

Nieuwsbrief 277
October 2024

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urban debate through a mixed methodology that combines theory and praxis. The study delves into illustration as a visual form of urban storytelling and communication. It addresses urban issues and engages with the city and its inhabitants proposing novel approaches to analysing, raising awareness, and uncovering new perspectives and insights in between urban studies and illustration. The artistic practice as research developed through the dissertation intends to demonstrate how the phenomenon of “illustrated cities” potentially inspires a more politically aware understanding of urban space, empowering the readers to see the city in a new light and revealing surprising connections at the intersection between urban experience, place, and illustration.

This research work led to participating in Stadstekenaars 2024: Rotterdam Getekend. The drawings created will be presented in the Kunsthal Rotterdam from 18 October 2024. They will then be included in the Stadsarchief collection and will become part of the Rotterdam Collection. Details will soon be announced.

IMPACT EXPLORER GRANT CAROLYN BIRDSALL



The ‘TRACE’ project (2019-2024) has shown how audiovisual (AV) collections in Europe today are still marked by the historical impact of conflict. More recently, unexpected developments (e.g. pandemic, war in Europe) sparked a strong interest in AV-archival material and their ‘stories’, thereby presenting new impact opportunities. How can AV archives in Europe today best increase awareness of the historical impact of conflict on their collections? The Impact Explorer

DISSERTATION DEFENSE: TÂNIA ESTEVES FERNANDES CARDOSO

The Illustrated Cityscape. Imperfect Lines of Urban Exploration

Supervisors: Emilie Sitzia and Carolyn Birdsall 15 October 2024, 16.00, Agnietenkapel.



Tânia A. Cardoso's research seeks to generate original

project team – Carolyn Birdsall and archive professionals – will together explore how to better integrate AV-collection histories in institutional documentation and leverage these insights to yield more public value and audience engagement.

ASCA DIGITAL RHYTHMANALYSIS READING GROUP

Sessions will take place on Fridays from 15:30 to 17:30 (location tbd). Please register by sending an email to d.dezeeuw@uva.nl. First session on October 4th 2024.

How to do justice to the pulsing, runaway, dynamic, emergent, cyclical, and ephemeral character of “terminally online” lifeworlds? In this reading group we explore various (new and old) theoretical frameworks and methodologies for studying the vernacular rhythms of digital culture. We are interested in tying the notion of rhythm to similar materialist temporal concepts of ‘difference-with-repetition’ such as (dark) refrains, cycles, formulas, vibes, motifs, flows, and of course memes. How are acoustic/environmental concepts used to register the flows of contemporary digital culture (including ideas of ‘ambience’ and ‘resonance’ deployed after the affective/new materialist turn in media studies)? How can we move beyond the static network visualization to capture the wild innovations of online slang or the becoming-viral of a hashtag or conspiracy theory? What would a genuinely ‘rhythmic media theory’ look like?

In the group’s inaugural iteration we read two short chapters on rhythmanalysis by the French Marxist philosopher of everyday life Henri Lefebvre: ‘The Critique of the Thing’ and ‘The Rhythm analyst: A Previsionary Portrait’. We also had an open discussion on the reading group’s key theme(s) and potential future readings. From this we planned the following sessions for the coming academic year (readings will be distributed two weeks in advance of each session).

Semester I:

- Rhythms, vibes, and other musical metaphors (4 October)
- Affective rhythms: Refrains and formulas (8 November)
- Rhythm, cybernetics, and media art (6 December)

Semester II:

- ‘Algorhythms’ and platforms (31 January)
- Rhythm and (digital) methods (28 February)
- Rhythm, politics, propaganda (28 March)

CURATING LIVE ART AND PUBLIC ART FROM THE AFRICAN CONTINENT

Talk and discussion with **Dr. Jay Pather** | 01 Oct, 17.30-19.00, University Theatre, Nieuwe Doelenstraat 16, Amsterdam

During this informal conversation, Jay Pather will reflect on the challenges of curating live art and public art from the African continent. He will speak to issues of memory, loss, exuberance, the body as archive and

the impossibilities and paradox of ‘curating crisis’. He will draw extensively from images and video from ICA Live Art Festival and the Infecting the City Public Art Festival, as well as the Afrovibes Festival. As the 2024 edition of the Afrovibes Festival www.afrovibes.nl is about to start (2-13 October across various cities in the Netherlands) Jay will speak to disrupting notions of Africa and reflect on this year’s festival and in particular North Africa and the theme Belonging.

Everyone is warmly invited.

Jay Pather is Associate Professor in the Dept. of Performing Arts at the University of Cape Town. He is also Director of the Institute for Creative Arts ICA (formerly GIPCA), Director of Siwela Sonke Dance Theatre, Committee Member for the National Arts Festival and Artistic Director of the Afrovibes Festival. (<https://humanities.uct.ac.za/contacts/jay-pather>)

THE SPECTRE OF HYSTERIA AND THE MARGINALISATION OF (MEDICALLY UNEXPLAINED) MULTISYSTEM DISEASES

Long Covid Conversations organized by Eva Meijer | Speaker: Dr. Paula Muhr, University of Zurich and Technical University Berlin | Online, 1 October 2024, 12:00 CEST | Registration: asca-fgw@uva.nl

