

Nieuwsbrief 275
July 2024

2024 ASCA Awards 1
 Finishing Fellowships 2025 2
 Dissertation Defense: Juan Montoya Alzate..... 3
 NWO PhD in the Humanities for Bilyana Manolova..... 4
 Open Competition XS Grant Marc Tuters 4
 What is Landscape? 4
 Decolonial Futures of Audiovisual Archives and Archiving 5
 Celebrity Crises and Conflicts 5
 Book Launch & GDC End of Semester Borrel..... 5
 Critical Theories Today..... 6
 Sedimentations and Transformations of Silence as Resistance 6
 History Repeating..... 7
 Sexuality & Solidarity 8
 Creative Writing for Academics: Using Creative Writing as a Tool
 in Academic 8
 The New Fantastic: Reflections on Criticism, Creative Non-Fiction
 and the Novel Today 9
 Contemporary Fiction, Creative Non-Fiction and Creative
 Criticism..... 9
 ASCA PhD Position - Artificial Intelligence: Power Asymmetries
 and Data Justice..... 9
 Laura Bassi Scholarship..... 10
 Global Slavery History Fellowships (GSHF)..... 10
 New book by Yiu Fai Chow, Jeroen de Kloet and Leonie Schmidt.. 10

2024 ASCA AWARDS

The 2024 ASCA Award Committee--Anna Greszta, Divya Nadkarni, and Gaston Franssen—awarded the following publications:

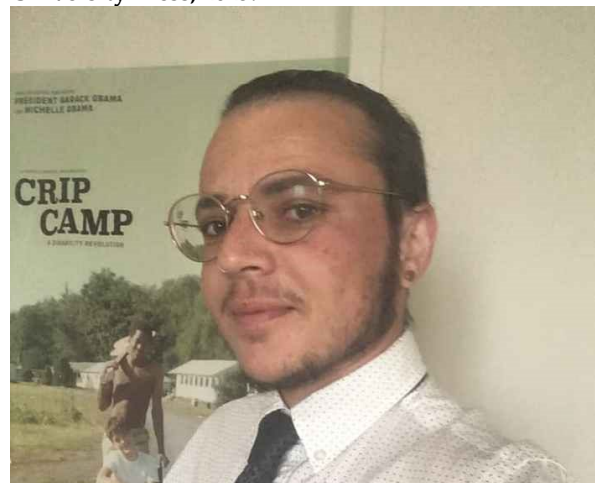
2024 ASCA Article Award: Nadica Denić, Epistemic Decolonization of Migration: Digital Witnessing of Crisis and Borders in *For Sama*. In Blaagaard BB, Marchetti S, Ponzanesi S, Bassi S, editors, *Postcolonial Publics: Art and Citizen Media in Europe*. Venice: Edizioni Ca' Foscari. 2023. p. 95-112.



It is evident that migration is one of the key issues of our age. A far more complex, underlying issue pertains

to the question how knowledge about migration is produced. What, exactly, do we know about migration? Which media, actors and institution set the parameters of the conversation about migration and to what extent are migrant voices included in this conversation? This year, the ASCA Best Article Award is awarded to a study that investigates how forms of digital witnessing can intervene in migration discourses and policies. The author of this article does so by focusing on *For Sama*, a 2019 documentary directed by Waad al-Kateab and Edward Watts. This documentary captures key events in the life of al-Kateab and her family as they grapple with the impact of the Syrian Civil War and the lived experience of migration as a profound crisis of everyday life. The author argues, and convincingly demonstrates, how al-Kateab, by this act of witness, gives voice to the migrant reality and succeeds in addressing audiences on her own terms. By doing so, the documentary contributes to the process of epistemic decolonization of migration. Considering the timely and urgent topic of this article, and its profound and deeply emphatic analysis, we unanimously agreed that the ASCA Best Article Award should be awarded to the article 'Epistemic Decolonization of Migration: Digital Witnessing of Crisis and Borders in *For Sama*' by Nadica Denić.

2024 ASCA Book Award : Slava Greenberg, *Animated Film and Disability: Crippling Spectatorship*. Indiana University Press, 2023.



Slava Greenberg. *Animated Film and Disability: Crippling Spectatorship*. Indiana University Press, 2023. Can one see with ears and hear with eyes? A seemingly simple question that follows from Slava Greenberg's

book confronts and reconfigures one's implicit sensory hierarchies of being-in- and experiencing the world. A reading that makes one question their understanding of the everyday is a good one; a reading that induces (self-)reflection on the reader's own positionality is a remarkable piece of intellectual work.

Slava Greenberg explores the complexities of disabled bodyminds representations in what may be the most transgressive cinematic convention – animation. As a powerful tool of imagination that goes beyond the possibilities of physical bodies, not only human ones, Greenberg's cases are a fun ride, ranging from ancillary (and fascinating) insights about mainstream productions like Pixar's *Nemo* and Netflix's hit *BoJack Horseman* to in-depth case studies of avant-garde animations like *Rocks in My Pockets*. Here, animation becomes not only an entry into the world of crip filmmakers but also a means to evoke in spectators an alternative understanding and awareness of their own bodies. Greenberg subverts conventional perceptions of gaze- and able-centric spectatorship, and by rethinking both audio and visual pleasures, asks what happens if we sensory disorient and crip (blind, deaf) the spectator?

