

Nieuwsbrief 278
November 2024

<i>PhD Defense Laurin Berresheim</i>	1
<i>PhD Defense Alvaro Lopez</i>	1
<i>PhD Defense Nadica Denić</i>	2
<i>New ASCA Member: Fan Xiao</i>	2
<i>New ASCA Member: Nawal Mustafa</i>	3
<i>New ASCA Member: Rhys Jones</i>	3
<i>New ASCA Member: Jakko Kemper</i>	3
<i>New ASCA Member: Diego Cagüñas Rozo</i>	4
<i>Getekend: Rotterdam! Mag ik bestaan?</i>	4
<i>The State of Union: Sex and Recognition in Robert Glück and Obergfell</i>	4
<i>(Re)reading Derrida: A Library to Come</i>	4
<i>Book launch: Handbook of Gender Studies in the Dutch Caribbean</i>	6
<i>A meeting with Olga Tokarczuk</i>	6
<i>Cautious Labour</i>	6
<i>Multispecies Oppression and Multispecies Health: Long Covid, Animals and Nature</i>	7
<i>Lecture by Beverley Best: "Always Already: Periodizing the 90s"</i>	7
<i>Cosmologies</i>	8
<i>Broadcasting and Building Minds</i>	8
<i>Social Practice: Art in Times of Destruction</i>	8
<i>Comics Study Day</i>	8
<i>Affective rhythms: Refrains and formulas</i>	9
<i>"Re-membering the dismembered"</i>	10
<i>ASCA Theory Seminar: Blue Humanities</i>	10
<i>Green Industrial Policy Without Inequality</i>	10
<i>Transgressive Poetics</i>	10
<i>Transformation of Bon Odori in Post 3.11 and COVID-19 Japan</i>	11
<i>Decolonial Futures Lecture Series: Iyiola Solanke</i>	11
<i>Infrastructuring Critique and the Limits of the University</i>	12
<i>Empirical Ethics and Socio-Technical Entanglement</i>	12
<i>Call for Papers: Our Food-Webbed World</i>	12
<i>Call for Papers: Symposium on Caribbean Performance</i>	13
<i>Call for Papers: Social, Cultural, and Political Impacts of War</i>	14
<i>Call for Participation: Research Workshop on City Pop</i>	14
<i>Open Call: Het Archief Speculatief</i>	15
<i>Call for Papers: Themed Issue on Empirical AI Ethics</i>	15
<i>Call for Papers: Special Issue of Frontiers of Narrative Studies</i>	16

apps during the COVID pandemic, or in the recurrent debates on whether security authorities should collect personal data to fight serious crime or terrorism. These conflicts make it necessary to balance privacy and these competing considerations. The question is: how do we find the right balance? The thesis *The Right to Privacy: A Challenge for Judicial and Political Balancing* develops a framework to address this question. It rejects an economic approach which would reduce privacy to a commodity and present balancing as a mathematical calculation. Instead, the thesis develops a framework that builds on the interplay between two perspectives, that of courts and of legislatures. This framework seeks to reflect two important features of privacy, the status of the right to privacy as a basic right and the multitude of different privacy conceptions that we find in liberal democratic societies.

PHD DEFENSE ALVARO LOPEZ

Am I a Monster? Psychoanalysis, Global Fantasies, and Libidinal Reroutings in Contemporary Horror Cinema | Supervisors: Ben Moore, Patricia Pisters | Date: November 4, 10:00 am | Location: Agnietenkapel



On November 4, Alvaro will defend his doctoral dissertation "Am I a Monster? Psychoanalysis, Global Fantasies, and Libidinal Reroutings in Contemporary Horror Cinema" at the Agnietenkapel (10:00am)

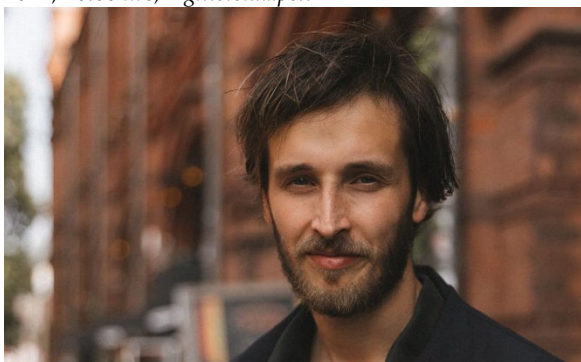
In this project, Alvaro examines the changing relationship between monstrosity and desire in contemporary horror cinema from European, US, and Latin American contexts. This is a brief description of his project:

Am I a monster? With this allegorical question in mind, this dissertation presents an analysis of contemporary cultural anxieties relating desire, monstrosity, and horror cinema on the global landscape. From a (post)Bionian psychoanalytic perspective and drawing from disciplines that range from film, literary, and

PHD DEFENSE LAURIN BERRESHEIM

The Right to Privacy: A Challenge for Judicial and Political Balancing

Supervisors: Beate Roessler, Thomas Nys | 1 November 2024, 10:00 hrs, Agnietenkapel.