Multisystem diseases, such as long COVID, myalgic encephalomyelitis/chronic fatigue syndrome (ME/CFS), Lyme disease, somatic symptom disorder (SSD) and functional neurological disorder (FND), are characterised by a multitude of heterogeneous symptoms for which the present-day medicine fails to provide either a clear-cut pathophysiological or an aetiological explanation. Moreover, these disorders are epidemiologically more prevalent in women, another aspect that currently lacks a medical explanation. Despite their differences, each of these diseases has been implicitly or explicitly associated with hysteria, an age-old illness whose medical legitimacy has been perennially contested during its several millennialong history. In the medical discourse, SSD and FND are seen as current medical labels for the symptoms that had historically been referred to as hysteria, a legacy that contributes to the continued marginalisation and stigmatisation of these present-day nosological categories. Conversely, the association between hysteria, on the one hand, and long COVID and ME/CFS, on the other hand, has not been proven but is nevertheless often suggestively implied both in the medical context and the general public as a way of delegitimising the medical validity of these diseases. Hysteria, thereby, is not understood as a historical label for a genuine though vaguely understood disease but as a catch-all phrase that jointly designates what is viewed as typically female emotional instability, pathological attention-seeking, abnormal illness behaviour, and simulation of illness for personal gains. In short, hysteria is used as a label for a psychosomatic/

sociogenic construct that has no place in the domain of medicine. My talk aims to explore how current dismissals of long COVID, ME/CFS and FND as genuine medical conditions are underpinned by enduring historical stereotypes of hysteria as a predominantly female pseudo-illness that lacks a genuine physiological basis and is “all in your head.” It further aims to shed light on how the implicit blaming of patients for their medically unexplainable symptoms is grounded in the still-present mind-body dualism that informs the medical framing of these multisystem diseases.

ASCA THEORY SEMINAR: NEW AND NOT SO NEW HUMANITIES

Organized by Jaap Kooijman and Esther Peeren. Contact Eloe Kingma asca-fgw@uva.nl | 2 October 2024, 15:00-18:00 | PCH room 2010/211.

In this year’s Theory Seminar we focus on what it means to situate our research in the humanities and, more specifically, within the newer fields of the humanities that are often explicitly oriented towards interdisciplinary research that also looks beyond the humanities. As Jeffrey J. Williams notes in his 2019 *Chronicle of Higher Education* article “The New Humanities,” “these new alloys emphasize commerce between other disciplines, particularly STEM or professional fields, and humanistic ways of thinking.” What do we still have in common as humanities scholars when we work in vastly different fields like the digital humanities, the environmental humanities, the medical humanities or the blue or oceanic humanities? And what is truly new about these fields and what perhaps not so new? In this regard, it is important to note that Williams is by no means the first to proclaim a new humanities – similar claims were made in the 1990s and go back at least as far as Felix E. Schelling’s 1914 “New Humanities for Old” in *The Classical Weekly*. There, Schelling states: “The humanities! the very term is redolent of times long gone and smacking of generations before the last. Beside glittering, new-minted epithets like ‘sociology’, ‘criminology’, and ‘degeneracy’, ‘civic service’, ‘conservation’, ‘equal suffrage’, the very word ‘humanities’ looks dim and faded in this new century.” Can the new humanities of our time make the humanities – widely perceived as under attack and in crisis – glitter and shine again, and do so in a way that unsettles old and new humanities’ eurocentrism, anthropocentrism, phallogocentrism, ableism, etc.?

Session 1: Humanities Past and Future

Hall, Stuart. “The Emergence of Cultural Studies and the Crisis of the Humanities.” *October* 53 (1990): 11-23.
Mignolo, Walter. “Globalization and the Geopolitics of Knowledge: The Role of the Humanities in the Corporate University.” *Nepantla: Views from south* 4.1 (2003): 97-119.

Friedman, Susan Stanford. “Both/and: Critique and Discovery in the Humanities.” *pmla* 132.2 (2017): 344-351.

Malabou, Catherine. “The Future of the Humanities.” *Transeuropeennes: Revue internationale de pensée critique* (2018). https://www.transeuropeennes.org/en/articles/voir_pdf/The_future_of_Humanities.pdf

CONTENT CREATORS, PLATFORMS AND NUANCE: THE PERILS OF ONE-SIZE-FITS-ALL GOVERNANCE

Join us for the latest in the GDC Masterclass series, this time led by Carolina Are and Tom Divon. As always, we will provide drinks and snacks during the Masterclass, as well as a small borrel afterwards. | 2 October 2024, 15:00 -17:30 | [Oudemanhuispoort](#), Room D1.18A

We welcome you to a special master class dedicated to exploring research into nuanced creator content and its connected communities. Tom Divon and Dr. Carolina Are will be unpacking the contested digital lives of their ongoing study participants – Palestinian, Jewish, and sex-positive content creators on digital platforms. In this master class, Tom and Carolina aim to uncover the opportunities and challenges these communities face on digital media as researchers deeply embedded within the landscapes and scenarios these participants inhabit. The masterclass will highlight how participants are able to connect under the watchful governance of Instagram and TikTok, which provide them with novel bonding opportunities and workstreams after having faced offline discrimination due to their work, background or style of expression while also rendering their earnings and activism remarkably precarious for the nuances of that same content they produce.

Through this session, Tom and Carolina will spotlight creators’ work – Palestinian activism in and around Gaza, Jewish creators’ fight against hate speech before and after October 7, and sex-positive creators’ education, activism, and self-expression – to show the nuanced labor these groups engage in, which is frequently misunderstood by humans and algorithms alike. This masterclass will also focus on methodologies and practices Tom and Carolina have utilised and developed over the years in researching these communities, navigating the delicate balance of becoming their (digital) lifeline in certain instances via a format showcasing examples, interview quotes, methods, and creators’ perspectives. The aim is to provide a hands-on, practical understanding of platforms, moderation, and creators, moving beyond theory-heavy discussions and centring ethical, realistic research practice to aid early-career and established researchers alike in the focus on nuanced creator content. Masterclass participants will be encouraged to bring their own challenges related to creator research on platforms and seek practical advice. Participants who wish to discuss their struggles with platform research are invited to contact Tom and

Carolina beforehand to provide more context. [Tom Divon](#) is an ethnographer of user-platform interactions, focusing on creator culture, platform affordances, and user-generated content. In his PhD taking place in the Department of Communication at The Hebrew University of Jerusalem, Divon explores the socio-political subcultures of platforms across three distinct domains on TikTok: (1) Memory: Creators' Engagement with Historical Commemoration and Education, (2) Activism: Creators' performative combat against racism, antisemitism, and hate speech, and (3) Conflict: Creators' memetic participation in identity-driven warfare, with a focus on Palestinian resistance. [Dr Carolina Are](#) is a platform governance researcher with a PhD in online abuse and conspiracy theories, currently working as Innovation Fellow at Northumbria University's Centre for Digital Citizens. Following her experiences of online censorship, she has been researching on algorithmic bias against nudity and sexuality on social media, and has published the first study on the shadowbanning of pole dancing in Feminist Media Studies. Her work has been published in *New Media & Society*, *Social Media + Society*, *Media, Culture & Society*, *Convergence and Porn Studies*, and it has appeared in *The New York Times*, *The Atlantic*, *The Guardian*, *The Conversation*, the BBC, *Wired*, and the MIT Technology Review. She is also a content creator and blogger, as well as an activist, pole dance performer and instructor, on social media at @bloggeronpole.