The book is erudite in execution, ASCA in spirit, and empathetic in its message: animated lived experiences and their innovative artistic forms, when confronted with critical disability studies perspective, give us a powerful tool to envision futures that will accommodate diverse bodyminds.

2024 ASCA Dissertation Award: Shahin Nasiri, *Rethinking Freedom from the Perspective of Refugees: Lived Experiences of (Un)freedom in Europe's Border Zones*



Shahin Nasiri's thesis, "*Rethinking Freedom from the Perspective of Refugees: Lived Experiences of (Un)freedom in Europe's Border Zones*," speaks to a question that has long been at the center-stage of political theory and political philosophy: what is freedom? Where Shahin consolidates his groundbreaking contribution is in asking: what is freedom from the perspective of refugees, political subjects who have attempted to escape acute conditions of unfreedom? The question of freedom, Shahin argues,

is at the heart of "every genuine inquiry into the meaning and significance of refugeehood."

At stake in refugees' aspirations of freedom and experiences of (un)freedom, Shahin argues, is a crucial epistemological and political issue: Eurocentric conceptions of freedom take racialized concepts of citizenship and statehood as prerequisites. In drawing out this epistemological limitation, Shahin argues that refugees are excluded not only from the domain of political membership, but also from any agential claims to freedom. In response and in challenge, Shahin pushes at the limits of the concept of freedom. How can the very nature of freedom be rearticulated, Shahin asks, by taking as a paradigm the lived experience and perspectives of refugees? Rather than simply taking refugeehood as a state of unfreedom, the thesis asks to understand "the heterogenous practices and projects of freedom that are expressed in [refugees'] lived experiences of flight and practices against acts of border making."

This project is much more than one that champions for the cause of refugees in today's time of increasing political polarization and indifference, particularly in the Global North, to the plight of refugees who are seen either as abject subjects in need of protection or as disruptive "enemy-like strangers." Shahin's work is a theoretical and philosophical undertaking, as much as it is an ethically driven one. The interpretive phenomenological method that Shahin takes up and further develops through his interviews with in-flight refugees in Lesbos and other parts of Greece allows for a paradigmatic development of a concept of freedom from the lived experiences of refugees. This we might say, is a powerful example of what a decolonial theoretical practice might look like. The concept of freedom receives its critical substance as entangled with and constructed through the refugees' everyday practices of being in community: navigating abandonment, making friends, sharing resources, etc., from outside of the hegemonic frameworks and privileges of citizenship and state-membership.

Subsequently, Shahin's project poses a timely challenge and offers a corrective to the paradoxes of un-freedom implicit in human rights discourses. It further contributes to broadens critical theoretical discourses on solidarity, community, political friendship. The committee particularly noted Shahin's warm and solidary handling of complex theoretical material alongside sensitive personal narratives of refugees, to advance a thoughtful and nuanced rethinking of the concept of freedom.

FINISHING FELLOWSHIPS 2025

Every year the Faculty of Humanities offers a limited number of Finishing Fellowships to PhD candidates who have succeeded in writing an advanced draft of their thesis without the support of structural funding.

The fellowships aim to enable self-funded PhD candidates to concentrate more exclusively on the completion of their thesis in their last year.

The selected fellows will be offered a temporary contract as a PhD for 0.5 fte for a period of up to 12 months (where relevant, a shorter period with more fte can be accommodated, with a maximum of 6 months 1,0 fte employment). They are required to deliver a completed dissertation (defined as "dissertation submitted to the examination committee") by the end of the fellowship period. The fellow is expected to reside in the Netherlands during the period of the fellowship. Exemptions to this rule depend on the possibility of cross-border employment regulations.

Eligibility

Only PhD candidates who are currently registered as self-funded PhD candidate at one of the AIHR [Research Schools](#) and have been registered as such for the past two years are eligible to apply.

Applications by PhD candidates who have previously received a PhD fellowship or any multi-year scholarship aimed at obtaining a PhD from a university, funding body or other institution, in the Netherlands or abroad, will not be considered.

If you have any doubts or questions regarding your eligibility, please contact Dr. Eloë Kingma (aihr-fgw@uva.nl). In ambiguous cases the Faculty Research Director will make a decision.

Required documents

To apply, the selection committee requests:

- a description of the PhD project (max. 500 words)
- a full academic CV
- a detailed overview of the chapters that have been written to date (including a word count for each chapter)
- a month-by-month schedule of the work to be carried out during the fellowship
- a PDF containing the complete text of all chapters written to date
- a letter of recommendation from both supervisors, which needs to comment on the current status of the candidate's project and the viability of completing the project by the end of the fellowship period.

Criteria

Applications will be selected on the basis of the following criteria:

- the current status of the project and the viability of finishing the dissertation within the requested time.
- the track record of the candidate, based on the CV and the progress of the project over the previous years
- the track record of the supervisory team where it concerns the timely finishing of their PhD candidates

A committee of experienced supervisors will evaluate the applications and draft a prioritized list of eligible candidates that convincingly meet the above criteria. In case there are more eligible candidates that convincingly meet the criteria than there are

fellowships, the selection will be determined by drawing lots.