The right to privacy often clashes with other rights or interests. We have seen it in the debate over tracing

postcolonial studies to Latin American and decolonial stances, this dissertation examines a number of horror films, as well as other forms of media, to address the commonalities and differences connecting cinematic monstrosity across Europe, the US, and Latin America. In doing so, this work argues that, against the backdrop of the contemporary global landscape, monstrosity has abandoned the cinematic monster. As such, monstrosity, understood as a source of sociocultural anxieties and nameless desires, has become formless, permeating the relationship between film and audience position, between screen and gazing subject, in a cinematic renegotiation of the (global) self. By examining narratives and aesthetics, inter-textual and paratextual allusions, and contextual particularities and constraints characterizing cinematic horrors from such heterogeneous locations, the analyses in this work reveal a set of global fantasies and tensions with profound libidinal reach. From a renegotiation of centric and ex-centric subject positions and contexts to crumbling gender, sexual, and racial categories and expectations, contemporary cinematic horror reveals tensions opposing monstrosity and global fantasies of visibility that libidinally charge contemporary transformations in the relationship between the self and the world—a change in which the very notion of the human is put into question. Trapped in a cinematic nightmare and pervaded by formless monstrosity, the gazing subject is confronted with a libidinal rerouting and (un)doing of its own contextual self *vis-à-vis* a fantasized, all-visible, and globalized world. Stripped of its own humanity and faced with its own libidinal horrors, contemporary horror's audience now asks *am I a monster?*

PHD DEFENSE NADICA DENIĆ

Cinematic Ethics of Migration: First-Person Voices in Contemporary Documentary | Supervisors: Patricia Pisters, Carolyn Birdsall | 21 November 2024, 13:00 | Agnietenkapel.



This PhD research joins the growing interdisciplinary scholarship concerned with the relationship between migration and media by focusing on the ethical demands of first-person voices in contemporary documentary. First-person filmmaking, as I argue in

this dissertation, comprises an everyday practice that is integral to migrants' negotiation of various bordering mechanisms in Europe towards more sustaining ways of sharing the world with others. This raises two questions: How can first-person voices negotiate the confining forces of the European border regime to envision and enact alternative configurations of the everyday? And what are the ethically salient aspects of the collaborative labour involved in the production of first-person voices? To answer these questions, I draw from critical border studies, affect theory, and film-ethics to offer an audio-visual and production analysis of a corpus of films that together address diverse experiences of migration in Europe, including the decision to migrate, the migration journey itself, and the experiences of displacement and belonging.

With this theoretical and methodological backdrop, I examine how first-person voices interrogate the various impasses created by the European border regime's confinement of migrants' knowledge production, mobility, inclusion and belonging. On the basis of this analysis, I argue that first-person voices enact *migrants' epistemic rights* by defying the European border regime's discursive practices; *the right to autonomy* of migration by grappling with the processes of migrant interpellation by the European border regime; *the right to opacity* by resisting the racialising, homogenising and reductive forces of the European border regime; and *the right to in-betweenness* by refusing the European border regime's conflation of belonging with a singular location. In addition, on the basis of interviews with the directors of the films in corpus, I articulate how the process of expressing a first-person voice involves an extensive negotiation of vulnerability, trust, as well as contractual and creative rights. Overall, this dissertation elaborates how first-person voices in contemporary documentary advance a cinematic ethics of migration that is invested in transgressing the confinement effected by the contemporary coloniality of migration in Europe.

NEW ASCA MEMBER: FAN XIAO



Fan Xiao is a postdoctoral researcher at the ERC-funded project RESCUE (Resilient Cultures – Music, Art, and

Cinema in Mainland China and Hong Kong). In this project, she looks into how artistic institutes maneuver the changing social, cultural, and (geo)political environment in the region to negotiate for cultural resilience in different ways of expression. Recently graduated from Hong Kong Baptist University with a PhD degree, her research takes a broader feminist approach to examine Chinese popular culture. She had studied subcultural communities in relation to platform labor, alternative gender discourses, and socially supportive learning. In her thesis, titled *Consumerist Feminism in China: Women and Beauty Culture in E-commerce Live-Streaming*, she examines the beauty culture among young, urban Chinese women with their increasingly frequent use of e-commerce live-streaming.

NEW ASCA MEMBER: NAWAL MUSTAFA



Mr. Dr. Nawal Mustafa is an interdisciplinary researcher and educator whose work explores the intersections of colonialism, slavery, law, and the regulation of intimacy. She is an Assistant Professor in Black Studies, Critical Race Studies, and Indigenous Studies within the Cultural Studies department at the University of Amsterdam. Additionally, she serves as a strategic legal advisor at PILP, a human rights law firm and NGO based in Amsterdam.