THE MEDIEVAL MIDDLEBROW: REWRITING ROMANCE AND RESHAPING THE LITERARY MARKETPLACE

English Literature and Culture guest lecture on 03 October from 17:00–18:30 in PCH 1.05. The talk will be given by Professor Megan Leitch of the University of Groningen.

This paper considers how the literary marketplace was reshaped by understudied middle-class readers of, and characters in, romance in late medieval England. It argues that the term 'middlebrow', conventionally applied to twentieth-century developments in literary taste alongside the growth of the middle class, can also illuminate how ideological and aesthetic expectations associated with courtliness were renegotiated alongside the late-medieval emergence of the middle class.

As changes in late-medieval English society produced new urban readerships (both male and female), how was the literary marketplace shaped by new bourgeois characters in romance texts and by the books in which they circulated? Concentrating on merchants and on medieval singlewomen, I use the term 'Medieval Middlebrow' to address ideas of literary taste, drawing on Pierre Bourdieu's ideas of taste as mediated by class-based power. I also address concerns with *translatio*: as movement of power (in the appropriation of romance and its tropes to offer a critique informed by changing social structures and class politics) and as movement of

texts (in terms of the writing of late romances and their readership and circulation). At a time of widening participation in both political life and pleasure reading, this paper considers who gets to read; what they are reading; and how that may shape what is available to be read, and in what forms.

Megan Leitch is now Professor and Chair of Medieval English Literature and Culture at the University of Groningen, after working at Cardiff University in Wales for 12 years. She holds a BA (Hons) from the University of British Columbia in Canada and an MPhil and PhD from the University of Cambridge, and she is co-editor of the journal *Arthurian Literature* and past president of the International Arthurian Society British Branch. She has published monographs on treason in the literature of the Wars of the Roses and sleep and its spaces in Middle English literature, and is now working on a new book project, funded by the Leverhulme Trust.

RAINBOW CRUISE AND RESILIENT QUEER

ACTIVISM IN CHINA: SCREENING & DISCUSSION

This event will take place on October 4, 2024, from 15:00 to 17:30 at Room 0.16, BG1, Turfdraagsterpad 9.

In June 2019, more than 1,000 Chinese LGBTQ individuals and their parents went on a five-day roundtrip cruise from Shenzhen to Da Nang, Vietnam. Organized by the grassroots organization PFLAG China, the "Rainbow Cruise" event became a landmark of queer activism in China. What does this cruise tell us about the resilience of queer activism? How does it navigate the tensions between global LGBTQ+ travel culture, collective coming out, and the experience of being "queer" in China?

You are invited to join the screening of *Rainbow Cruise of Love* (2020), the documentary on the Rainbow Cruise event directed by Jiang Nengjie. Jiang, currently a resident filmmaker at Blaues Haus Stiftung in Hannover, Germany, is one of China's foremost independent directors. His works focus on issues faced by migrant workers (*Miners, the Horsekeeper and Pneumoconiosis*, 2019), left-behind children (*Yun Jie*, 2018), adults with intellectual disabilities in China (*All There Will Be*, 2020), and others.

Event Program:

15:00 – Screening of *Rainbow Cruise of Love* (88 minutes), with a short introduction by ASCA PhD student Andy Zhu

16:35 – Post-screening conversation with director Jiang Nengjie and Jeroen de Kloet

The event will be conducted in Chinese and English, with interpreting provided by ASCA postdoc Fan Xiao. Register: <https://forms.office.com/e/sNmA7ckY6a>

This event is supported by ASCA, and the ERC-funded project RESCUE (Resilient Cultures – Music, Art, and Cinema in Mainland China and Hong Kong).

ABOLITION DEMOCRACIES

Seminar organized by Safae El Khannoussi el Boudrin, Daniel Loick and Oscar Talbot | 8 October 2024, 17:00-19:00 hrs.

In the first semester of the 2024/25 academic year, the Abolition Democracies seminar will focus on presentations of the work in progress of seminar members. On October 8th Safae El Khannoussi el Boudrin will present her work. If you want to participate in the seminar or present your own work, please get in touch with Daniel (d.loick@uva.nl).

READING AND ARTIST TALK BY RAJYASHRI

GOODY

Rajyashri Goody will hold a reading and artist talk on her practice of making paper pulp | 8 October 2024, 18:00 -19:30 at [Framer Framed](#). Organized by Decolonial Futures and Framer Framed.

Artist Reading and Talk: Do They Hesitate to Eat with You?

Dalit memory texts, autobiographies, poetry, and songs are overflowing with references to food and water, laying bare how the simplest of acts like sharing a meal or a drink with a friend is an impossible feat in the world of caste. Having been denied access to the written word or any tools for documentation for centuries, Goody is interested in what Dalit people today choose to record.

In her reading performance 'Do they hesitate to eat with you?', painful experiences of hunger, begging, shame, guilt and eating leftovers weave into lighter ones of feasting, joy, delicacies and happiness. Goody extracts and adapts Dalit memory texts into recipe booklets to be shared, to make visible, to 'see', everyday instances of caste violence, taking note of daily struggles and quiet acts of agency.

This talk is open to anyone, but [please register here](#).

