines of social significance. An accumulation of light – or its absence – points towards and embodies the unequal distribution of power, resources, and economy.

L/Nightscapes and the Arts: Illuminated cityscapes have also resonated with artists of different times and cultural backgrounds. Urban lighting has become a motif or a topic in many genres of art, ranging from caricatures through film to song. The atmosphere and visual value of cities flooded in bright and colorful light has developed into a common element in many contemporary visual cultures. While being a common motif, illuminated cityscapes do not always serve the same narratives. Rather, the motif can be utilized as a projection screen to represent many different artistic intentions. When l/nightscapes are not used as a visual value, what do they stand in for? Which narratives are being catered to? Which narratives have been underrepresented? The adaptations of l/nightscapes in visual media can serve as a crystallization of different

cultural, historical, and political applications of urban lighting.

The 23rd NECS Graduate Workshop calls for contributions that explore the entanglements of artificial lighting with urbanity, visual culture, media infrastructures, sustainability, and the environment, as well as artistic productions throughout the 20th and 21st centuries. Read more on our website.

CALL FOR PAPERS: GRAPHIC MEDICINE

Communicating Illness and Health through Comics

The 19th Annual Conference of the German Society for Comics Studies, 23-25 October 2024 | University of Groningen, The Netherlands | Abstract Submission Deadline: 15 April 2024

This conference will bring together theoretical and methodological developments on Graphic Medicine, as well as practical insights and applications, and hopes to offer a fruitful place for discussion and critical evaluation of the field and its most recent developments and insights. More information:

<https://sites.google.com/rug.nl/comfor2024/home>

CALL FOR APPLICATIONS PHD SUMMER COURSE MEDIA ENGAGEMENT

Jönköping University Sweden, 18-25 August 2024

Democracy depends on engaged citizens. And yet, the most powerful discourses surrounding engagement are strategically designed to drive commercial markets. *As a counterpoint to this horizon, the main purpose of this PhD residential course is to understand theories and methods of media engagement not as a metric but as a marker of power relations.*

This 7.5 credit course offers an international platform for PhD researchers to write, present and receive feedback on work in progress from global experts on theories and methods for media engagement. The course will cover key concepts for engagement, including political and public spheres, digital media and AI related technologies, social movements and mobilisation, transmedia engagement, and cultural citizenship and popular culture.

Key Highlights: Mentoring and networking with world leading scholars and international doctoral researchers; slow thinking, with time to write thesis chapters and peer reviewed journal articles; residential setting of Gränna Campus, overlooking the great lake of Vättern, with easy access to local food and crafts, clear water swimming, nature walks and mountain views; social events, including trips to the historical island of Visingsö.

Teaching Team: course leader Annette Hill (co author with Dahlgren of *Media Engagement Routledge* 2023), and

Peter Dahlgren (author of *Media and Political Engagement* 2009), Renira Rampazzo Gambarato (co-author of *Theory, Strategy, and Development in Transmedia Storytelling* 2020), and **Joke Hermes** (author of *Cultural Citizenship and Popular Culture* 2023).

Website and application: for information on the course, application process, fees, and key dates see <https://ju.se/mediaengagement>. Contact Annette Hill (Annette.hill@ju.se).

CALL FOR PAPERS: IMAGINING PLANETARY HEALTH, WELL-BEING, AND HABITABILITY

Perspectives from the Environmental Humanities

[Website](#) | *A Rachel Carson Center Workshop, 2-4 October 2024 | Location: Evangelische Akademie Tutzing, Schloss-Str. 2+4, 82327 Tutzing, Germany | Conveners: Lijuan Klassen and Christof Mauch*

Keynote Speakers: Ursula K. Heise (University of California, Los Angeles); Jennifer Gabrys (University of Cambridge); Malcom Ferdinand (Université Paris Dauphine-PSL, National Centre for Scientific Research [CNRS])

Future scenarios involving demographic pressure, pandemics, and climate migration present new challenges to multi-species coexistence by rendering parts of the Earth uninhabitable. These developments and tendencies have stimulated the rise of new research paradigms, such as “planetary health” (Whitmee et al. 2015) and “planetary well-being” (Elo et al. 2023), which seek to establish an integrative notion of human and animal health, organic and inorganic systems. So far, these concepts have mainly been informed by the medical and earth system sciences, but planetary health and well-being must also be discussed in light of the ethical, philosophical, aesthetic, and political questions they provoke—questions that are now being addressed and discussed within the environmental humanities.

