

**Nieuwsbrief 273**  
**May 2024**

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**ERC ADVANCED GRANT FOR STEFANIA MILAN**  
***Governance by data infrastructure in the post-pandemic democracy (DATAGOV)***



Facial recognition cameras, digital identity systems, and health dashboards have become a staple of daily life. By generating data for monitoring or decision-making, these “regulatory data infrastructures” fulfill functions that were once performed exclusively by humans. Regulatory data infrastructures are at the core of a new mode of governance normalised in the post-pandemic society, termed “governance by data infrastructure”. With the pandemic and generative AI accelerating the digital transition of society, regulatory data infrastructures are creeping further into public and private spaces, and that comes with a high societal cost. DATAGOV will explore the dynamics of governance by data infrastructure in the post-pandemic democracies in the European Union and non-Western countries (Brazil, India and South Africa). It focuses on three consumer technologies - biometrics, digital identity and health technology - as living laboratories to explore how regulatory data infrastructures become agents of governance. Contributing to critical data studies, Milan’s project will examine how governance by data infrastructure transforms three key areas of concern to the modern state: citizenship, state sovereignty and inequality. By unmasking the impact of regulatory data infrastructure on governance, DATAGOV will chart the future of democracy amidst pervasive datafication.

**DISSERTATION DEFENSE: VINCENT SEMINCK**

*Echoes of Friendship & Enmity. Agonal and Political Thinking in Friedrich Nietzsche and Carl Schmitt*

Supervisors: Josef Früchtl | 3 May 13:00 hrs. in the Agnietenkapel



Today, we liberal democrats live in a time when nothing less than our liberal democracy is at stake: there is the threat of dictatorship from Russia, and the threat of populism to America and Europe. Populism uses friend-enemy rhetoric to exploit people's gut feelings to gain power, at the cost of polarising society. In this rhetoric, we can often recognise the political thinking characteristic of Carl Schmitt, in which the enemy is identified as the other or the stranger, whose otherness or strangeness poses an existential threat to 'our' way of living. In this thesis, I aim to offer an immanent alternative, which is inspired by Friedrich Nietzsche's agonal thinking, in which the enemy is perceived not only as a threat, but also as a stimulant to self-overcoming and the transformation of our way of life into a rich plurality of ways of life. I also consider the implications of Schmitt's thesis of the metaphysical opposition between his own political and Nietzsche's agonal account of friendship and enmity for different appropriations of their friend-enemy thinking in theories of agonistic democracy. I discuss both Jacques Derrida's (im)possibility of transcending the friend-enemy dichotomy through a quasi-theological third figure and Chantal Mouffe's option of transforming friend-enemy antagonism into agonism. But the main question is: How can we liberal democrats use Nietzsche's and Schmitt's friend-enemy thinking to better understand and strengthen our liberal democracy?

**NEW ASCA MEMBER: LAURA CULL Ó****MAOILEARCA**

*Professor by special appointment in Performance Philosophy*

Laura Cull Ó Maoilearca has been appointed professor by special appointment in Performance Philosophy at the Faculty of Humanities. The chair, which was established in collaboration with the Academy of Theatre and Dance of the Amsterdam University of the Arts, is located at the intersection of performing arts, philosophy, posthumanism, and artistic research.



Laura Cull Ó Maoilearca (Photo: Kirsten van Santen)

The establishment of this new chair provides a strong impetus to the development of [performance philosophy](#) as relatively young field which foregrounds the dual question of how performance thinks and how thinking is performed – paying particular attention to the often unequal value given to different ways of knowing.

The professor by special appointment will focus on three themes: *performance philosophy*, the human/non-human relationship and social justice – with the aim to strengthen in the first place opportunities for knowledge exchange between students, teachers and other researchers of University of Amsterdam and the Academy of Theatre and Dance (ATD), Amsterdam University of the Arts. Besides that, partners like the [Climate Imaginaries](#) coalition, the Amsterdam Research Institute of the Arts and Sciences (ARIAS) and the Amsterdam School for Cultural Analysis (ASCA) will be invited.

**Building bridges**

The tasks associated with the chair include developing collaborative research projects, shared teaching and the supervision of PhD students. Planned projects are particularly focussed on artistic research for climate justice and inventing formats and practices for how different knowledges can meet, beyond the hierarchies and inequalities frequently repeated by institutional norms.

The times we currently live in require a deepening and strengthening of a dialogue between science and the arts. The new chair, which begins in September 2024 for 5 years, builds a crucial bridge to make this dialogue sustainable over the next years. Cull Ó Maoilearca will combine her professorship with her work as Lector for the bachelor and master departments of the Academy of Theatre and Dance.

**GUEST RESEARCHER: EREA FERNÁNDEZ****FOLGUEIRAS**

Erea Fernández is a researcher in contemporary poetics, writer and editor. She completed her PhD in Literary Studies at Complutense University of Madrid and she holds a funded postdoctoral contract at Salamanca University. She published articles and essays in academic and literary journals, collective books and art



catalogs. Among her more recent works are the texts “Political versus radical literature. Transparency and depoliticization in *Easy Reading*, by Cristina Morales” (2023) or “Reference is a distraction. Language as a center of experience in *Story*, by Bernardette Mayer, and *My Life*, by Lyn Hejinian” (2022). She is a member of [Seminario Euraca](#), an independent research group in poetry and languages of the present based in Madrid since 2012. As an affiliated researcher with ASCA (from May-December 2024), Erea will be involved with the Sex Negativity Research Group and incorporate a psychoanalytic approach to what she calls a transfeminist cultural criticism.

#### NEW ASCA READING GROUP: PHILOSOPHICAL HISTORIES AND CULTURE

Organized by Michael Thomas | Sessions in June, please register by 17 May 2024.

This group examines texts that aim to expand and deepen our history of philosophy through an engagement with the works of cultures that have been marginalized or erased from the Western European frame predominant in academic research. We will begin with a reading of Biko Gray and Ryan Johnsons’ *Phenomenology of Black Spirit*, which “studi[ies] the relationship between Hegel’s Phenomenology of Spirit and Black Thought from Frederick Douglass to Angela Davis.” Our first meetings will take place on Mondays in June. We’ll cover approximately 2 chapters per session. For registration, please follow this link:

[https://forms.office.com/pages/responsepage.aspx?id=n1wqRqYt-0uzGA-DBD\\_kmxMoZXNAvEpAptL9ZeJ5TWIUNjZaTjRPTD\\_BUNjNVREpYS1VOV1VERTRMOy4u](https://forms.office.com/pages/responsepage.aspx?id=n1wqRqYt-0uzGA-DBD_kmxMoZXNAvEpAptL9ZeJ5TWIUNjZaTjRPTD_BUNjNVREpYS1VOV1VERTRMOy4u)

#### FILMS THAT WORK HARDER / THE POWER OF FLOWS

Useful TV Standing Seminar | Online workshop with Yvonne Zimmermann (University Marburg) hosted by the Useful Television Standing Seminar | Organized by Markus Stauff (ASCA) and Anne-Katrin Weber (University of Lausanne) | Thursday, 02 May 2024, 5pm CEST, online  
Research on useful media is thriving and one of the latest contributions to the fields is the 800pp-volume *Films That Work Harder: The Circulation of Industrial Film* (edited by Vinzenz Hediger, Florian Hoof, and Yvonne Zimmermann, Amsterdam

University Press 2024). One of the editors of the volume, Yvonne Zimmermann who is one of the pioneers of research on industrial films, will join our seminar to discuss the introduction and her own contribution (“The Power of Flows”) to the anthology as well as broader methodological and conceptual issues related to useful film. We will not least discuss the similarities and differences between film and television when it comes to their re-configurations as useful media.

For receiving the readings and the [the link for the online meeting please register here](#).

**Yvonne Zimmermann** is Professor of Media Studies at Philipps-University Marburg (Germany). She is the author of *Bergführer Lorenz: Karriere eines missglückten Films* (2005) and editor and co-author of a volume on ‘useful cinema’ in Switzerland (*Schaufenster Schweiz: Dokumentarische Gebrauchsfilme 1896-1964*, 2011). She has published widely on industrial film, ‘useful cinema’, and non-theatrical film culture. (e.g. *Films That Work Harder: The Global Circulations of Industrial Cinema* (co-edited with Vinzenz Hediger and Florian Hoof, AUP 2019) and *Advertising and the Transformation of Screen Cultures* (co-written with Bo Florin and Patrick Vonderau, AUP 2018). One part of her current research focuses on Asta Nielsen and the introduction of the star system in before World War I, another on the Performative configurations in the art of projection for the popular transfer of knowledge. She is PI in the Volkswagen project „DiCi-Hub (Digital Cinema Hub): A Research Hub for Digital Film Studies“.

#### ASCA PHD DRINKS

Every first Thursday of the month, ASCA PhD candidates convene in café De Jaren for drinks and conversation | First two drinks are on ASCA | 2 May 2024, 17:30 -18:30 | Contact: Linda Xheza: [e.xheza@uva.nl](mailto:e.xheza@uva.nl).

#### LITERATURE/COMICS CROSSROADS

##### Genres, Forms, Narratives

OSL Masterclass: ‘Literature/Comics Crossroads: Genres, Forms, Narratives’ 2 May 2024 | 13.00-18.00 | University of Amsterdam PC Hoofthuis room 1.15 | Organizers: Dr Kristina Gedgaudaitė (University of Amsterdam) and Dr Enrique del Rey Cabero (University of Alcalá, Spain)

The masterclass sets out to examine the notions of fiction, life-writing and historicity through the medium of comics. More information and registration link here: <https://www.oslit.nl/masterclass-literature-comics-crossroads-genres-forms-narratives/>

#### PALESTINIAN PERFORMING ARTS AND CULTURAL RESISTANCE

3 May 2024, 16-18hrs, University Theatre, Nieuwe Doelenstraat 16, 1012 CP Amsterdam Israel/Palestine teach-in with: Huda Odeh (Palestinian cultural activist and professional): A short history of Palestinian performing arts | Jacky Lubeck and Jan Willems (Theatre Day

*Productions Gaza): Playing Resistance: children's theatre in Gaza* | Alaa Shehada (Palestine Comedy Club): *The Horse of Jenin (preview)* | Musician: NN | Moderators: Nan van Houte and Sruti Bala

This teach-in focuses on the role of theatre and the work of theatre makers in Palestine, for whom art has always necessarily been tied to questions of cultural resistance. The event brings together artists and cultural workers based in the Netherlands with a long-time involvement in the Palestinian theatre field. What are their artistic strategies and visions? What are the concrete day-to-day challenges of performing artists living and working under military occupation? How do they counter common misconceptions and prejudices toward Palestinian cultural resistance?