Workshop: Pulping Power and Making Ghosts

Prior to the artist talk, a workshop will be held at 16:00. Limited places are available for this workshop. If you are interested, please email decolonialfutures@uva.nl. Read more on the [ASCA website](#).

THE REPUBLICANISM OF 'THE MOTHER OF LIBERALISM.' HOW GERMAINE DE STAËL'S LOVE OF LIBERTY GUIDES HER IDEAS ABOUT THE CONSTITUTION

Philosophy and Public Affairs seminar organized by Jasmijn Leeuwenkamp and Yolande Jansen. Guest: Eveline Groot (EUR) Commentator: Thomas Nys (UvA) | 9 October 2024, 16:00 hrs. | Faculty Room OTM 147.

Germaine de Staël (1766–1817) developed a unique philosophical theory about state governance due to her reworking of the republican model of government into an aristocratic liberal republicanism. Staël is, however, a liberal thinker prior to being a republican thinker. In this chapter I aim to demonstrate that through the lens

of Staël's philosophical anthropology, and in particular through her use of the passion of love of liberty as an epistemic emotion, Staël is able to develop a fixed a set of moral and political values and principles that need to be met as much as possible within the governance of a state—depending on the political reality, the psychological zeitgeist, and the stage of human progress. This set exists of the promotion of equality before the law, a focus on individual rights, and the requirement of a constrained government.

Eveline Groot is a PhD candidate in the history of philosophy at the Erasmus School of Philosophy, and writes her doctoral thesis on Germaine de Staël's (1766–1817) ideas about human nature, morality, and politics. Eveline has studied philosophy, ancient culture, and religion studies at the University of Amsterdam and University of Edinburgh.

NEW RITUALS FOR THE MULTISPECIES COMMUNITY II

Symposium, University of Amsterdam, online. Organized by Eva Meijer | 10 October 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

15-15.10 Welcome and introduction

15.10-15.55

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

15.55-16.40

[Alexandra Broeder](#): *Title TBA*

16.40-16.50 Break

16.50-17.35

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

17.35-18.00 Discussion.

To attend the meetings, please send an email to dierfilosofie@gmail.com

WHAT IS LANDSCAPE? THEORY, AESTHETIC AND POLITICS OF LANDSCAPES

Research Seminar organized by Noa Roei and Irina Souch | October 10, 15-18h., [P.C. Hoofthuis](#), Room 2.14

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

SCENES OF TELEVISION INSTRUCTION IN 1950S

MONTREAL

Useful Television Standing Seminar organized by Markus Stauff and Anne-Katrin Weber | 10 October 2024, 17:00 hrs.

Ira Wagman (School of Journalism and Communication; Carleton University; Ottawa, CANADA) is guest speaker in The Useful Television Standing Seminar (organized by Anne-Katrin Weber, University of Lausanne, and Markus Stauff, University of Amsterdam).

AN AFRICAN HISTORY OF AFRICA, WITH ZEINAB BADAWI

In this lecture, the award-winning author and BBC broadcaster Zeinab Badawi will guide us through Africa's spectacular history, as explored in her new book An African History of Africa: From the Dawn of Humanity to Independence (2024). With a conversation between Badawi and writer Vamba Sherif, moderated by journalist Phaedra Haringsma. | October 11, 2024, 15.00 -17.00 hrs | Oudemanhuispoort (OMHP), room D0.08 | Organized by ASCA's Postcolonial Film Histories and Heritages Research Group.

Program

14:45 Doors open

15:00 Welcome and intro by Phaedra Haringsma

15:05 Introductions by Africadelic (Otinie! 'Mano) da Silva) about their events, the University of Colour (Amandla Awethu!) about their teach-ins, and Nederland Wordt Beter (Jerry Afriyie) about their learning package

15:30 Lecture by Zeinab Badawi

16:00 Musical intermezzo by Bahghi

16:05 Panel discussion with Zeinab Badawi and Vamba Sherif, moderated by Phaedra Haringsma

16:30 Q&A

16:50 Closing by Phaedra Haringsma

17:00 Book signing at BuzzHouse (next door from room D0.08 in the same building; the Dutch edition of the Book, *Afrika: Een Afrikaanse geschiedenis*, will be available on location)

In her new book *An African History of Africa* (2024), Sudanese-British journalist and broadcaster Zeinab Badawi traces the sprawling history of the African continent through the voices of Africans themselves – of countless historians, anthropologists, archaeologists and local storytellers from across more than 30 countries. ‘The history of Africa is the story of the origins of human civilisation’, states Badawi, yet little of its early and modern history is widely known. The continent has been neglected, overlooked and dominated by Western narratives of poverty, slavery and colonialism. In this lecture, Badawi will reveal the engrossing tales of warrior queens, mighty civilisations, lavish buildings, and bustling markets that show how Africa’s history is so much more than the story we think we know.

Join Badawi and Vamba Sherif, author of *The Emperor's Son* (2023), as they discuss the significance of books like theirs, in a conversation moderated by research journalist and program maker Phaedra Haringsma. From the origins of ancient civilisations and medieval empires, to the miseries of conquest and the elation of independence, you will leave with a deeper understanding of the epic and sweeping history of the planet's oldest inhabited continent.

About *An African History of Africa*

Everyone is originally from Africa, and this book is therefore for everyone. For too long, Africa's history has been dominated by western narratives of slavery and colonialism, or simply ignored. Now, Zeinab Badawi sets the record straight. In this fascinating book, Badawi guides us through Africa's spectacular history – from the very origins of our species, through ancient civilisations and medieval empires with remarkable queens and kings, to the miseries of conquest and the elation of independence. Visiting more than thirty African countries to interview countless historians, anthropologists, archaeologists and local storytellers, she unearths buried histories from across the continent and gives Africa its rightful place in our global story. The result is a gripping new account of Africa: an epic, sweeping history of the oldest inhabited continent on the planet, told through the voices of Africans themselves.