From a humanities perspective, we may ask what novel understandings arise from imagining health and well-being—encompassing sickness, mourning, toxicity, and extinction—on a planetary scale. How must planetary health be reconfigured, when the planetary is not understood merely as “a settled unit of analysis” within a whole-earth-system view, but rather as “a figure of collective responsibility and environmental relation” (Gabrys 2020)? What forms of attunement and analysis are necessary to address a multi-species health collective and their demands for justice (Heise 2016)? Such questions are posed against the background of continuously transgressed climatic tipping points and ecological boundaries, leading to inevitable shifts in the Earth’s systems. As these changes are irrevocable, planetary health cannot merely be a question of finding a cure that would reinstate a past state of the Earth. This

does not mean that all is lost, but rather, it stresses the dire necessity to overcome the destructive modes of inhabiting the Earth (Ferdinand 2022), including fossil-fueled capitalism (Malm 2016), plantation monocultures (Tsing 2015; Chao 2022), and colonialism and slavery (Clare 2013; Yusoff 2018). Planetary health therefore also raises the question of the Earth's habitability—a question, precisely, of how to live well and ethically together on a planet whose habitable space is increasingly shrinking.

In this workshop, we aim to gather scholars from around the world who conduct research in the environmental humanities, philosophy, history, anthropology, science and technology studies, eco-criticism, health humanities, political ecology, and related fields. Participants are encouraged to critically engage with the concepts of planetary health and planetary well-being through themes including—but not limited to—care, justice, and habitability.

Read more on our website

CALL FOR PARTICIPANTS IAS ACADEMY

Registration open: [IAS Academy](#)

The UvA's Institute for Advanced Study (IAS) incubates interdisciplinary collaborations to address urgent complex scientific and societal challenges. We believe in team science and doing research in the spirit of peer support, curiosity and imagination.

On 2 July 2024 we aim to bring together about 300 PhD students and PostDocs, based in Amsterdam, at our very first IAS Academy!

The IAS Academy is a one-day conference that will take place at UvA's Roeterseiland. The emphasis will be on bringing together contributions from various disciplines during full-day workshops around various interesting themes within our mission. We hope to stimulate the meeting of like-minded early career researchers within UvA to spark new ideas, networks and possible collaborations. We finish with a party at De Brug!

Participation will be free of charge.

As a follow-up to the conference, participating groups will be invited to submit a proposal for a new research line to jointly pursue at IAS. If selected, the group will be provided regular meeting space at IAS for one year, organisational and network support and a seed funding budget of 5.000EUR.

NEW BOOK BY DANIEL LOICK: THE SUPERIORITY OF THE SUBJUGATED

Die Überlegenheit der Unterlegenen. A Theory of Counter-Communities. The struggle for liberation as the struggle for abolition Suhrkamp 2024

<https://www.suhrkamp.de/rights/book/daniel-loick-the-superiority-of-the-subjugated-fr-9783518300398>

From the perspective of oppressed groups, the lives of the rich and powerful are not necessarily desirable – indeed, they often appear ignorant, corrupt, ugly, or sad. People whose realities are shaped by experiences of violence and suffering, on the other hand, often have access to epistemic insights, ethical attitudes, and aesthetic expressions that more privileged subjects lack. Whether they can tap into these resources, however, depends on certain practices of collectivization: on whether they are part of a counter-community. Liberation, therefore, can never come about through inclusion or integration into dominant institutions. The struggle for liberation is a struggle for the abolition of domination.

In this groundbreaking new work, Daniel Loick draws on classical figures such as Hegel and Marx, as well as recent proponents of critical theory in Germany such as Rahel Jaeggi and Axel Honneth. However his study is also informed by work in Anglophone academia and beyond, from different strands of Black studies, feminist, queer, and Marxist theory, including writers such as Fred Moten and Stefano Harvey, Silvia Federici, and Antonio Negri.