Huda Odeh (Palestinian cultural activist and professional); A short history of Palestinian performing arts; Jacky Lubeck and Jan Willems (Theatre Day Productions Gaza): *Playing Resistance: children's theatre in Gaza*; Alaa Shehada (Palestine Comedy Club): *The Horse of Jenin (preview)*; Musician: NN; Moderators: Nan van Houte and Sruti Bala.

#### ONTO-/COSMOPOLITICS

To register and receive the readings, please contact: [h.h.kuipers@uva.nl](mailto:h.h.kuipers@uva.nl) | *Cosmologies Reading Group* organised by: E. Biolchini, J. Leeuwenkamp, H.H. Kuipers, and R. Gold | Time and Location: May 3rd, 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.

Time and Location: May 3rd, 2024 – 4pm-7pm; Bushuis F1.14

#### Reading:

- Chandler, David, and Julian Reid. 2020. “Becoming Indigenous: The ‘Speculative Turn’ in Anthropology and the (Re)Colonisation of Indigeneity.” *Postcolonial Studies* 23 (4): 485–504.

- De La Cadena, Marisol. 2010. “Indigenous Cosmopolitics in the Andes: Conceptual Reflections beyond ‘Politics.’” *Cultural Anthropology* 25 (2): 334–70.

- Stengers, Isabelle. 2005. “The Cosmopolitical Proposal.” In *Making Things Public*, edited by Bruno Latour and Peter Weibel, 994–1003. Massachusetts: MIT Press.

#### FOUNDATION MODELS: TECHNICAL, ETHICAL, AND ECONOMIC IMPLICATIONS

*This is the third seminar of the second version of the series ‘Interdisciplinary Perspectives on AI & Culture’ organized by Claudio Celis Bueno and Pei-Sze Chow.*

*Event details of Foundation Models: Technical, Ethical, and Economic Implications* | 7 May 2024, 15:00 -17:00 | [Oude Turfmarkt 145-147](#) | 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 Michael Dorkenwald and Bernhard Rieder will discuss the transformative potential of so-called “foundation models” by focusing on a series of perspectives including their technical mechanisms, promised applications, ethical considerations, and economic implications. Rather than taking the transformative potential of these technology for granted, this session will examine how this transformative potentials are discursively, economically, and technically produced. The session will also examine how AI technologies are becoming “platforms” and why this matters for critical analysis.

Registration required (limited spaces): <https://ias.uva.nl/content/events/2024/05/foundation-models-technical-ethical-and-economic-implications.html?origin=PRy12xnsOemXLkKbh0An2g>

#### RESISTING RACIAL CAPITALISM

*Abolition Democracies Seminar organized by Safae El Khannoussi el Boudrin, Daniel Loick and Oscar Talbot*  
Reading: *Resisting Racial Capitalism - Ida Danewid, Resisting Racial Capitalism, Introduction + ch 1* 21.5. OMHP C 0.23

Ida Danewid is a social and political theorist based in the Department of International Relations at the University of Sussex. Her research interests are in anticolonial and black radical thought, gender studies, and global political economy. Ida's work has previously appeared in *European Journal of International Relations*, *International Political Sociology*, *Security Dialogue*, and with the Black Mediterranean collective.

Reading: *Resisting Racial Capitalism:*

Ida Danewid, *Resisting Racial Capitalism, Introduction + ch 1*

To be put on the list and receive the zoom link for hybrid sessions, please email Daniel [d.loick@uva.nl](mailto:d.loick@uva.nl).

## WASTE SIEGE AND MATERIAL PRACTICES OF RESISTANCE

*Workshop organized by Giulia Bellinetti In the framework of the workshop series Palestine Teaches (ASCA); the teach-ins series History is not context, it's reality (ASCA); and the programme Future Materials (Jan van Eyck Academie) | 7 May 2024, 17:00 -20:00.*

The environmental impact of the war in Gaza might seem of little importance in comparison to the humanitarian atrocities of the unfolding genocide. Yet, images showing the debris resulting from the destruction or damage of more than 100,000 buildings in Gaza remind us that the consequences of the war in terms of illnesses and premature mortality will extend for years after the conflict has ended. *In which way does waste shape forms of sociality, politics, and self-understanding for people living in conditions of war and occupation? How can material practices help to trace and make legible the political, environmental, and social affordance of waste in these contexts?* The two-part event will address these questions with a workshop and a public lecture. The workshop and the lecture inform each other, but they respond to different aims. Interested people may decide to follow both or just one of them.

The **workshop** (upon registration) focuses on the ways material practices can become tools to investigate the political ecologies of waste in contexts of non-sovereignty. Combining theoretical reflections with material practices from arts and design, the conversation will unfold around six key concepts with the aim of refining and possibly expanding the methodological tools of the participants.

In the **public lecture**, the invited speakers will introduce the notion and theory of waste siege and discuss how waste in Palestine is a weaponized materiality that impinges on and interweaves with (the loss of) historical crafts and knowledges, industrialized modes of production, as well as forms of sociality and self-understanding under Israeli occupation.

### Practical information

**Workshop:** 7 May 2024, 17:00-20:00. Online.

Led by Sakeb (Mariam Saleh and Raghad Saqfalhait) and Sophia Stamatopoulou-Robbins (Associate Professor of Anthropology, Bard College).

To ensure a dynamic and collaborative learning environment, the workshop requires some preliminary preparation and reading. For the same reason, participation is limited. Please register by sending an email to [g.bellinetti@uva.nl](mailto:g.bellinetti@uva.nl).

## COSMOPOLITAN MEMORY AND ITS ENEMIES

*Lecture by Daniel Levy, followed by Q&A (moderator: Boris Noordenbos) | University Library, Doelenzaal, 8 May 2024, 17:00 -19:00*

This presentation explores the dynamic and contested nature of cosmopolitan memories, highlighting their varied paths over the past two decades. It explores how

these memories shape both national and transnational identities, foster potential solidarities, and grapple with historical legacies in today's rapidly changing global landscape. The original concept of Cosmopolitan Memory emerged in the late 1990s, a period marked by the rise of international jurisdiction, humanitarian interventions, and the establishment of a human rights regime. Over the following decade, we witnessed how cosmopolitan memories could transform both domestic and international relations. Emphasizing intercultural dialogue, reconciliation, and solidarity among diverse communities, this phenomenon was particularly prominent in Europe, where the cosmopolitanization of Holocaust memory served as a unifying force. However, this era of unity was short-lived, as it became clear that while Holocaust memory served as an official source of shared values, it also exacerbated divides within Europe, especially between the West and East, and fueled neo-nationalist sentiments, further exacerbating mnemonic tensions.

## DOCUMENTING AUDIBILITIES

### Screening of Expedition Content

*Film Series organized by Emily Clark, Julia Kursell, Luc Marraffa, Layan Nijem, and Otto Stuparitz | Date: 13 May 2024 | Time: 16.00 -18.00 | Location: BuzzHouse (OMHP, Gebouwdeel E)*

*Expedition Content* (2020) is an augmented sound work for cinema created by Ernst Karel and Veronika Kusumaryati, an exploration in "decolonizing the archive" through deep listening. The nearly imageless film is constructed from recordings made in 1961 in West Papua by Michael Rockefeller, heir to the legendary Standard Oil family who had been involved in early oil exploration in New Guinea. Karel and Kusumaryati composed the work from the archive's 37 hours of tape which document the strange encounter between the expedition (which also produced Robert Gardner's 1963 landmark ethnographic film *Dead Birds*) and the Hubula people. The piece reflects on intertwined and complex historical moments in the development of approaches to multimodal anthropology, in the lives of the Hubula and of Michael, and in the ongoing history of colonialism in West Papua. The screening (78 minutes) will be followed by a zoom discussion with the filmmakers.

The "Documenting Audibilities" film series investigates modes of knowledge inscription and transmission through films that document, explore, and themselves constitute a wide variety of musicking and sounding acts. By investigating how film is used in relation to 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. We strive 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. Please contact us to join the mailing list or to suggest a film to screen. Emily Clark ([e.h.clark@uva.nl](mailto:e.h.clark@uva.nl)), Layan Nijem ([l.k.i.nijem@uva.nl](mailto:l.k.i.nijem@uva.nl)), Otto Stuparitz ([g.stuparitz@uva.nl](mailto:g.stuparitz@uva.nl))

### WALKING IN POST-GROWTH LANDSCAPES

*WARP Masterclass with Julia Grosinger organized by Tania Cardoso* | 13 May 2024, 17:00 – 19:00 | University of Amsterdam (Room TBC) | Registration: [t.a.cardoso@uva.nl](mailto:t.a.cardoso@uva.nl) | Registration deadline: 9 May 2024

Landscapes are the material reflections of societies' interactions with nature across extensive and different social-ecological timelines. Contemporary landscapes bear the imprint of economic growth-driven processes, such as agro-industrial crop production, extractivism, and expansive land use. Strolling with caution and curiosity through these legacies, we ask: "How can and want to live in and with these environments transcending the confines of economic growth paradigms?"

Our walking adventure explores the intertwining paths between a good quality of life and the essence of local places far off the beaten track of a market-based logic. By going through different case studies in Italy, Spain and France, we discuss to what extent the relations people entertain with local places can contribute to contextualized post-growth processes. Dynamic walking interviews are a sensual way to identify these intimate linkages between the self and the local.

We proceed to investigate Walking as a Research Practice (WARP), examining its potential connections between aesthetic and social-ecological methodologies, aiming to cultivate participatory research endeavours. We then move to more inclusive approaches of WARP to include people lacking the capacity or autonomy to participate in freely determined walks (e.g., children and the impaired). Our journey ends by discussing the role of visualising research by emotional mapping to foster scientific communication.

Participants can share reflections on walking in research and life based on their own scholarship, practice, and experience. It can be relevant for students and researchers in humanities/social research with an interest in regional and urban planning, participatory methods and the broad field of sustainability studies.