About Zeinab Badawi

Zeinab Badawi is a Sudanese-British television personality and award-winning broadcaster, journalist, and filmmaker. She is the President of SOAS, University of London, and an honorary fellow of her alma mater St. Hilda's College, Oxford. Born in Sudan, she has worked in the British media for several decades and among many other things, transformed UNESCO's General History of Africa into a nine-part series for the BBC. Zeinab is a recipient of the President's Medal of the British Academy, a Patron of the United Nations Association UK, and on the boards of the Arts, Humanities and Research Council, MINDS (the Mandela Institute for Development Studies), the International Crisis Group and Afrobarometer. She was previously Chair of the Royal African Society. *An African History of Africa / Afrika: Een Afrikaanse geschiedenis* is her first book.

About Vamba Sherif

Vamba Sherif is a novelist, journalist, film critic, curator and motivational speaker. He was born in Liberia and raised partly in Kuwait and Syria. He has written several novels, such as *The Emperor's Son* (2023), *The Witness* (2011), *Bound to Secrecy* (2007), *The Kingdom of Sebah* (2003), and *Land of My Fathers* (1999). His work, which has been translated in many languages, deals with themes such as migration, belonging, love, the history of slavery, colonialism, and the tension between moderate and radical Islam. About his work, the

German newspaper *Berliner Zeitung* wrote: 'Vamba Sherif creates vortexes of Shakespearean intensity.'

About Phaedra Haringsma

Phaedra Haringsma is a freelance journalist, program maker and photographer based in Amsterdam. She received her master's degree in International Relations from the London School of Economics in 2022. For *De Correspondent* she investigates how colonial history keeps shaping today's societies. She is also involved in the research project Decolonial Futures at the University of Amsterdam, and gives tours at The Black Archives.

About Africadelic

Africadelic is a platform and festival operating from Paradiso Amsterdam that is committed to the programming and promotion of African and African diasporic cultural creativity, diversity and activism through talks, music, film and other performing arts.

About Nederland Wordt Beter

Nederland Wordt Beter (NLWB) focuses on a future without (anti-black) racism and exclusion, and believes this can only be achieved by acknowledging the impact that the history of colonialism and slavery has on today's society and all Dutch people. They provide guest lectures on anti-black racism and exclusion, and create awareness about the Dutch colonial past and its legacies, from primary schools to universities. In addition, NLWB offers teaching packages to schools, for example on the history of Sinterklaas and Black Pete and the Dutch history of slavery.

About University of Colour

The University of Colour aims to decolonize the university beyond the metaphoric sense. The collective aspires to create a more balanced university at both curricular and demographic level, which includes non-Eurocentric perspectives and ideas. The lecture with Zeinab Badawi adds to that aim, as it is part of the Teach-in Series on Decolonial Scholarly Self-Critique. During these teach-ins they reflect on what the academic practice does, covering the themes of positionality, invisibilised hierarchies (in academic research and discourses), erased epistemologies (erased through academic practice) and academic freedom.

About Omniboek

Omniboek publishes history books from both Dutch and international authors, such as Zeinab Badawi, Dan Jones and Dick Harrison. They aim to share the knowledge of renowned historians and other researchers with a broad public. To them, it is important to publish in-depth books that make you contemplate both the past and today.

DEADLY GROUND TRUTHS OF AI-ENABLED WARFIGHTING

Critical Data & AI Research Group organised by Anna Schjøtt Hansen, Dieuwertje Luitse and Tobias Blanke | 16 October 2024, 17:30 -19:00.

Invited lecture by Lucy Suchman in the online Critical AI seminar series. [Lucy Suchman](#). Professor Emerita of Anthropology of Science and Technology in the Department of Sociology at Lancaster University. Her research works at the intersections of anthropology and the field of feminist science and technology studies, focused on cultural imaginaries and material practices of technology design. My current research extends my longstanding critical engagement with the fields of artificial intelligence and human-computer interaction to the domain of contemporary militarism. I am concerned with the question of whose bodies are incorporated into military systems, how and with what consequences for social justice and the possibility for a less violent world.

Register [here](#)

In case you have questions regarding the seminar series, feel free to reach out to Anna Schjøtt Hansen (a.s.hansen@uva.nl) or Dieuwertje Luitse (d.luitse@uva.nl).

SHIFTING INFRASTRUCTURE POWER - CRITICAL APPROACHES

Global Digital Cultures Soirée: With Fernanda R Rosa and the Critical Infrastructure Lab | 16 October 2024, 18:00 -22:00 at [Brakke Grond](#)

The speakers this time are [Fernanda R Rosa](#) (Virginia Tech, USA) and [Niels ten Oever](#) (UvA) and Fieke Jansen (UvA) of the [Critical Infrastructure Lab](#). Fernanda's research, 'Following code with code ethnography', asks: is it possible to decolonize infrastructural interdependencies between the global North and the global South? Meanwhile, Niels and Fieke will present early findings from an experiment in co-developing alternative infrastructural futures that center people and planet over profit and capital.

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

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

We look forward to seeing you there!

Stefania Milan & Richard Ronald on behalf of team GDC [RSVP here](#)

UNDERGROUND: CINEMA PSYCHEDELICA

Underground: American Avant Garde Film in the 1960s. Series organized by Patricia Pisters, Slava Greenberg, Amir Vudka, and Erica Biolchini in collaboration with Eye, NICA and RMeS | Dates: 17 to 23 October 2024.

Cinema Psychedelica presents a week long program of films, film lectures, and a live cinema dance/trance

performance. The experiments with the medium of film and art that are central in the US avantgarde film in the 1960s took place in cultural context of freedom movements, anti-Vietnam protests, and the rise of popular culture. The legal and widespread use of psychedelics at the time, calls up the image of flower power, hippies, swirly movements, intense colors, lava lamps and Woodstock. After the declaration of the 'war on drugs' by president Nixon in 1972, psychedelics faded away from popular attention. Today, however, we are in the midst of a revival of psychedelic culture, closely related to a renewed interest in therapeutic use of psychotropic substances. Michael Pollan's book and Netflix series *How to Change Your Mind* marks this 'psychedelic renaissance'. In a series of four lectures, a live cinema performance and five feature films, *Cinema Psychedelica* will explore and compare the 1960s psychedelic film culture to the current wave of psychedelica in cinema. Each lecture will include several short films and film clips.