For the Finishing Fellowships tenable from January 1, 2025, please send your application in one pdf document to the secretary of the committee, Dr. Eloë Kingma (email: aihr-fgw@uva.nl) by October 1st, 2024. Applications will be assessed by a review committee. A decision will be communicated by the beginning of November. The fellowships will start on January 1, 2025.

DISSERTATION DEFENSE: JUAN MONTOYA ALZATE
Caribbean Palimpsests. Music and Heritage in Northern Colombia | Supervisors: Julia Kursell; Oliver Seibt, Barbara Titus | 10 July 2024, Agnietenkapel, 16.



This dissertation presents a decolonial overview of handed-down music practices commonly framed as heritage in Northern Colombia, and follows the question of how intergenerational acts of musical transmission take place. As heritage, the music practices under scrutiny, such as *cumbia*, *lumbalú*, *porro*, *bailes cantaos*, *vallenato*, and *champeta*, connect past and present in a temporal articulation that assumes cultural transmission has been achieved. However, these practices are affected by gaps, erasures, and mistranslations proper of colonial/modern entanglements. *Caribbean Palimpsests* interrogates issues of colonial/subaltern difference in the Americas, while documenting decolonial reconstitutions pulled by music practices in the spheres of space, time and being, which disturb the modern/colonial/extractivist political arrangement reproducing in the Caribbean since Columbus' arrival at La Hispaniola island in the late fifteenth century. As I demonstrate, palimpsests exemplify how extended processes of political, musical and cultural replication are carried out, particularly in postcolonial contexts. The intermittent occurrence of inscriptions in palimpsests, their seeming invisibility coming under question on closer inspection, account for the gaps and erasures that characterise colonial trajectories, where collective memory and culturally

specific knowledge—musical or otherwise—are primarily passed on and reproduced through embodied performance. This work argues that the reproduction of intergenerationally transmitted musical forms follows a palimpsestic and trans-temporal trajectory that is audible at times, and silenced at others. Across Caribbean modernity, the irregular and yet rhythmic re-surfacing of these forms of music-making constantly rework the mythical and sonic elements of the colonial Caribbean society.

NWO PhD IN THE HUMANITIES FOR BILYANA MANOLOVA

Becoming Post-Socialist: Life Writing and the Post-socialist Subject

Supervisors: Boris Noordenbos and Esther Peeren



The collapse of the socialist states across Eastern Europe between 1989 - 1991 reconfigured the political, economic, ideological, cultural, and social frameworks for life within former socialist countries, requiring individuals and communities to re-articulate themselves, and their place in history. As such, the “post” in postsocialism marks not only the conclusion of the socialist era, but also the contemporary historical present of Eastern European countries. The ongoing Russo-Ukrainian war has brought global attention to the legacies of Soviet power that permeate this present. But who are the subjects that inhabit it? This project addresses this question through the lens of life writing. It studies a transnational corpus of post-1989 life narratives from Bulgaria, Russia, and Ukraine to examine how life writers narrativize their post-socialist subjectivities. It introduces a new approach to studying post-socialist subject-formation, grounded in feminist theories of relational selfhood and performative autobiographical acts. The project will study how life writers (re)imagine themselves and their communal ties between the dissolution of the socialist collectivist ideals and the post-1989 democratic discourses. It takes a transmedia approach, examining self-narrations in written, filmic, and visual art forms, to contend with the

implications of mediation and materiality on narrating and legitimizing one’s life story in the contemporary present. Integrating analytical tools from life writing- and post-socialist studies, the project will formulate new directions for studying the afterlife of socialism’s collapse in Eastern Europe, responding to the need for a more in-depth, concrete, and diversified understanding of the “post” in post-socialist societies and cultures.

OPEN COMPETITION XS GRANT MARC TUTERS

Coalitions of Distrust: Conspiricization via Hashtag Hijacking

The research explores new methods to detect the spread of what it refers to as “issue conspiricization” in online discussion. It applies visual network analysis and natural language processing to an extensive longitudinal dataset, spanning 15 years of Twitter posts (n=>10M) to investigate “hashtag hijacking” as a mechanism of misinformation propagation—a heretofore overlooked phenomenon.

WHAT IS LANDSCAPE?

Theory, Aesthetic and Politics of Landscapes

Research Seminar organized by Noa Roei and Irina Souch | Dates/Times: October 10, November 7, December 5: 15-18h Dates for Spring 2025 tba

The concept of landscape is intrinsically caught between varied associations and uses, appearing in different disguises in discourses of philosophy, history, literature, architecture, urban planning and art. While seemingly self-explanatory, a deeper examination quickly exposes its ideological, political, and social undercurrents. As landscape designer J.B. Jackson seminally wrote, “the word is simple enough, and it refers to something which we think we understand; and yet to each of us it seems to mean something different” (Jackson 1984: 3).

This research seminar will address these multiple identities of landscape to inquire: what is landscape, actually? What is its relation to space? To (geo)politics? To ecology? How and to what ends are landscapes imagined and mobilised in texts and visual media? What insights can landscape offer us on theoretical, ethical, and aesthetic levels? How does landscape relate to the objects and subjects that inhabit it? What are its darker secrets? What stands at the base of the desire to experience landscape, to apprehend it, to unpack its meaning?