Nawal completed her PhD at Vrije Universiteit Amsterdam, focusing on migration and the historical regulation of interracialised intimacy in the UK following World War II. After her PhD, she worked as a postdoctoral researcher examining the legal history of slavery within the Dutch empire. Her professional experience includes significant roles at Amnesty International, Humanity in Action, and Critical Mass. In 2018, she co-founded S.P.E.A.K, a platform that supports Muslim women in their efforts to combat racism, Islamophobia, and sexism

NEW ASCA MEMBER: RHYS JONES



Dr Rhys Steven Jones is an Assistant Professor in Media and Culture at the University of Amsterdam (r.s.jones@uva.nl). His first monograph, *Processes of Abjection*, is under contract with Amsterdam University Press and re-examines the critical paradigm of abjection and its application in media studies from a Marxian perspective. His current research project aims to historicize and address the intersections between the racializing logics of late-nineteenth-century and twentieth-century biological taxonomies and taxonomic approaches to analysis within film and media studies. His research interests include: theories of social reproduction, gender, and racialisation; reality television; speculative fiction and film; genre theory; philosophies of disgust; queer theory; and literary and cinematic representations of waste.

NEW ASCA MEMBER: JAKKO KEMPER



Jakko Kemper is Assistant Professor in Digital Aesthetics and Platform Vernaculars at the department of Media Studies (University of Amsterdam). He is the author of the book *Frictionlessness* (Bloomsbury, 2024), co-editor of the volume *Imperfections* (Bloomsbury, 2021) and has published work in, among other journals, *Theory, Culture & Society*, *Media Theory and Information, Communication & Society*.

Currently, his research focuses on the environmental implications of generative AI and on the representation of nature within digital cultures.

NEW ASCA MEMBER: DIEGO CAGÜEÑAS ROZO



I am Assistant Professor in Cultural and Ecological Theory at the Department of Arts and Culture. I hold a PhD in Anthropology and Historical Studies from the New School for Social Research and a MA in Philosophy and Cultural Analysis from the University of Amsterdam. In 2015 I was awarded the Stanley Diamond Memorial Award in the Social Sciences for my dissertation on landslides, violence and ecopolitical cosmologies in Southwest Colombia. I have been a fellow of the National Science Foundation and the Ibero-American Institute in Berlin. Among my research interests are the political ecology of extractive economies and pollution, community-based memory work amid political violence and peace processes, and Latin American 20th century intellectual history.

GETEKEND: ROTTERDAM! MAG IK BESTAAN?

ASCA's PhD Candidate Tânia A. Cardoso's research led her to participate in the Stadstekenaars 2024 program in Rotterdam. The drawings created can be seen from 19 October 2024 to 16 February 2025 in the Kunsthal Rotterdam. They will then be included in the city's Stadsarchief collection and will become part of the Rotterdam Collection.

In the exhibition "Getekend: Rotterdam! Mag ik bestaan?" city illustrators Ainine, Sioe Jeng Tsao, Tânia Alexandra Cardoso, and Take-A-Way Collective each give their own personal interpretation of the theme of (in)security of existence. Commissioned by the Stadsarchief and CBK Rotterdam, the city illustrators worked to visualise their observations and reflections in drawings during this past summer.

More information can be found at [Getekend:Rotterdam! - Kunsthal](https://www.getekendrotterdam.nl)



'Rise Against' from the series of drawings 'Sterker door Strijd', Rotterdam 2024, @TaniaACardoso.

THE STATE OF UNION: SEX AND RECOGNITION IN ROBERT GLÜCK AND OBERGEFELL

We Have Never Had Sex Seminar with a Masterclass by Dr. Wendy Lotterman, University of Oslo | November 1st, 12-15h | OMHP room C 1.17

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.

(RE)READING DERRIDA: A LIBRARY TO COME

Conference and Masterclass organized by Marie-Aude Baronian and Joost de Bloois | Dates: 31 October (10 am-7 pm) & 1 November 2024 (2-5 pm) | PCH, room 104. 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 relevance 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.

Programme:

31 October 2024, UvA, PC Hoofthuis, room 1.04

9.30: Doors open

10.00: Marie-Aude BARONIAN & Joost de BLOOIS:

Welcome words and opening remarks

10.15:

Isabelle ALFANDARY: “It Just Keeps on Beginning: Reading Of Grammatology”

Esther PEEREN: “Demeure: Fiction and Testimony – Derrida as Close Reader”

11.15:

Jakko KEMPER: “Circumfession: Generative AI and Aesthetic Production”

Georgios TSAGDIS: “Mal d’archives: Bioarchive Fever”

12.00-13.00 : Lunch break

13.15:

Raphael ZAGURY-ORLY: “*Spectres de Marx*: Deconstructing Trust in the Vitality of Life”

Gijs van OENEN: “Voyous: Autoimmunities Revisited”

14.15:

Hent de VRIES: “Glas: On Sounding Out Hegel on Absolute Knowledge”

Johan de JONG: “Passions: ‘An Oblique Offering’: On Derrida’s Irresponsible Response”

15.15-15.45: Coffee break

15.45-16.45:

Darin TENEV: “A Chimerical Library: Reading *L’Animal que donc je suis*”

Susanna LINDBERG: “The Concept of World in the Séminaire La bête et le souverain I-II”

17.00-18.00: Roundtable on translating and publishing

Derrida: with Thomas CROMBEZ,

Darin TENEV, Raphael ZAGURY-ORLY and Hent de VRIES.