In the introductory lecture '[Tripping on Film](#)' [Patricia Pisters](#) (17 October, 19:00 hrs.) will talk about the difference between East Coast and West Coast avantgarde cinema in the 1960s, and how this resulted in different forms of expanded consciousness and expanded cinema; she will compare these avant-garde films to experimental cinema and its resonances in psychedelic Hollywood today. In '[Media Junkies](#)' [Amir Vudka](#) (18 October 19:00 hrs.) will zoom in on the addictive qualities of media and film, then and now. Central in his lecture is the work of William Burroughs and David Cronenberg. Filmmaker and ethnographer Vincent Moon will take us on an audio-visual trip through his vast collection of psychedelic rituals in a hallucinatory '[Live Cinema Performance](#)' (19 October 21:00 hrs.). In '[Trance Cinema](#)' [Erica Biolchini](#) (22 October 19:00 hrs.) will transport us via film into the trance states of the medium, initiated by Maya Deren and others; and more recently as evoked by the trance avantgarde work of the Mexican art collective Colectivo Los Ingravidos. In '[Queer Trans Cinema](#)' [Slava Greenberg](#) (23 October 19:00 hrs.) investigates queer and trans legacies in psychedelic cinema from the 1960s until now. If there is one general characteristic that could capture the change in psychedelic film culture, it would be a shift from rebellion and freedom in the 1960s to therapy and collective healing in the current psychedelic revival. But of course, this trajectory is full of mind revealing and mind expanding experiments that escape these descriptions.

QUEER ANALYSIS WITH EDNEI SOARES, PSYCHOANALYST/GENDER CLINIC

Queer Analysis Group organized by Misha Kavka and Diego Semerene | 17 October 2024, 17:00 | [BG 2](#), Room 008

Readings: Patricia Gherovici, "Depathologizing of Trans" and "The Singular Universality of Trans"

As the contemporary debate in trans-care frames transness as a mental health concern, at the Queer Analysis session Ednei Soares will debate his experience at the gender clinic within the scope of problematising the possibilities and limits of de-pathologizing trans within the psychoanalytic framework.

Ednei Soares is a Brazilian psychoanalyst trained at a Lacanian school with 18 years of experience in Europe and South America. He has a PhD from Radboud University Nijmegen (Netherlands) and the UFMG (Federal University of Minas Gerais, Brazil). Recently his practice has focused on transgender care and on victims of sexual violence and abuse due to their sexual orientation, gender identity or expression.

In his research recent trajectory Ednei Soares discusses claims by trans and queer theory scholars on Freud's theory of fetishism, focussing on how Freud's thinking on fetishism allows for non-pathologizing perspectives in contemporary sexuality and gender identity, including trans sexuality. His research draws from different psychoanalytic traditions such as the object-relation approach (D. Winnicott and P. Greenacre) and Jacques Lacan's.

email d.semerene@uva.nl for the texts.

LYRIC PRIVACY AND THE SEXUAL SUBJECT

Session 2 of the "We Have Never Had Sex" seminar organized by Marija Cetinic, Catrinel Radoi, and Imogen Grigorovich | Masterclass by Dr. Wendy Lotterman, University of Oslo | October 25th, 15-18h. | Contact Marija Cetinic m.cetic@uva.nl

Wendy Lotterman's first book of poetry, *A Reaction to Someone Coming In*, was published by Futurepoem in 2023. They are an associate editor of *Parapraxis*, a magazine of psychoanalysis and politics, as well as a postdoctoral research fellow at the University of Oslo. Their postdoctoral research project, titled "Lyric Privacy: Possessive-Individualism in US Case Law and Contemporary Poetry," investigates the genealogical parallel between lyric and liberal subjectivity, arguing that the post-Romantic lyric subject is built upon the same presupposition of individuation that underwrites the Western citizen-subject.

L/NIGHTSCAPES: PERSPECTIVES ON ILLUMINATION AND THE CITY

23rd NECS Graduate Workshop | Hosted jointly by the Institute for Media Culture and Theater and the Department of Art History at University of Cologne, 29th-31st of October 2024, Seminargebäude, Room 0.04, Universitätsstraße 37, University of Cologne Organized by Bianka-Isabell Scharmann & Patricia Pia Bornus. | Attendance is free. To register please contact illuminated-city@uni-koeln.de. <https://mekuwi.phil-fak.uni-koeln.de/forschung/workshops/2024-l-nightsapes>

«Naturalized in its ubiquity, its benefits countless, its bright, crisp, visual character the very image of

optimism and reason, electric light has become inextricable from modern life and, at the same time, unremarkable» (Isenstadt, 2018).

Comprehensive illumination of urban spaces has become fundamental as well as invisible. Despite, or perhaps because of this, illumination organizes, maps and produces cityscapes.

Strategies of illumination and their artistic adaption and processing have many different intentions, ranging from political or socio-economical to aesthetic objectives. This workshop aims to analyse these strategies, their complexities and their incongruities, as well as to create more awareness for the influence of illumination on urban life. The interdisciplinary approach of this workshop therefore seeks to offer a line of inquiry that does not only take practical and pragmatic aspects of urban lighting into account, but also its cultural, historical, post- and decolonial, socio-economical as well as aesthetic meaning and importance.

To grasp these multifaceted lighting phenomena engendered through illumination, we propose the concept of L/Nightsapes. The ambiguity of the term that combines Night and Light refers to the mutual conditionality of the aforementioned phenomena: lightsapes usually arise through nightsapes – one cannot be considered without the other. The potential of light to map and structure spaces, or to sometimes even create them, is in turn represented by thinking of these manifestations as (land)scapes.