In 6 meetings spread across the academic year, we will explore these and other questions through focusing on the sub-themes: landscape in theory; landscape and the body; landscape and ecology. For each session except the introductory one, a joint case study will serve as a base of addressing the theoretical texts. Participants will be asked to bring additional cases from their own fields, disciplines, and research interests. Ideally, the final

session will also be devoted to exploring publication and other output venues.

The overall 6 meetings are spread across fall 2023 and spring 2024. To earn credits (6EC) students need to participate in at least four of the meetings and hand in a final project.

To sign up and receive readings please email Irina Souch: i.s.souch@uva.nl

DECOLONIAL FUTURES OF AUDIOVISUAL ARCHIVES AND ARCHIVING

Exploring new interventions, practices, and concepts for social and environmental justice

Series in Eye organized by Asli Özgen and Jamil Fiorino Habib. Please send an email to Jamil (j.fiorinohabib@uva.nl) and/or Asli (a.ozgen-havekotte@uva.nl) to participate in the sessions and receive regular updates.

In the wake of the global student movement urging universities to decolonise, memory institutions (primarily, museums and archives) are also increasingly compelled to respond to the growing urgency of dismantling the colonial logic that informs their foundations and ongoing practices. Recently, there has been substantial scholarship that tackles the pressing questions on decolonising museums, especially those safeguarding colonial artefacts (Lee; van Bijnen et al.; Ariese), and archives (Mbembe; Ghaddar and Caswell; Azoulay; McCracken et al.). However, how this decolonial critique intervenes in **the ontology of film museums**, and how this critique informs new ways of thinking about the role of film museums as actors of social and environmental justice, remains underexplored. Therefore, initiating a debate **from within the film archival field and with questions grounded in the everyday** is urgently needed. This has the potential to open up a new field of inquiry, primarily informed by the film-specific histories of decolonial thought and praxis.

In order to explore this field of inquiry, we invite you to a series of lectures/workshops to take place from **September to January** at **Eye Filmmuseum**, thanks to the support of Decolonial Futures Seed Grant.

Across five sessions, we will collectively chart out **five modes of decolonial intervention** into film heritage discourse and practice; for example, refusal vs. participation; return and restitution; 're-membering' scattered and displaced heritage; and reconfiguring archival record beyond the Anthropocene. The speakers include Jeftha Pattikawa on Molukkan audiovisual heritage project; Sidar Bayram on video activism and the role of records/recording in human rights frameworks; Mohanad Yaqubi on Palestinian film heritage; Nikolaus Perneczky on the questions of restitution, repatriation, and return; and Susan Schuppli on the more-than-human forms of archiving, recording, and witnessing.

Each session will pose significant material, political, practical, and epistemological questions for those

engaged with archives in academic, political, aesthetic modes. The format of the sessions will ensure collective engagement with archival material and questions, for example, through specific preparation for each session to stimulate a focused deliberation on the decolonial intervention in question. The sessions are open to anyone interested in and/or working with/on archives, ranging from bachelor's and master's students to PhD candidates, academics, artists, and professionals.

Sessions are scheduled to take place on the second Monday of every month, at 14:00-17:00 at Eye Filmmuseum. There will also be a parallel reading group taking place to prepare for, reflect on, and bridge the sessions.

CELEBRITY CRISES AND CONFLICTS

5th International Celebrity Studies Conference., July 1-3, 2024 University of Amsterdam | <https://celebritystudiesconference.com/call-for-papers-celebrity-studies-amsterdam-2024/>

Routledge, *Celebrity Studies Journal*, and the University of Amsterdam are pleased to announce the fifth Celebrity Studies conference. The conference will take place in Amsterdam, July 1st to 3rd and is organized by Gaston Franssen.

Fame is fickle, as the saying goes, but in current times, celebrity appears to be more in crisis than ever. The #MeToo movement has brought to light disturbing facts about the reality behind the celebrity façade. The conspicuous consumption associated with stardom is attracting increasing criticisms in an era of pandemic lockdown, austerity, and environmental crisis. Developments in artificial intelligence are feeding an existential crisis of celebrity, too: is stardom now becoming a post-human phenomenon? Additionally, geopolitical conflicts, as well as polarizing debates on class, race and gender differences, have put stars under increased political pressures, and have resulted in vicious attacks on – and by – celebrities. Finally, more and more public figures are opening up about their mental health crises, raising awareness about the negative effects of fame – burn-out, depression, anxiety, the impact of hate speech, fat-shaming, or performance pressure.

Together, these developments raise urgent questions about the current and past status of celebrity, such as: what do celebrity crises and conflicts tell us about the social, political, economic, and cultural dimensions of stardom? What can we learn about current, as well as historical, celebrity crises and conflicts? What impacts do they have on the study of celebrity as an academic endeavor?

BOOK LAUNCH & GDC END OF SEMESTER BORREL

Taking place at Terre Lente, Westerstraat 55H, 1015 LV Amsterdam, 2 July 2024, 18:00-21:00 hrs.

On 2 July 2024, you are warmly invited to join the book launch of [*Calling Family: Digital Technologies and the*](#)

[Making of Transnational Families](#) (Rutgers University Press, 2023) by [Dr. Tanja Ahlin](#). This will take place at [Terre Lente](#) (Westerstraat 55, 1015 LV Amsterdam), a cosy Italian delicatessen in the centre of Amsterdam; Calabrian-style drinks and snacks will be provided.