Masterclass 1 November, with Isabelle Alfandary: Derrida, Deconstruction, and Psychoanalysis

The masterclass will focus on the relationship between Jacques Derrida’s thought and psychoanalysis in particular Freudian and Lacanian psychoanalysis. Derrida read Freud very early in his philosophical training. This reading proved decisive in the genesis of his thought: the quasi-concepts of writing, trace and archive, to name but a few, derive in part from his innovative understanding of Freudian thought. Jacques Derrida’s philosophical work is thus shaped by and around Freud. But Derrida distinguishes himself from Freud as much as he inherits from him: his thinking on *différance* is inseparable from a certain critique of psychoanalysis, to which the masterclass will return in detail.

Secondly, Derrida’s relationship with psychoanalysis will include an implacable critique of the thinking of French psychoanalyst Jacques Lacan, in whom he saw the last heir of the metaphysical tradition.

The masterclass will first examine Derrida with Freud, then Derrida against Lacan, in an attempt to identify the affinities and differences between deconstruction and the discovery of the unconscious.

Three texts are proposed for reading in preparation for the masterclass: a text by Jacques Derrida, “Freud and the Scene of Writing” (1967), a short text by Freud: “A

Note upon the Mystic Writing Pad" (1924) and a text by Alfandary : "Derrida: Margins of Freud" (2017).

It is essential that you read each of these three texts to familiarize yourself with the problem of writing, which will be at the heart of Alfandary's lecture and the group discussions. As Derrida's text is a little long, we suggest you concentrate primarily on pages 196 to 221.

Following Alfandary's talk, each of you will react to these three texts, explaining what echoes they might have with your own research and disciplinary fields, including formulating any questions you may have had while reading them.

Isabelle Alfandary is professor of American literature and critical theory (Sorbonne Nouvelle University, Paris), philosopher and psychoanalyst. She was the former President of Collège international de philosophie (2016-2019). She co-founded and runs the Northwestern University Sorbonne Nouvelle Institute for Psychoanalysis. Her research is at the intersection of philosophy, psychoanalysis and literature. She wrote numerous articles and several monographs. She authored *Derrida-Lacan: L'écriture entre psychanalyse et déconstruction* (Hermann, 2016). Her latest monograph is entitled *Science et fiction chez Freud. Quelle épistémologie pour la psychanalyse ?* (Ithaque, 2021).

For registration and more information on the preparation/assignments, please email the organizers (lousbaronian@uva.nl ; G.J.C.deBloois@uva.nl) Limited number of seats! Conference (2 EC) & Masterclass (1 EC). Supported by ASCA, NICA, and Institut Français NL

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. Please register [here](#) or via email: s.bala@uva.nl.

[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.

Program

- Introduction to the volume: Sruti Bala and Rose Mary Allen
- Pitches by contributing authors: Margo Groenewoud, Angela Roe, Wigbertson Julian Isenia, Nadia Dresscher-Lambertus
- Readers' response by Dr. Esther Captain (KITLV)
- Moderator: Nawal Mustafa

A MEETING WITH OLGA TOKARCZUK

Friday 1 November, 16:00–17:00, Vox Pop, BG3, UvA

For her latest novel *Empulsion*, Polish Nobel Prize-winning author Olga Tokarczuk has won the European Literature Prize. Together with her translator Karol Lesman, she will pick up this prize on 2 November. The day before, on Friday 1 November, there will be an opportunity to meet her and engage in a Q&A with Olga Tokarczuk. If you wish to attend this meeting, please e-mail dr. Jesse van Amelsvoort via j.d.vanamelsvoort@uva.nl. Space is limited, so be on time! In the evening, Olga Tokarczuk will be interviewed by literary critic Margot Dijkgraaf in the Lutherse Kerk in Amsterdam. She will be joined on stage by her translator Karol Lesman and ELP jury president Niña Weijers. Please sign up here: <https://spui25.nl/programma/an-evening-with-olga-tokarczuk>.

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 – Roeterseiland Campus, 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 Dijk, 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.

MULTISPECIES OPPRESSION AND MULTISPECIES HEALTH: LONG COVID, ANIMALS AND NATURE

Round Table | Chair: Jin Qian, Speakers: Christopher Sebastian, Eva Meijer In this conversation we discuss connections between long covid, nonhuman animals, and our shared environment. We also discuss strategies to move towards more just and caring societies | 5 November 2024, 12:00 hrs. | [Long Covid Conversations](#) organized by Eva Meijer | Online | Contact: asca-fgw@uva.nl

In this conversation we discuss connections between long covid, nonhuman animals, and our shared environment. We also discuss strategies to move towards more just and caring societies.

Chair and Speaker Biographies

Eva Meijer is a [philosopher, visual artist, writer and singer-songwriter](#). They write novels, philosophical essays, academic texts, poems and columns, and their work has been translated into over twenty languages. Recurring themes are language including silence, madness, nonhuman animals, and politics. Meijer also works as a [postdoctoral researcher at the University of Amsterdam](#), writes essays and columns for NRC

newspaper, and is a member of the [Multispecies Collective](#).

Christopher Sebastian is a journalist, technical writer, and adjunct lecturer of media studies. He teaches in the School of Journalism, Media, and Visual Arts at Anglo-American University in Prague. He writes about food, politics, social media, pop culture, and animals.