#### Format

17:00: Presentation,

17:40: Q&A

18:00: Working groups

18:40: Open discussion

Speaker: Julia Grosinger is a post-doctoral researcher at ICTA-UAB in Barcelona/Spain. She is an

interdisciplinary human geographer that investigates the impacts of society-ecosystem relations on social interactions at local scale within the field of transition studies. She is inspired by transdisciplinary approaches, social ecology, and urban studies. Her participatory-based research is driven by the desire to contribute to strategies for a meaningful future against the background of the detrimental effects of global changes.

### NOSTALGIAS, CRITICAL MEMORIES, IMAGINATIVE FABULATIONS

*Philosophy and public Affairs with Silvia Pierosara (Macerata) and Daniel Loick (UvA)* | 14 May, 16:00 - 17:30 | UB Vondelzaal

**Bio.** Silvia Pierosara is an Associate Professor of Moral Philosophy at the University of Macerata, Italy, where she also attained her PhD on the topic of nexus and identity, taking Paul Ricoeur as a starting point. She has published on the theory of recognition, narrative ethics, and relational autonomy and is currently researching the notion of nostalgia during a research stay at the University of Amsterdam.

### TECHNOLOGIES OTHERWISE

*Marginalia: Technologies Otherwise reading group.*

In Marginalia, as a part of our Technologies Otherwise 2024 program, we invite the general public for a collective reading of various texts on technology to collectively reexamine our relationship with the technologies surrounding us. Marginalia are marks made in the margins of a book or other document - scribbles, comments, annotations, critiques, doodles, or illuminations. With the Marginalia Reading Group, we experiment with populating the margins of a text collectively. These annotations (handwritten or otherwise) will be collected from the participants and become a starting point to guide the conversations and ultimately, frame the gathering.

The 3rd gathering will take place on **May 14** and we will be reading *The Wind's Twelve Quarters*, a collection of short stories by Ursula K. Le Guin. For this iteration, we leave it up to the readers to decide which and how many stories collected in the book they read.

The gathering will take place online and is open to anyone interested in the topic of technology, in particular in how technology shapes us as individuals and collectives. Please visit our [website](#) for more information on the program. Participants can register [here](#).

### NEW RITUALS FOR THE MULTISPECIES COMMUNITY

*Symposium, University of Amsterdam, online* | Organized by Eva Meijer, 16 May 2024, 15:00 -18:00

Animals and plants are not things but active agents who have their own interests, desires and projects in life. Their voices, agency and expressions have long been

silenced by humans, and human ideas about them are often shaped by prejudice and ignorance. Moving beyond anthropocentrism in culture and politics therefore requires not only critique of existing power relations, but also new ways of engaging with nonhuman agents. Finding new forms of communication and building relations also matters with regard to taking seriously the voices of human children and youth, and adult humans who express themselves in ways that differ from the norm. In these online workshops we explore the role of rituals in working towards new, more just and caring multispecies forms of community. Rituals often center embodied acts, instead of rational forms of human speech. They are also often habitual, and involve using the imagination. For these and other reasons, rituals well suited to acknowledge and include the agency and subjectivity of nonhumans, human children, and certain neurodiverse humans. In the workshop we focus both on the creation of new rituals and reinterpreting existing rituals, from the perspective of art, activism, philosophy and theatre.

#### **Program New Rituals for the Multispecies Community I**

16 May 2024, 15-18 CET.

15-15.10 Welcome and introduction

15.10-15.55

[Ike Kamphof](#): *Shapes of a Multispecies Lifeworld. Engaging with Amphibian Migrations*

15.55-16.40

[Eva Meijer](#): *Organizing Dog Dinners with Dogs*

16.40-16.50 Break

16.50-17.35

[Miek Zwamborn](#): *Tidal Genesis. Honouring Seaweed by Coastal Communities*

17.35-18.00 Discussion.

#### **Program New Rituals for the Multispecies Community II**

10 October 2024, 15-18 CET.

15-15.10 Welcome and introduction

15.10-15.55

[GC Heemskerk](#) and [Jessica Ullrich](#): *Curatorial Guidelines for Plants and Art Exhibitions*

15.55-16.40

[Alexandra Broeder](#): *The Omen*

16.40-16.50 Break

16.50-17.35

[patrice jones](#): *Multispecies Rituals at VINE Sanctuary*

17.35-18.00 Discussion.

To attend the meetings, please send an email to [dierfilosofie@gmail.com](mailto:dierfilosofie@gmail.com)

#### **TOWERS OF IVORY AND STEEL**

*Roeterseilandcomplex. Room: A0.01. 16 May 2024, 13.00-15.00.*

Between 13-17 May, Dr. Maya Wind will tour the Netherlands with her new book titled: [‘Towers of Ivory and Steel: How Israeli universities deny Palestinian](#)

[freedom’](#). Maya Wind is a Killam Postdoctoral Fellow in the Department of Anthropology at the University of British Columbia. Her research on the reproduction and international export of Israeli security expertise has been supported by the Canadian National Science Foundation, the Social Science Research Council, and the Canadian Killam Laureates Trust. See <https://www.dutchscholarsforpalestine.nl/maya-wind-book-tour>. On 16 May, Dr. Maya Wind will be giving an introduction to her book at UvA. The talk will be followed by comments by Omar Barghouti (PhD-candidate UvA and co-founder BDS-movement) and Prof.dr. Sarah Bracke, Professor of Sociology of Gender and Sexuality at the UvA. Collectively organised by Palestine Solidarity Scholars at Free University Amsterdam, the University of Amsterdam, and ASCA.

#### **TOM VANDEPUTTE: ON THE CONCEPT OF CRITIQUE**

*Thursday, May 16, 17.00-18.30, Sandberg Institute (Gerrit Rietveld Academie), Room RV 218*

To mark his appointment as research professor (lector) at the Sandberg Institute, Tom Vandeputte will give a series of three annual lectures reflecting on key concepts in philosophy and critical theory. The first of these lectures, taking place on Thursday, May 16, focuses on the concept of critique, discussing its history, origin, proclaimed demise and possible rearticulation. Drawing on a range of thinkers, from the young Marx to Walter Benjamin, Simone Weil, Gillian Rose and Fred Moten, the lecture develops a concept of critique as a “theoretical practice” that stays with the experience of negativity at its core: the desire to find a way out of an untenable situation. The lecture will be followed by a conversation led by dr. Marija Cetinić (ASCA); drinks and snacks will be served after the event.

The event is open to all, but please register your attendance [here](#).

[Tom Vandeputte](#) is a professor (lector) in philosophy and critical theory at the Sandberg Institute, where he also runs the Critical Studies department. After completing his PhD at the Centre for Philosophy and Critical Thought at Goldsmiths, University of London, he was a fellow at the Institute for Cultural Inquiry (ICI) Berlin, the Forschungsinstitut für Philosophie Hannover and the University of Cambridge. Tom is currently working on book projects on Günther Anders’ apocalyptic, Walter Benjamin’s political thought and Simone Weil’s early philosophical writings. Recent publications include the articles “Continuity as Catastrophe: Origins of a Thesis in Walter Benjamin” (New German Critique, 2023) and “Politicization of Nature: Luxemburg, Kraus, Benjamin” (MLN, 2024).

## GLOBAL AFRICA

17 May 2024, Contact: Fairuzah Atchulo

([f.m.m.atchulo@uva.nl](mailto:f.m.m.atchulo@uva.nl))

Reading session (2 updated readings) + work-in-progress sharing, led by Qidi Feng (ERC PhD Researcher, UvA Amsterdam School for Cultural Analysis). Qidi is a researcher on the China Africa Fashion Power Project, is currently researching on the exhibitions of Asian human hair in African malls, and on African bodies through the China-Kenyan hair trade, and the changes in definition of authenticity and cultural representation during this trade.

## WASTE SIEGE AND MATERIAL PRACTICES OF RESISTANCE

*Public Lecture organized by Giulia Bellinetti In the framework of the workshop series Palestine Teaches (ASCA); the teach-ins series History is not context, it's reality (ASCA); and the programme Future Materials (Jan van Eyck Academie) 17 May 2024, 16:00 -17:30, Online.*

The environmental impact of the war in Gaza might seem of little importance in comparison to the humanitarian atrocities of the unfolding genocide. Yet, images showing the debris resulting from the destruction or damage of more than 100,000 buildings in Gaza remind us that the consequences of the war in terms of illnesses and premature mortality will extend for years after the conflict has ended. *In which way waste shapes forms of sociality, politics, and self-understanding for people living in conditions of war and occupation? How can material practices help to trace and make legible the political, environmental, and social affordance of waste in these contexts?* The two-parts event will address these questions with a workshop and a public lecture. The workshop and the lecture inform each other, but they respond to different aims. Interested people may decide to follow both or just one of them.

In the **public lecture (see below)**, the invited speakers will introduce the notion and theory of waste siege and discuss how waste in Palestine is a weaponized materiality that impinges on and interweaves with (the loss of) historical crafts and knowledges, industrialized modes of production, as well as forms of sociality and self-understanding under Israeli occupation.

**Public lecture:** 17 May, 16:00-17:30. Online: [https://uva-live.zoom.us/meeting/register/tZctc-](https://uva-live.zoom.us/meeting/register/tZctc-2vqD0uGdzOO1wZxy-GqD-sCW998dAS)

[2vqD0uGdzOO1wZxy-GqD-sCW998dAS](https://uva-live.zoom.us/meeting/register/tZctc-2vqD0uGdzOO1wZxy-GqD-sCW998dAS). All are welcome. Register: <https://tinyurl.com/mpjacmbx>

**Speakers:** Sakeb (Mariam Saleh and Raghad Saqfalhait); Sophia Stamatopoulou-Robbins (Associate Professor of Anthropology, Bard College). **Moderator:** A. George Bajalia (Assistant Professor of Anthropology, Wesleyan University).

The event is a collaboration between ASCA, AHRC, and the Future Materials programme at the Jan van Eyck Academie.

## GENERATIVE AI AND THE AUTOMATION OF CREATIVE LABOUR

This is the fourth seminar of the second version of the series 'Interdisciplinary Perspectives on AI & Culture' organized by Claudio Celis Bueno and Pei-Sze Chow. | 21 May 2024, 16:00 -18:00 | 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 Isadora Campregher Paiva and Dimitris Tzionas will discuss the effects of so-called generative AI for creative labour. Using the case studies of 3D scene analysis and reconstruction, and the writers' and actors' strikes in Hollywood, these talks will delve into the technical, cultural, and political implications of AI-powered tools. They will examine questions such as: how can these systems understand, formalize, and model increasingly complex cases of expressive and interacting humans? And how can we navigate the complexities of creative labour in the age of AI?