Attendance is free. To register please contact illuminated-city@uni-koeln.de

EMPIRE FOR RENT: DIAGNOSING DOMINATION ON SOCIAL MEDIA

Philosophy and Public Affairs with Dr Hannah McHugh, Ethics Institute, Utrecht University | 30 October 2024 | Faculteitskamer OTM, 16:00 - 17:30 | Organizers: Jasmijn Leeuwenkamp and Yolande Jansen

Social media platforms have proclaimed their services are "free and always will be", while simultaneously enjoying unprecedented financial success. This paper argues this success has come at the expense of users. More precisely, platforms create user dependency, gather extensive behavioural data, and, crucially, manipulate user behaviour to align with the interests of platform customers – advertisers.

This paper presents a normative basis for a fundamental shift in the regulatory approach to social media platforms, which have hitherto concentrated excessively on issues of data collection and privacy or anti-market solutions. Drawing from a republican framework, this paper contends that platforms enable a contemporary form of structural domination. Platforms empower third-parties, including advertisers and political actors, to wield arbitrary interference over users. This power dynamic underlies far-reaching

consequences, including escalating hate speech and political polarisation.

By adopting a republican framework, this paper demonstrates how identifiable agents drive platforms to pursue objectives that allow for user manipulation and shifts the focus from data collection and privacy to the inherently problematic power dynamic. It prioritises user autonomy over corporate interests, transforming social media business models to ensure that users become the customers of the firm, and not products for sale within the Empire for Rent.

Hannah McHugh is a postdoctoral fellow at Utrecht University working on Professor Ingrid Robeyns' VICI funded project *Visions of the Future*. The project begins from calls for a new socio-economic model that could replace neo-liberal capitalism. The project seeks to analyse, compare and synthesise alternative proposals using a value-pluralist methodology. These proposals include accounts of *degrowth*, *the well-being economy*, *the basic income society*, *workplace democracy*, *property-owning-democracy*, *stakeholder capitalism*, *community wealth building* and others.

Hannah was previously a postdoctoral fellow of the Justitia Centre for Advanced Studies at Goethe University Frankfurt am Main. Hannah conducted her PhD in Political Theory at University College London and has taught at the London School of Economics.

Her main areas of interest are philosophical approaches to the contemporary market economy, neo-republican political theory, theories of political responsibility and social change, as well as feminist political thought.

Hannah is an elected Labour Party Councillor in Islington (London) and has a professional background in international financial services policy.

(RE)READING DERRIDA: A LIBRARY TO COME

Conference and Masterclass | 31 October (10 am-7 pm) & 1 November 2024 (2-5 pm) | PC Hoofthuis 1.04 | *Organizers:* Marie-Aude Baronian (UvA) & Joost de Bloois (UvA) | *Contact & registration:* M.A.M.B.LousBaronian@uva.nl ; J.G.C.deBloois@uva.nl

Twenty years ago, Jacques Derrida passed away and left behind an incredibly dense, extensive and varied body of work. Since the late sixties, Derrida has authored several texts and books that altogether not only reflect what has commonly come to be known as deconstruction through a wide set of original concepts and ideas, but have also become “classics” and points of references for several disciplines, fields, and discourses beyond philosophy.

This two day conference aims to “unpack” the library that Derrida has constituted and the revenance of his writing legacy. In today’s context of global changes and transitions on all fronts — from institutions to technological transformations as well as enduring crises and extreme forms of violence— which of Derrida’s books should we keep on the bookshelf? Or, why

should we re-read such books in the first place and how to read them?

In a way, this resonates with the sorts of close reading that Derrida himself has practiced, inviting us to question, again and again, our critical engagement with texts, and with the process of reading and writing that puts into question exegetic and hermeneutic readings. Moreover, Derrida has continuously reflected upon questions of inheritance, trace, repetition and reproducibility, destination and spectrality while claiming, as he did in his very last interview, that, simultaneously, “one has not yet begun to read me” and that “after my death there will be nothing left”. How then to (re)consider a work and language that is at once at our disposal (that we use and absorb) but do not belong to us? And how do recent editions of seminars and posthumous publications of older texts, as well as some of the new directions that Derrida’s thinking has led to, impact our perception of the philosopher?

Each presentation during the conference will engage specifically with one of these texts in order to question and stress their function, echo, singularity and relevance, or perhaps limitations. “*Il n’y a pas de hors-texte*” is not solely one of Derrida’s most famous statements, but an opportunity to re-read his oeuvre as an infinite and ongoing source of inspiration and contestation.

The conference will also include a plenary round table discussion (on translating and publishing Derrida). It will be followed by a masterclass by Isabelle Alfandary (“Derrida, Deconstruction, and Psychoanalysis”) open to Phd and rMA students.

Speakers: Isabelle Alfandary (Paris III Sorbonne Nouvelle), Thomas Crombez (Royal Academy of Fine Arts Antwerp), Johan de Jong (Leiden University), Jakko Kemper (University of Amsterdam), Susanna Lindberg (Leiden University), Gijs van Oenen (Erasmus University Rotterdam), Esther Peeren (University of Amsterdam), Darin Tenev (University of Sofia), Georgios Tsagdis (Leiden University), Hent de Vries (Johns Hopkins University), Raphaël Zagury-Orly (Institut Catholique de Paris).

BOOK LAUNCH: HANDBOOK OF GENDER STUDIES IN THE DUTCH CARIBBEAN

Date/time: Friday, 01 November 2024, 16-17.30hrs, followed by drinks | *Venue:* Doelenzaal, University of Amsterdam, Singel 425, 1012 WP Amsterdam | *With* Sruti Bala, Rose Mary Allen, Wigbertson Julian Isenia, Nadia Dresscher.

[*The Handbook of Gender Studies in the Dutch Caribbean*](#), edited by Rose Mary Allen and Sruti Bala, Leiden and New York: Brill Publishers, *Handbooks in Caribbean Studies, Vol. 1*, 2024 is the first comprehensive anthology of gender studies scholarship on the Dutch Caribbean islands, thematically covering the history of movements for gender equality, the relation of gender to race, colonialism, sexuality and the arts and popular culture. The volume 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). It 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.