Jin Qian's research interests lie in China's environmental governance and its global implications, more specifically at the intersection of food, animals, and the environment. Her PhD project is a collaboration between ENP and FNP, which centres on the wildlife practices in China's food systems and taps into the wild animal conservation versus utilization debates. This project intends to understand how changes in wildlife practices could help facilitate sustainable and ethical transitions in food systems and achieve interspecies health. [Long Covid Conversations website](#)

LECTURE BY BEVERLEY BEST: "ALWAYS ALREADY: PERIODIZING THE 90S"

Hosted by ASCA Political Ecologies // Marxist Analysis and the New Tendencies in Critical Theory series | 5 November 2024, 3-5 pm. | OMHP, room D 008

"History is Necessity." The necessity of history either sends theory-debates of a previous era packing, or (what might be the same thing) reanimates them with new categories and different stakes. Either way, ideas and the debates are a map of the historical ground from which they emerge. What historical dynamics animated the debates between Marxist and poststructuralist critiques in the 1980s and 90s? How was the ongoing development of these dynamics expressed in a revival of Marxist theorizing after the 1990s – a revival that continues to gather momentum twenty-five years on? Why have theoretical categories such as abstraction, mediation, value and surplus moved to the heart of Marxist theorizing in the course of this revival, largely dissolving the terms that animated those earlier debates? In "Cultural Studies and its Theoretical Legacies" (1992), Stuart Hall saw the "dirtiness of the semiotic game," and the "worldliness" of the work of cultural studies, as a corrective to the abstraction and false unity of orthodox class analysis. Today, however, what has become of the intervention of the critique of totality, of difference, and the semiotic turn toward the politics of representation as a means of redressing what Hall called the great evasions of Marxism? Did that intervention run its course in the ensuing barbarisms of globalization, neoliberalism and financialization? Or has the critique of totality that once set class struggle against the figure of revolutionary resistance by "new subjects of history of a nonclass type" become the new currency of critiques of racial capitalism? Is the new consensus that capitalism requires group differentiation the reason why contemporary Marxist

theory no longer seems to wring its hands over accusations of determinism, economic reductionism, or its status as metanarrative? This paper will turn these questions into some historicizing propositions. (The two unattributed quotations are from Fredric Jameson, "Periodizing the 60s.")

Dr. Best researches the modalities of contemporary capitalist society and how these are expressed in conventions of perception and representation, dynamics of collective subjectivity, aesthetic ideologies, and cultural forms and practices. Her recent work focuses on the deep value dynamics of capital, as well as the social and ideological formations of that historical process. Dr. Best has also pursued studies of analytical methods such as critical theory, critique of political economy, and dialectics. She has recently published a book on these themes titled, *The Automatic Fetish: The Law of Value in Marx's Capital* (Verso, 2024).

ASCA Political Ecologies is an annual research seminar for doctoral and rMA students hosted by Jeff Diamanti and Joost de Bloois. rMA students are welcome to join for tutorial credits.

COSMOLOGIES

The next session of the Cosmologies reading group will be on **'ancestrality'** and will be held on **November 6** from 15:00-18:00, in Bushuis F1.14.

Readings:

- Anzaldúa, Gloria. 'Preface: Gestures of the Body—Escribiendo para idear' & 'Chapter 1: let us be the healing of the wound', in *Light in the Dark/Luz en lo Oscuro: Rewriting Identity, Spirituality, Reality*. Durham: Duke University Press, 2015. pp. 1-21.
- Povinelli, Elizabeth. 'The four axioms of existence' & 'Toxic Late Liberalism', in *Between Gaia and Ground: Four Axioms of Existence and the Ancestral Catastrophe of Late Liberalism*. Durham: Duke University Press, 2021. pp. 1-59.

To participate send an email to: h.h.kuipers@uva.nl

BROADCASTING AND BUILDING MINDS

From radio to television in Austrian and European Schools (1924-1955)

Maximilian Brockhaus (University of Vienna) is guest speaker in *The Useful Television Standing Seminar* (organized by Anne-Katrin Weber, University of Lausanne, and Markus Stauff, University of Amsterdam) | 7 November 2024, 5pm CET, online

The presentation explores the development of broadcasting in Austria from its inception on October 1st, 1924, with a focus on the "usefulness" of media, particularly radio and television, in educational contexts. I trace the timeline from the first broadcasts by the Austrian Radio-Verkehrs-A.G. (Ravag) to the introduction of television and a dedicated school television program in 1962. A central theme is how

public broadcasting, in collaboration with education policymakers, evolved to serve educational purposes, especially for youth. Television's role, especially in the context of school programs, becomes a focal point, showing continuity from earlier debates about the educational potential of radio. By discussing radio's early aspirations and the later integration of television, I connect historical media practices to contemporary discussions on the educational value of new media.

For online participation, [please register here](#).