This event will also serve as an end-of-semester borrel, with all colleagues from the UvA and Global Digital Cultures community welcome!

Programme

18.00 - 18.30 - door open

18.30 - Welcome by [Dr. Roanne van Voorst](#) (chair)

18.30 - 19.00h Speakers Dr. Tanja Ahlin (Anthropology, UvA), [Prof. Lenore Manderson](#) (RUP editor; Public Health and Medical Anthropology, University of Witwatersrand), [Prof. Jeannette Pols](#) (Anthropology, UvA), [Prof. Koen Leurs](#) (Media and Culture, Utrecht University); 19.00 - 19.15 Q&A from the audience

CRITICAL THEORIES TODAY

Axel Honneth and the Frankfurt School(s). 4-5 July 2024, University of Amsterdam

Axel Honneth is widely seen as one of the major voices in critical theory today. His work represents both a continuation and reinterpretation of the main themes of the early Frankfurt School, as well as an opening up of this tradition. The contributions of this workshop engage with the multifaceted legacies of critical theory, in Honneth's work and beyond.

Organized with support from the philosophy departments of the universities of Amsterdam, Frankfurt and Groningen, the Laboratoire interdisciplinaire d'études sur les réflexivités Paris, the Duitsland-Institut, the Amsterdam School for Cultural Analysis and the Philosophy & Public Affairs Capacitygroup

The workshop is open for all, but registration is required. Please indicate if you are interested in gaining credit as a student. Registrations with Lukas Seidler: l.h.seidler@uva.nl

Program

4 July *Workshop* (University Library, Doelenzaal)

14.00 Welcome and Introduction (Daniel Loick, Amsterdam)

14.15 Frederick Neuhouser (New York): *How To Criticize Inequality: Lessons from Piketty*, Chair: Daniel Loick (Amsterdam)

15.15 Break

15.30 Kristina Lepold (Berlin): *What is Institutional Racism?*, Chair: Veerle van Wijngaarden (Amsterdam)

16.30 Break

16.45 Lillian Cicerchia (Amsterdam): *Emancipation from what and for whom? A materialist critique of recognition*, Chair: Titus Stahl (Groningen)

17.45 Break

20.00 *Evening Lecture*: Axel Honneth (New York): *One step forward, two steps back. Postcolonialism and the West*, Chair: Beate Roessler (Amsterdam) (SPUI 25)

21.30 Reception (SPUI25)

Please register separately for the event at Spui25 via <https://spui25.nl/>.

5 July *Workshop* (University Library, Doelenzaal)

10.00 Graduate Panel: Mathurin Schweyer (Paris), Veerle van Wijngaarden (Amsterdam), Wouter Wiersma (Groningen), Chair: Julia Christ (Paris)

12.00 Lunch Break

13.30 Federica Gregoratto (Berlin): *Recognition of x. Projection, lack, transformation*, Chair: Beate Roessler (Amsterdam)

14.30 Break

14.45 Jörg Schaub (Essex): *Aesthetic (Mis-)Recognition: Expanding the Critical Theory of Recognition*, Chair: Titus Stahl (Groningen)

15.45 Break

16.15 Juliane Rebentisch (Offenbach): *Notes on Political Optics*, Chair: Martin Saar (Frankfurt)

17.15 Final Remarks

SEDIMENTATIONS AND TRANSFORMATIONS OF SILENCE AS RESISTANCE

Édouard Glissant, Audre Lorde, and Belkis Ayón

Critical Cultural Theory Seminar with Miguel Gualdrón Ramírez (Philosophy, U of Oregon). Chaired by Monique Roelofs | July 11 2024, 15:30-17:00 hrs. | OTM 147, Faculty room I (1.17a).

In this talk, I offer an account of decolonial 'poetics' and 'poetries' following Édouard Glissant's and Audre Lorde's approaches to the specificities of Caribbean, creole populations and histories, and Black women's lives in the US. Given one of the Caribbean's beginnings, the Transatlantic Slave Trade and in particular the Middle Passage, the Martinican author configures a philosophy of Antillean history that is inseparable from a transformation of the colonial conditions that oppress the region even today. History, or better yet, *histories*, as he calls the particular modality of a Caribbean interrelatedness, is only possible in the medium of poetics, because every other disciplinary approach fails to account for the abyss-beginning of its constitution, its paradoxical character. The poetic demand, however, goes beyond the mere epistemological level of how to know, or reconstruct, what has happened. The Caribbean demands a reconfiguration of the Western project of history and geography; it demands a rejection of the colonial enterprise at its roots. A poetics of the abyss, as a demand, is thus also a decolonial aesthetics that is grounded in a particular history of the American continent and nevertheless speaks to the whole continent and, in Glissant's thought, to the rest of the world.

I allude to the Glissantian demand toward opacity as a way to defend this aesthetic realm by fighting against the Western, colonial attempt at making it transparent, and I show how this notion of opacity dialogues with Lorde's call for protecting and nurturing what she calls the erotic, by fostering its opaqueness, its darkness. For

Lorde, the fostering and protection of an aesthetic realm, differently grounded than in Glissant, requires as well a manifestation that she theorizes as an illumination through poetry. This illumination constitutes an already discursive intervention; it is through poetry that the erotic (this is Lorde's name for the aesthetic) can be moved to expression, manifested and practiced, illuminated and distilled.