Registration required (limited spaces): <https://ias.uva.nl/content/events/2024/05/generative-ai-and-the-automation-of-creative-labour.html?origin=PRy12xnsQemXLkKbh0An2g>

## CRITICAL PATHWAYS WITH MICHAELA HOFFELMEYER

On 21 May at Utrecht University, [Critical Pathways](#) presents a lecture by dr. Michaela Hoffelmeyer (University of Wisconsin-Madison) on queer agrarian sustainability.

In this seminar, Dr. Hoffelmeyer will "look back" at the growing field of queer agroecology to discuss the existing research findings and theorizing related to sexuality and sustainability through the efforts of queer farms. Then Hoffelmeyer will "look forward" at the potential pathways for research to broaden existing engagement in sustainable futurity through queer agrarian efforts.

You are warmly invited to join us for this lecture. Please find all information through the following link: <https://www.uu.nl/en/events/critical-pathways-lecture-queer-agrarian-sustainability-look-back-looking-forward>.

## ASCA POSTDOC MEETING

*The fifth postdoc meeting will take place on Wednesday, 22 May 15:00-16:30 at P. C. Hoofthuis room. 5.37.*

All ASCA postdocs and visiting post-PhD researchers are welcome! Come and share your work in progress, seek advice on any academic matters and beyond or join in a writing session. For further information get in touch with Kristina Gedgaudaite ([k.gedgaudaite@uva.nl](mailto:k.gedgaudaite@uva.nl)) and Fieke Jansen ([fieke@criticalinfralab.net](mailto:fieke@criticalinfralab.net)).

## OFFENSIVE ADVICE

*(co-authored with Jonas Haeg) Philosophy and Public Affairs with Dr. Romy Eskens (UU) | Commentator: TBA | 22 May: Faculteitskamer OTM, 16:00 - 17:30*

**Bio.** Romy Eskens is an Assistant Professor at the Ethics Institute of Utrecht University. Before starting in Utrecht, she was a postdoctoral researcher in philosophy at Stockholm University, where she also earned her PhD. Her research is primarily in moral philosophy, and secondarily in social/political philosophy and moral psychology. She currently writes about the ethics of mind, personal relationships, moral address, reactive attitudes, harming and rescuing, and moral equality and partiality

**Abstract.** It's often permissible, or even required, to warn others about possible dangers and advise them about how to avoid these. Think of, for instance, warning signs along hiking trails, travel advice about countries in conflict, and general health guidance. However, advice about avoiding dangers sometimes seems morally offensive, even when it's factually good advice. For example, many think it offensive to advise women not to walk home alone at night, or to refrain from wearing certain clothes, in order to reduce the risk of being sexually assaulted. This is so even if the suggested strategies indeed reduce the risk. Our question is: what is it that makes danger-related advice of this kind, but not the earlier 'good' kind, morally offensive? We consider and reject several possible answers – for example, that it's the danger's wrongful status or a misallocation of responsibility – and then develop and defend our own. According to our answer, factually good advice is morally offensive if and because the speaker lacks the appropriate evaluative commitments.

## SOUND & AI IN CULTURAL INDUSTRIES

*Hybrid summer lunch talk series | Organised by Stacey Copeland, Carolyn Birdsall & Tzlil Sharon | Location: Room 0.16 (E-lab), Turfdraagsterpad 9, Amsterdam & online | Time: 12-1pm, bring your own lunch and join us! | Registration: please click [here](#)*

### Programme

22 MAY: Introduction / Reading & Discussion session

26 JUNE: [Tiziano Bonini](#) - Platformed! How Streaming, Algorithms and Artificial Intelligence are Shaping Music Cultures

24 JULY: [Tzlil Sharon](#) - Exploring the Potential of Podcast APIs in Redefining Listening

21 AUGUST: [John Sullivan](#) - AI, Programming Advertising, and the Datafication of Podcast Audiences

4 SEPTEMBER: [Daniel Leix Palumbo](#) - Historicising Voice Biometrics: The Colonial Continuity of Listening, from the Sound Archive to the Acoustic Database

If you are a MA/PhD based in the Netherlands and would like to follow this series for 1EC credit, please also register your name with RMeS: [rmes@rug.nl](mailto:rmes@rug.nl)

For any other questions, please contact the organisers:

Tzlil Sharon (UvA): [t.r.sharon@uva.nl](mailto:t.r.sharon@uva.nl); Stacey Copeland (RUG): [a.v.m.copeland@rug.nl](mailto:a.v.m.copeland@rug.nl); Carolyn Birdsall (UvA): [c.j.birdsall@uva.nl](mailto:c.j.birdsall@uva.nl)

## RESEARCH SEMINAR WITH SILVIA VARI

*Organized by Elio Baldi | Thursday 23 May, 5-7pm, in PCH 3.08. This seminar is part of the new Comics studies research group | Kristina Gedgaudaite and Rik Spanjers will act as respondents.*

In the latter half of the 20th century, graphic narratives gained popularity for conveying autobiographical stories of marginalization and documenting histories of oppression. This trend, exemplified by works like "Maus" and "Persepolis," contributed to recognizing comics as a medium adept at chronicling marginalized subjects and bearing witness to atrocities. Focusing on the Italian context, this seminar explores the intersection of comics with forced migration experiences and their role in Italian literary, artistic, and media production. Examining the emergence of socially and politically charged Italian comics, the research delves into how comics address issues of undocumented migration and displacement. The study scrutinizes the formal and ethical aspects of migrant graphic narratives, questioning whose stories are told, whose voices are heard, and how individual agency is expressed in the medium. Vari's research shed's light on the political potential of comics in remediating migration experiences within the Italian cultural landscape. Additionally, it investigates methodological approaches, production processes, and the distinctive qualities of migrant graphic narratives compared to other storytelling forms in Italy. The study also explores how graphic storytelling may embody migrant struggles as acts of refusal and resistance, analysing the impact of production methods on circulation and commercial success. The primary sources include comics ranging from the early 2000s to the present day, focusing on three main genres: autobiographical, documentary, and fictional comics, each offering unique insights into the formal features, narrative strategies, and audience engagement of migrant experiences.

**Silvia Vari** is a PhD student in Italian at the University of Warwick. Her previous work focused on narrations of youth precarity in Italian comics and appeared in peer-reviewed journals *Studi Culturali* (3/2021) and *Ticonte* (15/2021). Her current research focuses on the experience of (forced) migration in the Mediterranean area narrated in Italian comics from the past two decades, where she specifically investigates how the medium's formal hybridity and fragmentary aesthetics may embody and convey the transitional experience of migrant subjects. Aiming attention at different forms of migrant storytelling in comics (such as autobiography, reportage, and fiction) and the relative narrative framing strategies, her research analyses the potential

of comics to challenge mainstream discourses about (forced) migration and displacement.

## QUEER RIGIDITY

### *Masterclass and Lecture by S. Pearl Brilmyer*

*Master class and Lecture organized by Ben Moore | 23 May 2024, Masterclass 13.00-15.00, Lecture 17.00-18.30 | University of Amsterdam, P.C. Hoofthuis (Masterclass: Room 5.08, Lecture: Room 1.04) | Registration: B.P.Moore@uva.nl | Registration deadline: Friday 17 May 2024*

This two-part event with visiting speaker S. Pearl Brilmyer explores the concept of 'queer rigidity' and its relation to philosophy, literature, psychoanalysis and desire. Starting from a set of nineteenth-century texts, we will move towards an interdisciplinary conversation about the implications of thinking through and against queer rigidity. Graduate students and scholars from all fields are invited to attend.

In the graduate masterclass (13.00-15.00) we will read a forthcoming article by S. Pearl Brilmyer entitled "Queer Rigidity: Habit and the Limits of the Performativity Thesis," along with a series of responses to it written by Heather Love, Benjamin Kahan, Karen Tongson, Robyn Wiegman, and David Kurnick, all of which will appear in the journal *Critical Inquiry* later in 2024. Brilmyer's article explores the contributions of nineteenth-century philosophers of habit to understanding the rigidity of desire. Focusing on the work of Félix Ravaisson, she argues that Ravaisson's treatise *Of Habit* (1838) makes sense of something that much queer theory fails to address in its investment of the subversion of identity: the tendency of desire to return to known objects and follow well-worn paths, a tendency that does not always result in the affirmation of norms or the consolidation of power. In so doing, it offers an alternative to queer theories that, indebted to Judith Butler's performativity thesis, attribute the rigidities of sexual life entirely to the productive power of cultural prohibitions and discursively constructed norms. Total reading: 50-60 pages.

This will be followed by a public lecture by S. Pearl Brilmyer at 17.00, titled "The Anal Character: Walter Pater and the Return to the Inorganic." The talk reads Walter Pater's short story "Emerald Uthwart" (1892) as a case study for the theory of desire qua habitual tendency developed in Brilmyer's larger book project *Queer Rigidity*. It will frame Pater's story through the Russian-born psychoanalyst Lou Andreas-Salomé's theory of the anal stage, a phase that is never fully surpassed, but to which the subject unconsciously desires to return—a theory that departs from Freud's own theory of anality at the same time that it anticipates his theory of the death drive. There will be time for questions and discussion.

**S. Pearl Brilmyer** is Associate Professor of English & Comparative Literature at the University of Pennsylvania, where she is also core faculty in the

Women's & Gender Studies program. She is the author of *The Science of Character: Human Objecthood and the Ends of Victorian Realism* (Chicago, 2021) along with various essays on nineteenth-century literature, philosophy, and science. She is also the co-editor of two special issues, one in the journal *GLQ* on "The Ontology of the Couple," and another in *Psychoanalysis & History* on Lou Andreas-Salomé's 1916 essay, "'Anal' and 'Sexual,'" featuring the first English translation of that essay.