Since spring 2023, the [Useful Television Standing Seminar](#) (organized by Anne-Katrin Weber, University of Lausanne, and Markus Stauff, University of Amsterdam) aims to facilitate the exchange between scholars interested in television's application as a useful tool, rather than a mass medium. The examples range from military and industrial applications of television technology to its operational use in medicine, science, or sports. We partly build on older debates in film studies (e.g. non-theatrical cinema; useful film) and want to bring television into this debate. Looking at useful television requires to broaden and to complicate our understanding of what media do and how they do it. Additionally, it contributes to an alternative genealogy of "digital media". The seminar organizes two or three meetings per semester for which we invite guest speakers, discuss the participants' work in progress or new and old publications that seem of relevance.

SOCIAL PRACTICE: ART IN TIMES OF DESTRUCTION

A new AHM reading / discussion / research group / PhD Colloquium / Art History specialism group | Co-coordinators are: Charles Esche, Christa-Maria Lerm Hayes, Corina Apostol, Florian Göttke, Anja Novak, Louis Hartnoll, Chiara de Cesari - and / or anyone who agrees to lead a session. 7 November 2024, 15:00 -16:00 hrs.

Occasionally, we will meet in an exhibition or other space. Attendance is as and when people have time and are interested.

The first session is on 7 Nov, 15.00-16.00 at Ellen de Bruijne Projects, Singel 372, 1016 AH, Amsterdam and online: <https://uva-live.zoom.us/j/86485810725>. We will introduce ourselves and hear each others' ideas on future sessions, while Lucile Desamory installs her show.

COMICS STUDY DAY

Date: 8 November 2024 | Location: Potgieterzaal, Amsterdam University Library, Singel 425, 1012 WP Amsterdam | Organized by Kristina Gedgaudaitė and ASCA Comics Studies, with support of the Netherlands Research School for Literary Studies (OSL) and the Dutch Society for Modern Greek Studies (NGNS).

Comics medium has long been employed to communicate with a range of audiences from mainstream entertainment to counter-cultural and educational settings. The topics addressed by these comics are equally wide-ranging, from superhero stories to histories of war, and from graphic medicine to activism, to name just a few examples. Comics research, in the meantime, came to encompass not only close-reading of specific texts but also the making of comics as a research method. Through a series of day long events and discussions, Comics Study Day invites participants to take stock of some of these developments and explore comics as a performative medium.

Due to limited capacity, please sign up here for the workshop [via this link](#).

To help us track numbers and minimize food waste, please sign up for the afternoon book presentation and roundtable discussion [here](#).

PROGRAMME

10:00-13:00: A Wandering Urban Chronicler: Comics Co-Creation Experimental Workshop led by Tânia A. Cardoso

13:30-15:00 Comics and/as Research: Perspectives on Past and Present

15:00-15:20 Coffee Break

15:20-16:50 Roundtable on Comics, Memory, Activism

17:00-17:45 From Nineth Art to Global Language: Closing Comics Workshop led by Melandros Ganas (Project Ippokampos)

DESCRIPTION

10:00-13:00: A Wandering Urban Chronicler: Comics Co-Creation Experimental Workshop led by Tânia A. Cardoso

Join us for a workshop in the streets of Amsterdam to explore everyday life through comic-based research, using walking, drawing, and storytelling and be part of a co-created urban chronicle.

13:30-15:00 Comics and/as Research: Perspectives on Past and Present

More and more researchers across a range of fields opt to use comics to communicate their findings to broader audiences. Beyond the wider outreach, how does comics feed into research and research – into comics? We invite to discuss these ideas with the authors of [Out of the Shadows](#) and [Skouries](#) in this double book presentation.

With participation of **Ozan Ozavci** (UU), **Dimitris Dalakoglou** and **Leonidas Oikonomakis** (VU), **Melandros Ganas** (Project Ippokampos), chaired by **Kristina Gedgaudaitė** (UvA)

15:00-15:20 Coffee break

15:20-16:50 Comics, Memory Activism: Intersections

From graphic biographies detailing the lives of prominent revolutionaries to digital cartoons used to raise awareness and campaign for social justice, comics

both mediate historic activism, protests and other instances of political contention and act as carriers of memory with activist intent. Taking as a starting point two forthcoming publications – [The Palgrave Encyclopedia of Cultural Heritage and Conflict](#) and the Special Collection ‘[Comics, Memory Activism](#)’ of the journal *Memory, Mind and Media* – this panel reflects on the intersection of comics and activism.

With participation of **Vasiliki Belia** (UU), **Clara Vlessing** (UU), **Kristina Gedgaudaitė** (ASCA), **Thomas van Gaalen** (RUN) and **Marit van de Warenburg** (UU), chaired by **Silvia Vari** (University of Warwick/ASCA)

17:00-17:45 From Nineth Art to Global Language: Closing Comics Workshop led by Melandros Ganas (Project Ippokampos)

This workshop is part of the activities of the EU-funded MSCA research project ReCOLLECTED (Grant agreement No 101067507). Organized by Kristina Gedgaudaitė and ASCA Comics Studies, with support of the Netherlands Research School for Literary Studies (OSL) and the Dutch Society for Modern Greek Studies (NGNS).