- Introduction to the volume: Sruti Bala and Rose Mary Allen (20 min)
 - Brief pitches by contributors (total 40 min):
 - Section 1 (Margo Groenewoud+ reading of Imelda van west-davelaar)
 - Section 2 (Angela Roe + reading of poem Schorea)
 - Section 3 (Julian Isenia + reading of poem Frida Domacassé)
 - Section 4 (Nadia Dresscher + reading of poem of Fridi Martina)
 - *Poetry reading by Angelo Christian
- Readers' responses by Prof. Gloria Wekker and Prof. Sarah Bracke (to be confirmed) (5-10 min each).

CAUTIOUS LABOUR

Exploring cultural workers' negotiation of digital visibility in the era of promotional and surveillance culture

RMeS Workshop organised by dr. Qian Huang (RUG) within the context of the RMeS PhD workshop Grant, in collaboration with dr. Claudio Celis Bueno (UvA) within the context of UvA Global Digital Cultures Event Grant | 4 November 2024, 9:00-18:00 hrs | University of Amsterdam – [Roeterseilandcampus - building J/K](#)

Room REC JKTB 20 (morning) & Room GS 11 (afternoon)

Registration via [THIS LINK](#).

As the digitalisation and platformization of social activities as well as cultural production deepen (Van Dijck, 2021; Poell, Nieborg & Duffy, 2022), the world has witnessed the emergence of “social media entertainment” (Cunningham & Craig, 2019): more social media users engaging in creating and monetizing user-generated content. Meanwhile, there is a rising promotional culture (Jiménez-Martínez & Edwards, 2023), the need for visibility labour in rising attention economy (Abidin, 2020; Celis Bueno, 2016), influencer creep (Bishop, 2023), and influencer culture (Duffy et al., 2023), where more individuals feel obligated to self-document and self-brand in all forms of work. This phenomenon is especially true for artists in traditional cultural forms or cultural producers in legacy cultural industries. Therefore, both types of creative workers/cultural producers benefit from online visibility and audience engagement in the current attention economy.

However, their daily production practices are also under the influence of the ubiquitous culture of surveillance (Lyon, 2018), where they are governed in various ways by state institutions and platforms (such as content moderation and recommendation

algorithms, c.f. Duffy & Meisner, 2023). In addition, as call-out/cancel culture (Ng, 2022; Huang & Janssen, 2019; Huang, 2023) and participatory surveillance (Trottier et al., in press), these cultural producers are also constantly scrutinised and evaluated against various values and community norms by other citizens, leading to potential public shaming and boycott. Unlike civilian users, it is hard or undesirable for them to completely withdraw from platforms because the sources of their social and economic capital depend on their visibility on platforms (Duffy, 2023). With more scrutiny yet fewer solutions, cultural producers experience greater risks and more severe consequences of intense surveillant assemblage on platforms.

Therefore, this workshop aims to encourage researchers to consider cultural workers' – or even individual citizens' – daily production practices and experiences on digital platforms by combining theories of platform(ised) creative labour and participatory surveillance. The phenomenon of negotiating digital visibility is universal across countries yet contextualised in specific cultural and political conditions. By studying practices that traverse national boundaries and considering how comparable phenomena are manifest in diverging contexts, critical and decentralised analysis can be produced.

[Read more](#)

CALL FOR PAPERS: MEDIAPOLIS SPECIAL ISSUE ON "PLAYABLE CITIES"

In parallel to this year's [ASCA Cities Seminar](#), Carolyn Birdsall, Linda Kopitz and Alex Gekker are co-editing a special issue on "Playable Cities" for [Mediapolis – A Journal of Cities and Culture](#). Taking the recurring metaphor of 'cities as playgrounds' as a starting point, this special issue – to be published in September 2025 – aims to explore what playability means in the context of the urban environment. We invite contributions from diverse fields, including, but not limited to, urban studies, film/television studies, game and gaming studies, sociology, geography, gender studies, political studies, philosophy, new media theory, disconnection studies, history, and so on. We are especially interested in contributions exploring 'Playable Cities' from a global and interdisciplinary perspective including artistic research and architectural practice. Abstracts (300 words) are due **15 October 2024**, the full call for papers can be found [here](#).

EARTH SCHOLARSHIPS 2025

[Scottish Graduate School for Arts & Humanities - Prospective Students - British Council Scotland SGSAH EARTH Scholarships 2025](#)

The British Council Scotland SGSAH EARTH Scholarships 2025 is a programme run by SGSAH with funding from the British Council to enable international research collaborations between PhD and Early Career Researchers and Scottish HEIs and Scotland-based

academic mentors, and external organisations, thematically focused on environmental arts and humanities and their interdisciplinary connections. The overall aim of the programme is to promote the role and interventions of the environmental arts and humanities, and the arts and cultural sector, in addressing the climate emergency, and their capacity for interdisciplinary research within STEAM (Science, Technology, Engineering, the Arts, and Mathematics) contexts. The programme will create research opportunities and international mobility which will develop and support new approaches to address the global challenge of climate crisis, and support sustainable research and cultural interchanges within and beyond the arts and, humanities and cultural sectors.

It is anticipated that the British Council Scotland funding will support 7-9 researchers in total, with additional cohort members deriving from SGSAH's AHRC- and SFC-funded PhD researchers.

The 2025 programme will have a particular focus on interdisciplinarity across STEAM (Science, Technology, Engineering, the Arts, and Mathematics). There will be a thematic focus on Women in STEAM, Inclusive Education, Green Energy and Gender Equality. This focus aligns with the British Council's Overseas Development Assistance goals, Going Global Partnerships, and Climate Connections legacy programme, and SGSAH's GREEN/GRADUATE Strategy, as well as two of SGSAH's [Strategic Themes and Priority Areas](#) (STPAs); the Environmental Humanities and Creative Industries/ Economies, and the UN's [SDGs](#) and the Scottish Government's [NPF Outcomes](#).

ASCA members interested in applying are invited to contact Jeff Diamanti J.Diamanti@uva.nl.