## ALGORITHMS OF RESISTANCE

### *The everyday fight against platform power: A Masterclass by Emiliano Treré*

*Join us for the latest in the GDC Masterclass series, this time led by Emiliano Treré. As always, we will provide drinks and snacks during the Masterclass, as well as a small borrel afterwards. | 23 May 2024, 15:00-17:00 hrs. | [P.C. Hoofthuis](#) Room 2.10*

"In an age where algorithms shape our every interaction, understanding how to navigate and resist their influence is crucial. This talk is based on the findings of a 5-year research project that culminated in the book "Algorithms of Resistance: The Everyday Fight against Platform Power" (co-written with T. Bonini for MIT Press, 2024). I will shed light on how global workers, influencers, and activists develop tactics of algorithmic resistance by appropriating and repurposing the same algorithms that control our lives. Through rich ethnographic insights spanning the Global North and the South, this talk unveils how we are not harmless against algorithmic power. At the same time, I caution about not romanticizing algorithmic resistance considering the profound power imbalance inherent in the platform society."

[Emiliano Treré](#) is a Reader in Data Agency and Media Ecologies and Director of International Development at Cardiff University's School of Journalism, Media and Culture. He's a widely cited author in digital activism, critical data, AI, algorithm studies and digital disconnection with a focus on Latin America and the Global South. He co-founded the '[Big Data from the South](#)' Initiative and co-directs the [Data Justice Lab](#). His monograph [Hybrid Media Activism](#) (Routledge, 2019) won the Outstanding Book Award of the ICA Interest Group 'Activism, Communication and Social Justice'. His co-authored book [Data Justice](#) (Sage, 2022) was the runner up of the Sage Social Justice Book Award. His latest co-authored book, [Algorithms of Resistance](#) (MIT Press, 2024), explores collective forms of power, agency and resistance in the platform society. For more info on his work, check his website: [emilianotrere.com](http://emilianotrere.com).

[Register for the Masterclass here](#)

## RE-READING 2000S GREEK TELEVISION

### *Online Audience Perspectives on Fatness, Celebrity Accountability, and Cancel Culture*

A talk by Dr. Spyros Chairetis (Marilena Laskaridis Visiting Research Fellow, University of Amsterdam) | Date: 24 May 2024 | Time: 15:30 | Location: P.C. Hoofthuis 1.05, Spuistraat 134 | (no registration needed) | Language: English Supported by: the ASCA group "Crisis, Critique and Futurity," the department of Modern Greek Language and Culture of the University of Amsterdam, and the Dutch Society for Modern Greek Studies (NGNS)

What happens when a once-celebrated television gem, renowned for its wit and beloved ensemble, struggles to endure the passage of time? This talk will delve into the Greek television romantic comedy *Eisai To Tairi Mou / You Are My Soulmate* (MEGA, 2001-2002) to explore how older television material may resonate in different socio-temporal contexts. The case study selected for this discussion is a rare television show that emphatically addresses the topic of fatness and humor surrounding body politics. Furthermore, it is a show whose main actors' stances on the subject of fatness and/or involvement in (post-)#MeToo debates have ignited discussions surrounding celebrity personas and the role of actors' extratextual cultural baggage in the reevaluation of older material. The ways in which the show and its characters' trajectories have therefore been received by contemporary online audiences will be the primary focus of this talk. Through the analysis of comments on platforms such as YouTube and others, this talk will explore how such posts, often dismissed as frivolous and unimportant, can offer more profound insights than being mere hubs of entertainment and user interaction. Additionally, the netnographic data of this research will allow us to illuminate epistemological and ethical complexities that may arise when studying material shaped by contributions from online users.

#### **About the speaker**

Spiros Chairetis (DPhil, Oxford University 2021) is currently a postdoctoral researcher in the Department of Communication, Media, and Culture at Panteion University and a Marilena Laskaridis Visiting Fellow at the University of Amsterdam for the spring semester of 2024. His current research focuses on queer readings of television, the relationship between Greek television fiction and its audiences, and the role of humor in these texts. Together with Maria Boletsi, Spiros is organizing a [workshop](#) titled "Humor and its Political Affordances Today: From Nostalgia to Cancel Cultures" to be held at the University of Amsterdam on May 31st, 2024. (See below).

## READING EVA HAYWARD

*Eva Hayward (Utrecht University) in conversation with Diego Semerene (University of Amsterdam) Friday, May 24th at 3pm | Bushuis room F 1.14 (Kloveniersburgwal 48, Amsterdam)*

In Eva Hayward's work, cutting is generative. "To cut is not necessarily about castration but an attempt to recast the self through the cut body," she tells us. Castration in psychoanalysis, of course, does not need to be literal. In fact, it must not in order for the cut to allow for proliferation of meaning. That is, a castration of enjoyment; an opening for elaboration, which makes analysis interminable. Trans, for Hayward, is a hitch, a hyphen, a suction cup, a virus, a threshold, poised to attach and alter. And "human-to-human sex has always been bestial (...)." In this event Hayward will be in conversation with Diego Semerene in an intimate dialogue covering the provocative, poetic layers that traverse Hayward's oeuvre—trans substances, trans pedagogies, trans writing, trans desire, trans-animalities, the power of the cut and the limits of language—as well as reflections on Dutch sex. The dialogue will be followed by Q&A and drinks.

**Eva Hayward** is an assistant professor in the Department of Media and Culture Studies at Utrecht University. She has also taught at the University of Arizona (USA) and the University of New Mexico (USA). A Fulbright Scholar (Austria), she has held postdoctoral fellowships at Duke University (USA) and Uppsala University (Sweden). Her research focuses on ecology, art, and trans studies.

**Diego Semerene** is an assistant professor in Queer and Transgender Media at the University of Amsterdam. Previous teaching appointments include Brown University (USA) and The American University of Paris (France). Research areas: trans theory, queer theory, psychoanalysis, and fashion studies.

#### **Suggested readings:**

Eva Hayward, "Erotic Animal (inspired by Edi Dubien's paintings)," Musée d'art contemporain de Lyon (2020), 1-7.

Eva Hayward, "More Lessons from a Starfish: Prefixial Flesh and Transspeciated Selves"

*Women's Studies Quarterly*, Fall - Winter, 2008, Vol. 36, No. 3/4, Trans- (Fall - Winter, 2008), pp. 64-85.

Eva Hayward, "Spider City Sex." *Women & Performance: a journal of feminist theory*, 20: 3 (2010), 225-251.

The first reading ("Erotic Animal") is the only one that is not widely available online for you to download. You may email [d.semerene@uva.nl](mailto:d.semerene@uva.nl) by May 20th to receive "Erotic Animal."

RMA and PhD Students in the Netherlands are able to receive 1 Credit for attending and participating in the event. In that case the suggested readings are required. Students who'd like to receive credit must sign up for the event by sending an email to [d.semerene@uva.nl](mailto:d.semerene@uva.nl) with the following info: name, student number, program/university, university email address, at which point you will receive a PDF for "Erotic Animal." The hard deadline to sign up for the event for credit is May 20th.

This is an in-person only event. No streaming and no recording. Only those seeking NICA credit need to sign up.

### THEATRES OF LAW: POLICING, PROSECUTION, AND PERFORMANCE FROM PLATO TO YOUTUBE

Workshop with Julie Stone Peters (Columbia University) and Yiorgos-Evgenios Douliakos (University of Amsterdam) | 24 May 2024, 11:15-13:00 | Location: Leiden University (Academy Building – Faculty Chamber Law) | Organizers: Yasco Horsman and Yiorgos-Evgenios Douliakos | Registration: [g.e.douliakos2@uva.nl](mailto:g.e.douliakos2@uva.nl) | Registration deadline: May 10<sup>th</sup> | For lecture see below.

Today, to be “before the law” is to be before the camera: in the streets, interrogation rooms, courtrooms, prison cells; in police bodycams and dashcams, security cameras, courtroom television cameras, bystander phone cameras. At the same time, law streams at us from our screens: celebrity trials, police actions, prison reality shows, *COPS*.... The media revolutions of the 21st century—internet, phone cameras, social media—have transformed law into round-the-clock theatre.

But the theatre of law is not of course new. Law has always been a domain of demonstrative expression: a visible, audible, kinesthetic, embodied practice that often looks very like theatre. Mass trial audiences, grandstanding lawyers, spectacles of punishment are nearly as old as law itself. So is the cry, “this courtroom is not a theatre!” which calls upon an age-old antimony: law must “be seen to be done”; but if it is “mere theatrics,” it is “not truly law.”

In this workshop, we will explore the history of legal performance and spectatorship across the *longue durée*: from trials in the ancient agora to policing in the contemporary mediascape. We will read sections from Julie Stone Peters’ *Law as Performance: Theatricality, Spectatorship, and the Making of Law in Ancient, Medieval, and Early Modern Europe* (2022), encountering heretics, witches, a trial by combat, and a woman famous for her outrageous courtroom performance (read to find out more!) We will discuss Peters’ overview of law-and-performance scholarship, as it intersects with important theoretical conversations (Derrida, Agamben, Deleuze, Rancière...). And we will workshop her essay-in-progress, “The Video and the Law: Policing, Prosecution, and Performance in the Age of Streaming Media.” Among the questions we will ask:

- How does the history of legal performance speak to law today (to its violence, to its dreams of transformation)?
- How might this history shape our approach to doctrinal questions? (should we allow sensational videos in the courtroom? do we have a constitutional right to livestream the police?)
- What ethics and politics inhere in legal performance and media spectacle in their manifold forms, historic and contemporary? When do they promote access to

law, equal protection, and justice? When do they stand as barriers to these?

- What is the relationship between aesthetic forms (literature, film, visual and performance art, popular media) and law? And what might this tell us about the political power of the aesthetic more generally?
- How has the world of media in which we live transformed law —what we see, how we see it, and what we still don’t see? And how might AI transform it in the future?

**Readings** (to be distributed to all who register):

- Peters, “Legal Performance, Theatricality, and Spectacle” (forthcoming, *Elgar Encyclopedia of Law and Literature*)
- Selections from Peters, *Law as Performance: Theatricality, Spectatorship, and the Making of Law in Ancient, Medieval, and Early Modern Europe* (2022)
- Peters, “The Video and the Law: Policing, Prosecution, and Performance in the Age of Streaming Media” (work-in-progress)

**Julie Stone Peters** is the H. Gordon Garbedian Professor of English and Comparative Literature at Columbia University, an Affiliated faculty member at Columbia Law School, and a Global Professorial Fellow at Queen Mary University (London) School of Law. Her most recent books are *Law as Performance: Theatricality, Spectatorship, and the Making of Law in Ancient, Medieval, and Early Modern Europe* (Oxford UP, 2022) and *Staging Witchcraft Before the Law: Skepticism, Performance as Proof, and Law as Magic in Early Modern Witch Trials* (forthcoming, Cambridge UP, 2024). Her more public-facing essays have appeared in the *New York Times*, *London Review of Books*, *Village Voice*, *Public Books*, and elsewhere. She is currently working on a project tentatively titled *The Video and the Law*.