AFFECTIVE RHYTHMS: REFRAINS AND FORMULAS

ASCA Digital Rhythmanalysis Reading Group organized by Daniel de Zeeuw and Sal Hagen. | Second session 8 November 2024, 15:30 -17:30 [Oudemanhuispoort](#), OMHP A009

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 Rhythmanalyst: 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).

“RE-MEMBERING THE DISMEMBERED”

Memory activism in the face of constant displacement, fragmentation, annihilation of archives and film heritage

Session of the Decolonial Futures of Audiovisual Archives and Archiving Series in Eye organized by Asli Özgen and Jamil Fiorino Habib. Guest speaker: Mohanad Yaqubi | 11 November 2024 14:00-17:00 Eye Filmmuseum Waterfront Reading group: 8 November 2024 15:00-18:00 at UvA Buzzhouse (OMHP). Please send an email to organizers to receive information and updates about the reading group meetings.

This session will move the discussion to exiled, fragmented, and destroyed audiovisual archives. It will tackle different forms of memory work to counter the colonial erasure, such as transnational archival research, activist archivism, and creative artistic practices.

Discussion questions: In what ways can we find alternative archival practices that counter persistent colonial erasure? Can we imagine a decolonial, future-oriented, archival practice?

ASCA THEORY SEMINAR: BLUE HUMANITIES

Second session of the ASCA Theory Seminar on New and Not So New Humanities. This session will be organized and chaired by Serra Hughes, Bogna Bochinski, Xinyi Zheng, and Julee al Bayaty de Ridder. | 13 November 15:00-18:00 hrs., PCH room 114

Readings:

Oppermann, Serpil. "Storied Seas and Living Metaphors in the Blue Humanities." *Configurations* 27.4 (2019): 443-461.

DeLoughrey, Elizabeth. "Toward a Critical Ocean Studies for the Anthropocene." *English Language Notes* 57.1 (2019): 21-36.

González-Ayala, Sofía N., and Alejandro Camargo. "Voices of Water and Violence: Exhibition Making and the Blue Humanities for Transitional Justice." *Curator: The Museum Journal* 64.1 (2021): 183-204.

GREEN INDUSTRIAL POLICY WITHOUT INEQUALITY

Philosophy and Public Affairs Colloquium with Jamie Draper (UU) Commentator: Sara Murawski (Senior Researcher and Project Leader, Sustainable Finance Lab). Organized by Jasmijn Leeuwenkamp and Yolande Jansen. Wednesday 13 November, 16:00-17:30 hrs., Department of Philosophy, Faculteitskamer, Oude Turfmarkt 147. Contact: j.leeuwenkamp@uva.nl.

Green industrial policy—governmental intervention in the economy that aims to accelerate the development of low-carbon industries—is on the rise in climate politics. This paper examines green industrial policy from an egalitarian point of view. I argue that there is a strong case to be made for green industrial policy, given

its potential to accelerate the climate transition whilst avoiding some of the disadvantages of its main rival, degrowth. I then examine what egalitarian justice requires of green industrial policy at the domestic level, and I argue that green industrial policies should be to the greatest benefit of the least advantaged. This means that—rather than regressively subsidising capital investors—green industrial policies should support workers in declining industries, invest in deprived regions, and expand public ownership of key energy infrastructure.

Dr. Jamie Draper is an Assistant Professor in the Ethics Institute, Department of Philosophy and Religious Studies. His research is in political philosophy, mostly on applied issues in environmental, social, and global justice, including climate change, migration, and urban politics. His book, *Climate Displacement*, was recently published by Oxford University Press.

Sara Murawski is a Senior Researcher and Project Leader in the fields of international trade and investment, sustainable finance and European integration. At the Sustainable Finance Lab, she leads projects on fiscal policy, climate finance, the international financial architecture and post-growth. Ms. Murawski also works for the Transnational Institute at its Knowledge Hub, which focuses on building bridges between academics and practitioners. Additionally, she runs “Crash Course”, a webinar platform on macroeconomic and financial topics. Sarah has an MA in philosophy at UvA.

TRANSGRESSIVE POETICS:

Re-examining the Work of Parajanov

*Organized by Marie-Aude Baronian | Speakers: David Baronian, Tina Bastajian, Daniel Bird, Floris Paalman, Amir Vudka, Marie-Aude Baronian | Friday 15 November, 2024, 2 -6 pm | UvA, building Oudemanhuispoort: room D. 1.08 | For conference information & registration contact Martina Furlan: m.furlan2@uva.nl | Please note that in that same week there will be a screening of *The Color of Pomegranates* (1969) at EYE on November 11 at 21:15 and on November 12 a screening of Parajanov's short films at 19:15 (both with introductions).*

Georgian-Armenian-Ukrainian filmmaker and artist Sergei Parajanov (1924-1990) left a singular, enigmatic and unclassifiable body of work, mainly produced in the sixties and in the eighties in the Soviet context. Known for his poetic cinema, his idiosyncratic approach to art and for his creative adaptation of the literary and material cultures of the Caucasus, he has not only invented a new language of cinema but also a transgressive poetics and aesthetics that resists easy national and style classification.