The question of opaqueness, and its interplay with light and darkness, is introduced in the talk by means of an analysis of the works of Cuban artist Belkis Ayón, and in particular her collographs devoted to the Abakuá secret, all-male, Afro-Cuban society. I show how these collographs, only possible in the creolized history and culture of the Caribbean, demand both concealment and illumination, and how the latter depends for its manifestation on an equally strong work of protection and withdrawal from light: a poetics/poetry of the abyss.

Miguel Gualdrón Ramírez

I studied philosophy as an undergraduate and MA student at the Universidad Nacional de Colombia, and I hold a PhD in Philosophy from DePaul University, Chicago (2019). Before joining UO, I was Assistant Professor in the Philosophy and Religion Department at the University of North Texas (2021-2023), and Visiting Professor of Philosophy at Oxford College of Emory (2018-2020). My research and teaching approximate the intersection between Latin American/Africana decolonial philosophy that occurs in the Americas, and how this entanglement contributes to understanding gender-race constructions under coloniality as well as the relations between colonized communities across the continent. The main sources for these investigations are political and aesthetic theories and practices that critique colonial forms of self-understanding and expression and contribute to new epistemologies of resistance. I am currently working on two book projects, *Decolonial Aesthetics: Theory and Praxis from the Americas*, and *Fundamentals of Anti-Blackness in Latin American Thought*. The former makes the case for the urgency of reconfiguring varied traditions of decolonial and anticolonial thought and praxis from an aesthetic standpoint, while the latter analyzes crucial moments in the philosophical canon that construct a Latin American identity on top of a removal of Black identities, cultures, and bodies, with an emphasis on forms of resistance to these constructs.

HISTORY REPEATING

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

Multidisciplinary Seminar organized by Dr. Salvatore Giusto (UvA, Cultural Studies) and Dr. Francesca Zantedeschi (UvA, European Studies) | 6 September 2024, [University Library](#), Belle van Zuylenzaal

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

Accordingly, current neoliberal processes of cultural production and circulation frequently reify populism as a mode of political communication through which diversely empowered social groups (e.g.: unemployed people, precarious workers, middle- and upper-class subjects) performatively engage with the public sphere as a homogenous social body (e.g.: the "people") due to their supposed common antagonism against more or less imagined social formations, which they culturally interpret as external to the people itself (Laclau 2005). Given that, this strong relationship of interdependency between populist processes of subaltern identity formation and the specific ways in which cultural productions are time by time regulated and marketed (e.g.: either directly by state authorities or through indirect mechanics of economic governmentality) goes way beyond the digital age and the rise of neoliberal state-power. Such a liaison has been detected throughout history, across various geographical and socio-cultural landscapes, especially during times connoted by conflicts, political authoritarianism, and/or abrupt socio-institutional change (Benjamin 1968 [1935]).

Just think of how, during the 16th century, witchcraft and the subsequent witch-hunting became an official ideology of the Catholic Inquisition offices, thus legitimizing the marginalization, criminalization, and persecution of women belonging to various subaltern backgrounds (Ginzburg 2013 [1966]). As the age of witch hunts coincided with the publishing revolution and the pan-European circulation of new practices of media circulation (Anderson 1983), the press played a significant role in this gendered phenomenon of populist governmentality and its nefarious outcomes,

turning Church-sponsored inquisitorial volumes like the “Malleus Maleficarum” (Kramer and Sprenger 2011 [1486]) into “best-selling” cultural productions easily accessible to civil society of its time.

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

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

SEXUALITY & SOLIDARITY

Theories / Archives / Movements

*On Thursday 12 September, 2024 the symposium ‘Sexuality & Solidarity: Theories / Archives / Movements’, organized by Gianmaria Colpani (UU) and Wigbertson Julian Isenia (UvA), will take place at IHLIA – LGBTI Heritage, Oosterdokskade 143, Amsterdam | **Registration Deadline:** 20 August 2024. Please register by communicating your name, academic or other affiliation, and any dietary requirements at: sexuality.solidarity@gmail.com*

The symposium consists of 3 panels and a film screening with a Q&A, and attempts to delve into the following questions:

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 the possibility of 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+ archives record and foreground

relations among heterogeneous subjects and struggles dispersed across a larger archival field?

CREATIVE WRITING FOR ACADEMICS: USING CREATIVE WRITING AS A TOOL IN ACADEMIC

Animated by Marie Beauchamps | 19 September 2024 & 3 October 2024, 9:30

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

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

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

Practicalities:

- Space is limited due to the interactive nature of the workshop. Registration is required. Send a message to Eloë Kingma at asca-fgw@uva.nl. Please indicate if you can attend on location or not (see below). **Registration deadline: 10 September 2024**
- Participants will be asked to bring a text of their own to work on during the workshop. It can be an outline, a very first draft, a finished article, or everything in-between, as long as they feel comfortable working with it for the time of the workshop.