**Yiorgos-Evgenios Douliakos** is a PhD candidate at the Amsterdam School for Cultural Analysis and a Lecturer at Amsterdam University College. He previously held an Adjunct Lecturer post at Leiden University, where he taught courses on Crisis and Literature, and Literature and Law. His PhD project examines the trial of the Golden Dawn as a theatre of justice, focusing on the relations between law, the senses, theatricality, and the media. He is also a translator, translating contemporary American poetry for the Greek literary journal *Hartis*.

### STAGING WITCHCRAFT BEFORE THE LAW

*Skepticism, Performance as Proof, and Law as Magic in Early Modern Witch Trials* – Lecture by Julie Stone Peters (Columbia University) | 24 May 2024, 14:15 – 16:00 | Leiden University, Academy Building – Faculty Chamber Law | Organisers: Yasco Horsman and Yiorgos-Evgenios Douliakos | For the workshop, please, see above.

Early modern witch trials never cease to fascinate us. How could so many have believed that the world was peopled by witches? Why did so many confess? How could so many innocent people have been tortured and

judicially murdered? Scholars answer “witch-beliefs” or “social forces” or “delusion.” But the answer lies as much in the visible evidence produced in the courtroom itself: “acts of Sorcery and Witch-craft” that judges, juries and spectators saw with their own eyes. When (as one witness said) the accused “act[ed] Witchcraft before us by the motion of [her] body,” there could be no doubt.

This talk explores a set of extraordinary episodes during early modern witch trials: those moments when judges, accusers, victims, or the alleged witches themselves staged or performed witchcraft as evidence of the crime. In courtrooms, examination chambers, prisons, and town squares, participants ordered the accused to conjure the devil, create hailstorms, or turn themselves into wolves. They brought the bewitched before witnesses, where they spoke in demonic voices, thrashed with palsy-like shakes, turned their bodies into hoops, howled like dogs, vomited hair, straw, or nails. They made the invisible world visible and set it in motion.

Looking at a wide array of images, demonological treatises, and pamphlets, I argue that such staging answered to specific doctrines of proof. At the same time, performances often overflowed the demands of doctrine, generating complex and contradictory expressive effects. Through a close examination of two extraordinary cases—the cases of the French witch-demoniac Françoise Fontaine in 1591 and of the English “Witches of Warboys” in 1593—I will explore such effects, while suggesting methods for “close reading” historical performance. These cases remind us that all may depend on staging, —then as now in that conjuring practice we call law.

#### **AFRICADELIC 2024**

Friday May 24, 2024, 20.00 hrs (doors open: 17.00 hrs, kitchen open: 17.30 hrs) | Location: Tolhuistuin Club  
Extra: **Diaspora Talks on Congo and Sudan** from 18.00-20.00 hrs in Tolhuistuin Zonzijde

(see: <https://bit.ly/africadelic2024-diaspora-talks-on-congo...>) Tickets: <https://bit.ly/africadelic2024-hatoon-razeen-fulu-miziki>

The mission of the **Africadelic Festival** is to illuminate both the beauties and struggles within the African continent and the African diaspora. This evening we highlight the interconnected struggles of oppressed communities, with a specific focus on the ongoing crises in Congo and Sudan. At 18.00 hrs we will start with **Diaspora Talks on Congo and Sudan**, the two countries that are among the wealthiest but also the most troubled on the African continent. First, the **Friends of Congo**, **Free Congo Now** and **Carla Kamamba** (chairman of List Kabamba and board member at Bolingo Foundation) will talk about the history, current situation and possible way forward for Congo. Then, the **Sudanese Refugees Organization**, Sudanese-Dutch storyteller and theatre maker **Abdulaal Hussein**, and Sudanese-

Dutch data scientist and political activist **Sahar Abdelrahim** will discuss the history, current situation and possible way forward for Sudan.

The second part of the evening, which starts at 20.00 hrs, will feature **live performances** by artists from both Congo and Sudan. First, the emerging Sudanese-Dutch artists **Hatoon** and **Razeen** will bring you a mix of conscious and uplifting songs, and, last but not least, we will have a **concert** by the Congolese eco-friendly-Afro-futuristic-punk-assemble collective **Fulu Miziki** for you! For Fulu, everything can be recovered and reenchanting. Their unique sound supports a pan-African message of artistic liberation, peace and a critical look at the ecological situation of the Democratic Republic of Congo and the rest of the world.

#### **EYE INTERNATIONAL CONFERENCE 2024**

*Presenting Audiovisual Collections: Experiments and Explorations* | 26 – 29 May 2024

#### **SEE PROGRAMME**

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

On 26 through 29 May 2024, Eye Filmmuseum, the University of Amsterdam and the Laboratory for Experimental Museology (eM+) at École Polytechnique Fédérale de Lausanne (EPFL) will present the 9th Eye International Conference, this time with the topic ‘Presenting Audiovisual Collections: Experiments and Explorations’.

#### **DOMESTIC COLONISATION**

*Expert meeting Domestic Colonisation 2024* | Organized by Hanneke Stuit | NIAS / Netherlands Institute for Advanced Studies, Amsterdam | 28 & 29 May 2024 | Hybrid event

Thanks to the continued effort of cultural institutions, scientists, artists and policy makers alike, knowledge about the role of domestic colonization in histories of the nation-state, its connection to colonization overseas and its relevance for present day questions about decolonization and the welfare state are becoming increasingly well known to a broader public.

This meeting is being convened to bring together the necessary expertise to deepen this knowledge, to offer a chance to make it accessible to a wider academic audience (and/or the general public) and to explore future avenues of research. It is inspired by the lively conference organized by Johan Oltshoorn and Barbara Arneil in May 2023 in Veenhuizen in cooperation with the province of Drenthe and the National Prison Museum, which brought together a group of people formerly unaware of each other’s work.

More information will follow as soon as I have it ready regarding format and deadlines for the Encyclopedia.

## SEXY BEASTS: MOTHERS, LIBIDO AND OTHER GENDERED BEINGS

May 30<sup>th</sup> Thursday, 15.00-18.00 - then drinks afterwards. | more information *t.b.a.*

Is it not time to grow up and get over our mothers (and fathers), which means, should we not stop confusing the planet with Gaia, our 'Mother'? Or in terms of the repetition compulsions which psychoanalysis warns us are intractable, is this maternal identification really unavoidable? Or could we consider the nonhuman world to be full of sexy beasts, that is, multiple genders? The two readings of this session (more information to follow) will look at the knotty gender questions which help us consider what can be meant by "libidinal ecologies" (Pettman (2019).

## SEA MEDIATIONS: HYDRO-CRITICISM AND TIDAL THINKING

Symposium at the University of Amsterdam | 30-31 May 2024 | Organizers: Patricia Pisters, Leonie Schmidt, Laszlo Muntéan, Jeroen Boom, Carolyn Birdsall

[Register](#) | [Program](#)

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 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.

## HUMOR AND ITS POLITICAL AFFORDANCES TODAY *From Nostalgia to Cancel Cultures*

Workshop Organized by: Spiros Chairetis & Maria Boletsi | With the support of ASCA and the ASCA group "Crisis, Critique and Futurity" | 30-31 May 2024

**Registration:** If you wish to attend the 30<sup>th</sup> of May online workshop, please contact us ([s.chairetis@uva.nl](mailto:s.chairetis@uva.nl)) by May 25, 2024, and we will send you the zoom link.

To secure your spot at the 31<sup>st</sup> of May on-site workshop, please RSVP as early as possible because room capacity is limited.

### Programme 30<sup>th</sup> May (online)

16:00 – 16:15 Opening remarks

### 16:15 – 17:15 Panel 1: Making Sense of Humor in Cinemas

Diego Hoefel (Federal University of Ceará/CineLab at Ifilnova), *Ghost Killers Vs. Bloody Mary: Culture Wars, Sexist Humor and Allegorical Horror in the Brazilian Parody of Ghostbusters*

Klaudia Rachubińska (Institute of Art, Polish Academy of Sciences), *Nazism, Cannibalism, Cancer and Zoophilia. The Pathetic Ethics of Anders Thomas Jensen's Edgy Humor*

17:15-18:15

### Panel 2: Humor/ Trauma/ Pedagogy

Lingli Ren (University of Amsterdam), *Humoring the Global Trauma: The Political Aesthetics of the Chinese "Northeastern Renaissance"*

Rujuta Date (Independent Researcher), *Ridiculous Audacity: Making (Up) a Humor Studies Pedagogy*

### Programme 31<sup>st</sup> May (on-site)

09:30 – 09:50 Welcome and Coffee

09:50 – 10:00 Opening remarks

### 10:00 – 12:00 Panel 1: Humor Across National Politics & Cultures

Dick Zijp (Utrecht University), *Comic Innocence*  
Beer Prakken (University of Groningen), *Humorous Political Rhetoric*

April Reber (Brigham Young University-Provo), *Humor and Alternative for Germany: Creating a "normal" Germany*

Panagiotis Zestanakis (Linnaeus University), *The Funny 'Change': Humor and (politicised) nostalgia on the Greek 1980s*

12:00 – 12:15 Coffee break

### 12:15 – 13:15 Panel 2: Humor in Memes, Political Cartoons & Caricatures

Guilherme Giolo (Erasmus University Rotterdam), *That did not age well: Humor, time, and cancel culture*

Yasco Horsman (Leiden University), *Biting Pictures: From Pittura Infamante to Contemporary Caricature*

13:15 – 14:15 Lunch break

### 14:15 – 16:15 Panel 3: Humor as a Tool for (Challenging) Othering

Linde Luijnenburg (University of Amsterdam), *Postcolonial Reflection avant-la-lettre in the Commedia all'italiana*

Marcel van den Haak (University of Amsterdam), *Freedom versus responsibility – An analysis of debates on controversial humor in the Netherlands*

Graham Riach (University of Amsterdam), *Black British Laughter*

Spiros Chairetis (University of Amsterdam/Panteion University), *The Unacceptables* (MEGA, 1991-1993): *Gay Stereotypes, Straight Panics, and the Elusive Targets of Humor*

**16:15 – 16:30 Break**

**16:30 – 17:30 Panel 4: Humor, Entertainment, Spectacle**  
Mengdi Zhu (Leiden University), Playful sketch comedies at Chinese Spring Festival Galas: Exploring the current audience reception and playful engagement in a media event

Joyce Goggin (University of Amsterdam), “A vision of love wearin’ boxing gloves and singin’ hearts and flowers”: Taylor Swift’s Political Humor

**17:30 – 18:00 Final discussion**

### **WATER JUSTICE IN PALESTINE**

*Israel/Palestine Teach-in History is not Context, It’s Reality*  
| *Speakers:* Muna Dajani (London School of Economics), Lamis Qdemat (Founder, Water Heroes and activist, Palestine) | *Moderator:* Margreet van Zwarteveen (Professor of Water Governance, UvA and UNESCO-IHE Institute for Water Education, Delft) | 31 May, 13.30 - 15.30, REC A.207 (Roeterseiland).

This teach-in will raise awareness about the historical weaponisation of water by the Israeli state against the people of Palestine. Water injustice plays a longstanding role in settler colonial violence in Israel/Palestine. What is the impact of the devastation of Gaza’s water and sanitation systems, the damage to agricultural land, the pollution of its groundwater and the blocking of water and food supplies? And what are the strategies and indigenous knowledge systems developed by Palestinians over decades of occupation? This event is organised in collaboration with IHE Delft Institute for Water Education and Wageningen University.

### **SELF-PORTRAITS OF CORAL**

*Visual Archives and Radiation Ecologies in the Anthropocene*

Lecture by Yuriko Furuhashi (McGill University) | Friday 31 May 2023, 4:30-6pm | room D1.08 in OMHP, Oudemanhuispoort 4-6, Amsterdam | For further information and registration, please contact Linda Kopitz: [L.Kopitz@uva.nl](mailto:L.Kopitz@uva.nl)

Media histories of coral reef science and resource extraction in the Pacific are intimately connected to the territorial expansionism of the Japanese and U.S. empires. In the 1930s, Japanese marine biologists began studying the living habitats of coral reefs at the Palao Tropical Biological Station in the island of Koror in today’s Republic of Palau, while the island was occupied and governed by the Japanese empire. Their research on the symbiotic relationship between coral polyps and algae laid one of the foundations for the American science of nuclear ecology that developed out of the study of the irradiated atolls of the Marshall Islands, which the United States infamously used as a site of nuclear weapons testing in the 1950s. Focusing on the technology of radioautography that American scientists used to visualize radiation, I connect this transpacific history of nuclear waste to the colonial

histories of coral reef science and guano mining. In doing so, I examine how this extractive process of image-making mediated by irradiated coral specimens contributed to the production of radiation and coral reef ecologies. Thinking about the nonhuman agents of knowledge production in relation to the colonial history of mineral extraction allows us to critically reflect on what I call the *underside of the Anthropocene*.

**Yuriko Furuhashi** is Associate Professor and William Dawson Scholar of Cinema and Media History in the Department of East Asian Studies at McGill University. Her first book, *Cinema of Actuality: Japanese Avant-Garde Filmmaking in the Season of Image Politics* (Duke University Press, 2013), won the Best First Book Award from the Society of Cinema and Media Studies. Her second book, *Climatic Media: Transpacific Experiments in Atmospheric Control* (Duke University Press, 2022) explores the geopolitical conditions underpinning environmental art, weather control, digital computing, and cybernetic architecture in Japan and the United States. She is currently completing a new book project, titled *Visual Grammars of Deep Time: Archipelagic Archives of the Anthropocene*, which examines sets of scientific atlases, photographs, and films of fossils, clouds, snow crystals, and corals in relation to the settler colonial histories of geosciences in Japan, the Pacific, and North America.

Co-organized by Carolyn Birdsall, Linda Kopitz and Alex Gekker and the [Sea Mediations Symposium](#).

<https://www.cities.humanities.uva.nl/news/asca-cities-seminar-session-self-portraits-of-coral-visual-archives-and-radiation-ecologies-in-the-anthropocene-by-yuriko-furuhashi-may-31/>

### **CALL FOR PAPERS: INFRASTRUCTURES OF REPRESENTATION, INFRASTRUCTURES OF EXTRACTION**

*Energy, Environment, and Literary Form in World Literatures and Cultures* | University of Southampton

June 14<sup>th</sup> and 15<sup>th</sup> 2024 | Deadline for proposals: 5 May 2024

How might an infrastructural approach shed light on the ways in which literary and cultural forms mediate the lived realities, subjective phantasies, and affectively-charged investments in the industrial, technological and geopolitical dimensions of extraction? How does the emergence of new energy forms and energy regimes lead to the emergence of new literary forms, new cultural imaginaries, new modes of subjectivity, and new social relations? How can the discourses of energy and energy humanities shape new avenues of literary interpretation – particularly the representations of oil, gas, water, and other forms of energy in literary works from Africa, Asia and the Middle East?

Recent critical work on energy and culture has begun to discern the extent to which energy matters for literature, art, and other forms of cultural expression. On 11 September 1936, Lewis Mumford gave a speech

entitled 'Power and Culture' at the special meeting of the World Power Conference, stating that 'Every society is characterized by the means it uses to convert energy into life and to convert life into those higher forms of energy that we call culture' (Mumford, 1938, p 167). Leslie White in 1943 posits energy as the material basis of cultural progress: 'Other things being equal, the degree of cultural development varies directly as the amount of energy per capita per year harnessed and put to work' (p 338). Of particular relevance to the disciplinary context and conceptual approach underpinning this conference is the recent emergence of the Energy Humanities, a field of study premised "on an appreciation of culture's role in establishing, maintaining and transforming resource and work/energy regimes" (Westall 2017, 269). The task the Energy Humanities sets itself—as Szeman explains—is to "first, grasp the full intricacies of our imbrication with energy systems (and with fossil fuels in particular), and second, to map out other ways of being, behaving, and belonging in relation to both old and new forms of energy". As Szeman further indicates, 'there is a deep link between the energy on which society depends and the character of its cultural, social, political, and spatial forms'. (cited in Boyer 2017, 3).

Two looming issues have recently urged scholars and artists to deliberate on the role and nature of energy—particularly fossil fuels and, above all, oil—in relation to the life of contemporary humanity in almost all its dimensions, namely, "environmental catastrophe and capitalist crisis". They have tackled these coterminous issues, not only by critiquing the means and modes of production, consumption and extraction of energy/oil, but by proposing and promoting alternative energy forms and models and manners of consumption and extraction. More specifically pondering on the infrastructural and global effects of oil as the globally strategic resource, Szeman proposes that we should re-conceptualize our understanding of the history of capitalism predicated on what he calls "oil ontology". As he provocatively asks: "What if we were to think about the history of capital not exclusively in geopolitical terms, but in terms of the forms of energy available to it at any given historical moment?"

In the same vein, Szeman discerns a critically neglected yet "foundational gap" in the history of literature—namely, its relation to and engagement with the question of energy (particularly oil). Accordingly, he contends that this gap stems from "the apparent epistemic inability or unwillingness to name our energy ontologies". Jennifer Wenzel calls energy "a great not-said" in the cultural productions of the twentieth-century and beyond. And Yaeger, by the same token, wonders whether "energy invisibilities may constitute different kinds of erasures". Notably, Yaeger coins the term "energy unconscious" as a way of probing the presence and absence of energy within a given text or generic form. Yaeger also underscores the role of energy

as a force field, both at local (personal and textual) and global (social-cultural) levels: "energy sources also enter texts as fields of force that have causalities outside (or in addition to) class conflicts and commodity wars". The chief challenge this energy consciousness poses for the arts and literature concerns the concomitant questions of representation, aesthetics and form. As Pendakis acutely observes: "Is there an aesthetics of oil or are its cultural manifestations too diverse or localized to be usefully generalized?" Indeed, energy, has come to be ascribed such a pivotal role in recent literary and cultural studies that some scholars have gone so far as to insist on the necessity of presenting a new periodization of literary periods and forms on the basis of energy regimes. More recently, Patricia Yaeger (2011), in her provocative *PMLA* editor's column, has embarked on refiguring literary history by re-casting it around energy-based eras defined by wood, tallow, coal, whale oil, oil/gasoline and atomic power. Offering the term "fossil fuel fiction" as a critical category through which to approach the cultural and aesthetic dynamics of our warming present, ecological historian Andreas Malm argues that "global warming changes everything, including the reading of literature" (Malm 2017, 125). The energy humanities seek to ascertain how cultural imaginaries and metanarratives are fuelled and shaped by a society's dominant energy source and infrastructure. As Fredrick Buell elaborates, "energy is more than a constraint; it (especially oil) remains an essential (and, to many, the essential) prop underneath humanity's material and symbolic cultures". Most recently, in a thought-provoking proposition, Szeman and Diamanti (2020) accentuate the necessity of "infrastructuralizing critique". Infrastructural approaches can succinctly be defined as "a methodology [. . .] for reading, historicizing, and politicizing the ubiquitous but avial force of fossil fuels across social, economic and physical environments" (Diamanti 2021, 28).

Accordingly, encouraging critical and analytical methods, approaches and engagements that prioritize multiscalarity and infrastructural criticism as their methods of analysis and yet not confining our scope to these two, this conference invites the submission of abstracts and/or proposals for 20-minute talks that address any one or more of the ensuing points:

- How does literature navigate and critique the condition of the energy unconscious in which the effects are manifest and naturalized but the causes and remedies remain structurally occluded, repressed, or concealed?
- How does literature navigate and critique the capitalist modes of energy extraction and production in which certain human bodies and nonhuman natures are disappeared?
- How do literary forms create, mediate, or even manipulate the experience, perception and imagination of the public in their adopting and

adapting to new forms of energy not only as an integral part of their form of life but also their bodily schema, and their social identity and their system of values?