Marie Beauchamps is an Amsterdam-based poet, creative entrepreneur, and an academic working across humanities, social sciences, and law. She holds a PhD from the [Amsterdam School for Cultural Analysis, University of Amsterdam](https://www.uva.nl/en/department/cultural-analysis) (2015); she was a Marie Skłodowska-Curie postdoc fellow at Queen Mary University of London from (2019-2021), during which she pioneered in the in the [Deepening Creative Practice programme of the Tavistock Institute for Human Relations](https://www.tavistockinstitute.org/our-work/creative-writing-programme) (2020-2021). She is certified in creative writing from the [International Writers Collective, Amsterdam](https://www.internationalwriterscollective.com/) (2019-2022). Her article [Doing Academia](https://www.doingacademia.com/)

[Differently](#) (2021) tells the research story that paved the way for these workshops creative writing for academics. Since 2021, she works as a creative entrepreneur, exploring research and writing from new perspectives. She currently serves as a policy officer at the Royal Netherlands Academy of the Arts and Sciences.

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

THE NEW FANTASTIC: REFLECTIONS ON CRITICISM, CREATIVE NON-FICTION AND THE NOVEL TODAY

Lecture Nicholas Royle on 19 September 2024, 17:00, location PCH 1.04. Organized by Esther Peeren, in collaboration with the English Department.

This lecture proposes the idea of a ‘new fantastic’ in the context of contemporary literary and cultural studies. How might we understand the recent emergence of ‘creative non-fiction’, other than as a handy catch-all term for publishers and library cataloguing? What is going on with the striking proliferation of books that are described as ‘one of a kind’, and don’t conform to the conventional categories of novel, autobiography, memoir or academic monograph? At the same time, how might a critical thinking of the ‘fantastic’ provide a new approach to a world of so-called ‘post-truth’, ‘alternative facts’, deep fakes and misinformation? The lecture begins with Tzvetan Todorov’s classic study *The Fantastic* (1970), noting that Todorov himself concludes with the evocation of a ‘new fantastic’ in relation to Kafka. Drawing on more recent theoretical accounts of the uncanny (Royle 2003, Masschelein 2011, Ravetto-Biagoli 2019) and the weird and eerie (Macfarlane 2015, Fisher 2016), the lecture seeks to give force and shape to a ‘new fantastic’ for the twenty-first century. Exploration of recent novels such as Ahmed Saadawi’s *Frankenstein in Baghdad*, Natasha Brown’s *Assembly* and M. John Harrison’s *The Sunken Land Begins to Rise Again*, as well as works of creative non-fiction, enables a fresh appreciation of why ‘the fantastic’ matters today, both in the field of literary studies and the humanities and in the social and political realms more generally.

Nicholas Royle is Professor Emeritus of English at the University of Sussex, UK, where he established the MA and PhD program in creative and critical writing in 2001. He has also taught at the Universities of Oxford, Tampere (Finland), and Stirling; and has been a visiting professor at the universities of Århus (Denmark), Santiago del Compostela (Spain), Turku (Finland), Manitoba (Canada), and Lille (France). His publications include *Telepathy and Literature* (1990), *The Uncanny* (2003), *Veering: A Theory of Literature* (2011), and *David Bowie, Enid Blyton and the Sun Machine* (2023), as well as studies of the work of Elizabeth Bowen, E.M. Forster, Jacques Derrida, William Shakespeare and Hélène Cixous. Royle is the author of two novels, *Quilt* (2010) and *An English Guide to Birdwatching* (2017), and *Mother:*

A Memoir (2020). In addition, he is co-author with Andrew Bennett of *An Introduction to Literature, Criticism and Theory* (Sixth edition, 2023) and *This Thing Called Literature* (Second edition, 2024). He is joint-managing editor of the *Oxford Literary Review*.

CONTEMPORARY FICTION, CREATIVE NON-FICTION AND CREATIVE CRITICISM

Masterclass Nicholas Royle on 20 September 2024, 10:00-13:00, OostIndisch Huis Room E 014C. Organized by Esther Peeren.

In this masterclass Nicholas Royle will reflect on the nature of contemporary fiction, creative non-fiction, and creative criticism. A reading pack is provided, containing a selection of Royle’s writings in these areas: essays on ‘Reading Creative Non-Fiction’ (co-authored with Andrew Bennett) and ‘Creative Critical’, as well as extracts from the novels *Quilt* and *An English Guide to Birdwatching*, the memoir *Mother*, and his most recent book, *David Bowie, Enid Blyton and the Sun Machine*.

Places are limited. Email Esther Peeren (e.peeren@uva.nl) by 5 September 2024 to register and receive the reading materials. Research MA students can get 1 ECTS for attending the masterclass and submitting an assignment based on the readings.

Nicholas Royle is Professor Emeritus of English at the University of Sussex, UK, where he established the MA and PhD program in creative and critical writing in 2001. He has also taught at the Universities of Oxford, Tampere (Finland), and Stirling; and has been a visiting professor at the universities of Århus (Denmark), Santiago del Compostela (Spain), Turku (Finland), Manitoba (Canada), and Lille (France). His publications include *Telepathy and Literature* (1990), *The Uncanny* (2003), *Veering: A Theory of Literature* (2011), and *David Bowie, Enid Blyton and the Sun Machine* (2023), as well as studies of the work of Elizabeth Bowen, E.M. Forster, Jacques Derrida, William Shakespeare and Hélène Cixous. Royle is the author of two novels, *Quilt* (2010) and *An English Guide to Birdwatching* (2017), and *Mother: A Memoir* (2020). In addition, he is co-author with Andrew Bennett of *An Introduction to Literature, Criticism and Theory* (Sixth edition, 2023) and *This Thing Called Literature* (Second edition, 2024). He is joint-managing editor of the *Oxford Literary Review*.

ASCA PHD POSITION - ARTIFICIAL INTELLIGENCE: POWER ASYMMETRIES AND DATA JUSTICE

The [Amsterdam School for Cultural Analysis](#) (ASCA) currently has a vacant PhD position as part of the *Artificial Intelligence: Power Asymmetries and Data Justice* project led by principal investigators Dr Lonneke van der Velden and Dr Claudio Celis Bueno. ASCA is one of the five Research Schools within the [Amsterdam Institute for Humanities Research](#) (AIHR). Deadline: 8 September 2024.

<https://vacatures.uva.nl/UvA/job/PhD-Position-Artificial-Intelligence-Power-Asymmetries-and-Data-Justice/795572502/>

LAURA BASSI SCHOLARSHIP

The Laura Bassi Scholarship was established in 2018 with the aim of providing editorial assistance to postgraduates and junior academics whose research focuses on neglected topics of study, broadly construed. The scholarships are open to every discipline and the next round of funding will be awarded in Summer 2024. Application deadline: 24 July 2024. Results: 10 August 2024.

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

GLOBAL SLAVERY HISTORY FELLOWSHIPS (GSHF)

A coalition of Amsterdam based Archives, Museums and Historical institutes* with the generous support of the Insinger Foundation has taken the initiative for a five-year programme that offers three two-month long fellowships per year for curators, archivists and historians in the field of slavery history, starting in the Fall of 2024.

The fellowships are open to professionals working on the history of slavery in the Atlantic, the Indian Ocean and the Indonesian archipelago, linked to the Dutch involvement in slave trade and slave labour.

The attention to the Dutch colonial slavery past has increased considerably over the last years. Especially communities that were subject to the contemporary ramifications such as systemic racism pushed for acknowledgement and changes in perspectives and priorities within academic institutions, museums and archives. A missing link is the input and expertise of inhabitants of societies that were colonized and where slavery and other forms of forced labour were rampant. The slavery past has a broad and pervasive impact, both in personal histories and the social structures of these societies. The questions, perspectives, and expertise of young professionals (especially historians, archivists, librarians, and curators) from societies affected by this colonial slavery past and its knock-on effects in the Americas, Africa, and Asia are essential to inform contemporary debates about and dealing with the slavery past. The fellowships aim to support this group of young professionals.

Candidates are asked to write a motivation letter and a plan that includes their preference for one of the institutes in GSHF coalition and a rough idea on how they would like to spend their time in Amsterdam and what they expect from their stay.

* Allard Pierson Museum/UB, Amsterdam Museum, Black Archives, IISG, NINSEE, Rijksmuseum, Stadsarchief Amsterdam, UvA, Wereldmuseum

What we offer

- ⊙ The fellowship includes free housing and covers travel costs, health insurance, as well as a monthly allowance of 1500 euros. We expect that the institutions to which candidates are affiliated continue to pay their monthly salaries for the duration of the fellowship.
- ⊙ Each year the programme can accommodate three fellows in the Spring (April-May) and three in the Fall (October-November).
- ⊙ Fellows will be based at the International Institute of Social History and - by mutual agreement - will be linked to their counterparts working in one of the Amsterdam Institutions united in the GSHF coalition.
- ⊙ The fellowship is meant to exchange perspectives and views between the fellows and their Amsterdam counterparts related to the history of slavery.
- ⊙ At the end of each fellowship period there will be a public event where fellows and their Amsterdam counterparts reflect on the experiences gained during their stay.

⊙ The dead line for the call 2024 fellowships is August 1, 2024.

What we require

- ⊙ Knowledge and background in the history of slavery
- ⊙ CV
- ⊙ Ability to work independently
- ⊙ A reference letter

Diversity & Inclusion

The coalition considers a working environment in which everyone feels welcome and appreciated of great importance. A working environment in which attention is paid to individual quality and where development opportunities are paramount. Together we strive for an inclusive culture in which we embrace differences. We would therefore like to invite candidates who want to contribute to this through their background and experience. In the event of equal suitability, preference will be given to the candidate who thus enhances diversity within the Academy.

We will not respond to any supplier enquiries based on this job advertisement.

Applications can be sent to the International Institute of Social History to the attention of Jacqueline Rutte.
Jacqueline.rutte@bb.huc.knaw.nl

NEW BOOK BY YIU FAI CHOW, JEROEN DE KLOET AND LEONIE SCHMIDT

It's My Party: Tat Ming Pair and the Postcolonial Politics of Popular Music in Hong Kong

<https://link.springer.com/book/10.1007/978-981-99-6710-0>

This book is unique in focusing on just one band from one city – but the story of Tat Ming Pair, in so many ways, is the story of Hong Kong's recent decades, from the Handover to the Umbrella Movement to the social

protests in 2019. Empirically rich, theoretically informed, this study of Hong Kong's past, present and future through the prism of Tat Ming Pair is a timely and daring inquiry of the intricate relationship between politics and pop music.