- How has the subject's individual and social ontology been conditioned by infrastructures, energy forms, and extractivist modes of modernity?
- How might a dialectical approach to energy and genre (1) identify the emergence and development of new literary forms, and the development of new narrative and dramatic devices, styles, and languages; and (2) cognitively map the various affects associated with energy extraction (including bad love, crude realism, cruel optimism, petro-mania, petro-melancholia, hopeful futurity, freedom, progress, autonomy, hysteria, addiction, etc.)?
- How in their engagement with the questions of energy and environment genre works like infrastructure by distributing narrative attention, visibility, resources, actions, affects, and expectations as well as the relations between them?
- How genre acts as the infrastructure of infrastructure, an underlying connective logic that shapes how infrastructures are encountered and perceived. In turn, infrastructures materialize generic expectations about the world?
- How literary form, which aestheticizes contingency and fortune, shapes the way characters relate to various formal and informal infrastructures like the roads, the highways, various fossil-fuelled transportation means (including trains and planes), underbridges and abandoned buildings?
- In what ways have literary texts naturalized the infrastructure of modernity? And in what ways have they invited readers to interrogate the use of infrastructure by defamiliarising it? How might an infrastructural approach complicate our understanding of world ecology and the Capitalocene? And how might we begin to decolonize the infrastructural turn in the energy humanities?

The conference will be hybrid. Registration is free; and lunch will be provided to in-person participants. Please let us know if you have any allergies. Please submit abstracts and/or short proposals (300 words, with accompanying images—max. 3—as necessary) in conjunction with a short bio to [a.fakhrkonandeh@soton.ac.uk](mailto:a.fakhrkonandeh@soton.ac.uk) by 05/05/2024. While work is welcome in any language, we ask that the presentations and abstracts are in English. Please include a short bio for each contributor. Selected contributors will be notified by 15/05/2024.

Keynote Speakers: Prof. Jason Moore, Prof. Jennifer Wenzel, Prof. Jeroen Warner, Prof. Sheena Wilson, Prof. Stephen Morton, Dr. Dominic Davies, Dr Pieter Vermeulen | Organizers: Dr Alireza Fakhkonandeh (University of Southampton) and Dr Jeff Diamanti (University of Amsterdam)

## CALL FOR PAPERS: SEXUALITIES & SOLIDARITY

*theories / archives / movements* | One-day symposium at IHLIA - LGBTI Heritage, Amsterdam September 12, 2024 | Deadline for proposals: 30 May 2024

How is the relation between sexuality and solidarity conceptualized in Queer and Transgender Studies, practiced by queer and trans movements historically and in the present, and recorded by LGBTQ+ and other specialized archives? Does the sexual dimension of queer and trans identities and communities facilitate and/or limit solidarity across differences and different regimes of (in)equality, including between queer and trans themselves? Is sexuality inherently social or anti-social, or both? And how do sexuality and solidarity appear in the archive? How can specialized archives and heritage institutions, such as LGBTQ+ archive, record and foreground relations among heterogeneous subjects dispersed across a larger archival field?

We welcome proposals for 20-minute paper presentations addressing one or more of the following topics (the list is not exhaustive):

- Conceptualizations of solidarity emerging from contemporary Queer and Transgender Studies (e.g., queer and trans Marxisms, queer and trans of color critiques, queer and trans postcolonial studies, queer and trans crip theories);
- Conceptualizations of solidarity emerging from the debates between relational and anti-relational currents in Queer Studies;
- Analyses of queer and trans political practices of solidarity (e.g., in the domains of antiracism, migrant rights activism, feminism, decolonization, labor movements, climate justice activism, disability justice activism);
- Histories of solidarity between queer and trans communities and movements;
- The limits and failures of solidarity;
- Queer and trans critiques of solidarity;
- Methods and strategies for researching the histories of queer and trans solidarity dispersed across multiple specialized archives;
- Practices of solidarity between researchers, activists, and archivists.

Proposals should include:

Name and affiliation Short bio (100 words)

Title and abstract (300 words)

Please submit your proposal at: [g.colpani@uu.nl](mailto:g.colpani@uu.nl) and [w.g.s.j.isenia@uva.nl](mailto:w.g.s.j.isenia@uva.nl)

This one-day symposium is organized by Dr. Gianmaria Colpani (Utrecht University) and Dr. Wigbertson Julian Isenia (University of Amsterdam) in collaboration with IHLIA – LGBTI Heritage and with the support of Institutions for Open Societies (IOS) - platform (In)Equality at Utrecht University and the Amsterdam Research Centre for Gender and Sexuality (ARC-GS) at University of Amsterdam. The symposium also forms part of Dr. Colpani's research project 'Digging Against the Grain: The Political Moment of

Lesbians and Gays Support the Miners, 1984-85' (VI.Veni.201C.057).

### CALL FOR PAPERS: 'YOU ARE WHAT YOU EAT': ON FOOD, CULTURE(S), AND IDENTITY

*Diffractions Issue #10 Deadline for Abstracts: May 15th 2024 | Deadline for Papers: September 30th 2024*  
 Editors-in-chief: Rissa L. Miller, Federico Bossone | <https://revistas.ucp.pt/index.php/diffractions/about/submissions>

Few sentences can express the significance of food for our *being* human as concisely and pointedly as 'You are what you eat'. This saying is found in different languages and could be one of those transversal notions that has existed in some form throughout history. From French gourmand Brillat-Savarin to German philosopher Ludwig Feuerbach, belief in the entanglement of food habits and identity can be observed across time and cultures, in that food constitutes an indispensable aspect of human existence, serving not merely as sustenance but also as a mirror reflecting culture, history as well as individual and collective identities (Shapin 2014, 377). Culinary traditions, rituals, and practices have profoundly influenced how individuals dine, socialize, and forge connections with one another. As a potent medium for expressing cultural identity and safeguarding traditions, food embodies a compelling narrative about humans, encompassing countless social aspects that vary across regions, communities, and even individual households.

Food can also be a measure of prestige within a given social order: it can serve as a symbol of power within social hierarchies and status structures. Interestingly, the cultural interpretations of its symbolism are intricate and sometimes conflicting. Claude Lévi-Strauss (1966) delved into this complexity in his culinary triangle, suggesting that boiled food signifies refinement and sophistication compared to roasted food. However, the consolidation of gender roles reversed these associations, as boiled dishes are often linked to familial intimacy and traditionally prepared by women. At the same time, roasted fare is associated with public celebrations and a more masculine domain. Not only have these assumptions shaped gender roles within families, but they have also shaped the male-dominated world of fine cooking in terms of prestige and social status[1].

Looking at the brighter side, food acts as a unifying force, nurturing a feeling of camaraderie and inclusion among people. Regardless of cultural background, the act of cooking or partaking in a meal carries significant symbolism, deeply intertwined with rituals and ceremonies. Certain dishes are important in religious and cultural contexts and are crafted with utmost respect and attention. These culinary practices frequently serve as a means to pay homage to ancestors and deities alike, commemorate significant life events,

and express profound convictions. Beyond nourishment, these traditional foods are vital in transmitting cultural heritage and strengthening familial bonds (Fieldhouse 2013).

Patterns of migration significantly shape and sometimes come to define culinary landscapes. Assimilation theories suggest that as individuals adapt to a new culture, there is a corresponding cultural exchange that occurs. This exchange becomes visible when mainstream societies include culinary practices originating from outside ethnic groups who have been excluded from access into the prevailing society – whether previously or currently (Boch, Jiménez, Roesler 2020 64-65). The culinary traditions brought by migrant communities have often been subject to alienation by the mainstream surrounding society, being perceived as unclean or too 'exotic'. This is the case for Chinese and Italian immigrants who settled in the U.S. starting in the mid-1800s. Up until the 1950s U.S.-American society perceived the "newcomers as barbaric" (Inness 2006, 41) and as not integrated. Nowadays, many of those dishes that were introduced by those communities have become a staple of the mainstream culinary habits of U.S.-Americans. On the other hand, for migrant communities, traditional foods provide a tangible connection to ancestry, recounting historical migrations and cultural interactions. As ingredients, methods and tastes blend, fresh culinary customs develop, fostering lively and evolving food scenes. One example among many, Louisiana's Creole cuisine history exemplifies this cultural fusion, drawing from French, Spanish, African, and Caribbean culinary legacies to create a uniquely multi-layered and symbolically loaded culinary tradition (Smith 2013, 423).

We look forward to receiving contributions addressing these or related questions. Topics include but are not limited to:

- Culinary Traditions: Delving into the intricate tapestry of traditional food practices, rituals and customs within specific cultural contexts, as evidenced in literature and various cultural artifacts.
- Food and Identity: Investigating how food shapes both individual and collective identities, from the culinary memoirs of immigrant communities to its symbolic significance.
- Representations of Food in Media and Literature: Analyzing depictions of food across different forms of media – the arts, literature, film, television – and their influence on cultural perceptions and practices.
- Globalization and Food Cultures: Examining the ramifications of globalization on culinary traditions, including the dissemination of cuisines, culinary fusion, and the commercialization of food in today's fast-paced world.
- Food and Power: Scrutinizing the complex dynamics of foodways, especially in relation to social inequalities and justice as portrayed through literature and cultural

narratives. How do gender, race, and class impact culinary heritage? Who decides what is 'palatable'?

- **Food Rituals:** Exploring the deep-rooted significance of food-related rituals, festivals, and ceremonies as reflections of cultural values and beliefs, as depicted in arts, literature and/or liturgy.
- **Food's Role in Memory and Heritage:** Investigating how food shapes personal and collective memory, nostalgia, and cultural heritage, as seen through literary reminiscences and historical narratives.
- **Food and the Climate Crisis:** examining the environmental footprint of food production and consumption practices and exploring cultural responses to sustainability challenges through literature and cultural representations.

## **THE HANDBOOK OF GENDER STUDIES IN THE DUTCH CARIBBEAN**

*(edited by Rose Mary Allen and Sruti Bala), Brill Publishers, 2024 <https://brill.com/display/title/69526>*

*Book launch in Amsterdam on 28 May 2024 (time and venue to be confirmed)*

This comprehensive handbook of gender studies scholarship on the Dutch Caribbean islands thematically covers the history of movements for gender equality; the relation of gender to race, colonialism, sexuality; and the arts and popular culture. It offers unparalleled insights into a century of debates around gender from the six islands of the Dutch Caribbean (Curaçao, Bonaire, Aruba, St. Maarten, St. Eustatius and Saba).

Spanning 50 contributions and 600 pages, the handbook makes gender studies in the Dutch Caribbean accessible to an international readership. Besides key academic writings, it includes primary historical sources, translations from Papiamentu and Dutch, as well as personal memoirs and poetry.