As the year 2024 closes out the centennial celebration of his birth, this conference stresses the audiovisual and artistic intersections of Transcaucasian cultures in the

current troubled context of these regions, taking the opportunity to explore the multiple directions, discussions and inspirations that draw from Parajanov's work in the present day. This one-day conference thereby re-examines the multifaceted world of Parajanov by addressing a wide range of different topics and questions such as filmic sound, the mystical, material objects and fashion, archiving and preserving films, and the ways these works are presented and circulated in film festivals.

Programme:

14:00: Welcome & short introduction

14:15-15:45:

Tina BASTAJIAN (Sandberg Institute)— "Sonic Gestures: Listening to Parajanov's Tableaux"

Marie-Aude BARONIAN (University of Amsterdam)— "Fashioning a World of Material Objects"

Amir VUDKA (University of Amsterdam)— "Parajanov the Eclectic Mystic"

16:15-17:45:

Daniel BIRD (The Hamo Bek-Nazarov Project) — "Towards a Cinemadaran: The Preservation and Restoration of Parajanov's Filmography"

Floris PAALMAN (University of Amsterdam)— "Tracing Parajanov: Manifestation and Reception"

David BARONIAN (visual artist)— "Freedom Inside: Parajanov's Time in Prison"

TRANSFORMATION OF BON ODORI IN POST 3.11 AND COVID-19 JAPAN

Trans-Asian Sensibilities and Re-Vernacularization

The ASCA Research Group Music and Culture warmly invites you to the first instalment of its lecture series in the academic year 2024/25 with Wajima Yusuke, Professor of Musicology, Osaka University, Japan | November 19th, 2024, 15:30-17:00, University of Amsterdam, [University Theatre](#) 3.01

This presentation will analyze the reorganization of bon odori (bon dance) in modern Japan, focusing on what I would call "re-vernacularization" of the aftermath of 3.11 and the COVID-19 pandemic. Originally a diverse practice since medieval times, bon odori, a ritual of ancestor worship in the Buddhist tradition, faced suppression during the late 19th-century modern nation-building, being labeled as "uncivilized." In the 1930s, it became more standardized, linked with imperial Japan's nationalism and influenced by the recording industry. Despite urbanization, it endured as a form of pseudo-folklore after World War II.

The aftermath of the 2011 Great East Japan Earthquake brought new attention to bon odori-inspired festivals, fostering community cohesion and commemoration, accompanied by innovative movements like the integration of anti-nuclear sentiments and the incorporation of DJ and band performances, in some

cases emphasizing its continuity with festivals in other Asian and African regions.

However, the COVID-19 pandemic interrupted these developments. Nonetheless, the pandemic increased the craving for physical proximity in social interaction as a response to enforced isolation, while also boosting online information sharing. Additionally, the disruption caused a generational shift, with the older generation relinquishing their role in organizing traditional local festivals, leading to an integration of the post-2011 "alternative" *bon odori* elements to a more conventional form. The presentation will explore the historical changes in the expression and social functions of secular and religious music and dance of *bon odori* in broader transnational contexts.

Wajima Yusuke has published on the history of Japanese popular music, authoring *Creating Enka: The "Soul of Japan" in the Postwar Era* (2010, English translation 2018, winner of the 2011 IASPM Book Prize), which elucidated the discursive formation of the allegedly traditional genre of enka. His recent books in Japanese, *Dance Music in the Showa Period* (2015) and *Showa Boogie Woogie* (2023, winner of the Music Pen Club Japan Award), discussed the processes of incorporation of imported music and dance within popular/vernacular performance traditions in the Showa period (1926-1989). His recent English publication is a chapter titled "Japanese Disco as Pseudo-International Music" in *Global Dance Cultures in the 1970s and 1980s* (Palgrave 2022).

DECOLONIAL FUTURES LECTURE SERIES: IYIOLA SOLANKE

Iyiola Solanke delivers the first in Decolonial Futures RPA's lecture series, titled 'The Purpose and Priorities of A Decolonial Approach in EU Law' | 21 November 2024, 16:00 -18:30, de Brug, Roeterseiland Campus

Decolonial Futures is excited to announce that the first in its lecture series will be delivered by renowned law scholar Iyiola Solanke, titled 'The Purpose and Priorities of A Decolonial Approach in EU Law'.

The lecture will be from 16:00-17:30. After this, guests are welcome to stay for drinks and snacks.

[Iyiola Solanke](#) is Jacques Delors Professor of European Union Law at the University of Oxford and a Fellow of Somerville College.

Her research focuses on institutional change, in relation to both law and organisations. Her work adopts socio-legal, historical and comparative methodologies. She is the author of 'EU Law' (CUP 2022), 'Making Anti-Racial Discrimination Law' (Routledge 2011) and 'Discrimination as Stigma - A Theory of Anti-Discrimination Law' (Hart 2017), as well as many articles in peer reviewed journals.

She founded the [Black Female Professors Forum](#) to promote visibility of women professors of colour, and

the Temple Women's Forum North to promote engagement between legal professionals and students in and around Yorkshire. In 2018 she chaired the Inquiry into the History of Eugenics at UCL. From 2019 – 2022 she led [Co-POWeR](#), an ESRC-funded project looking into the impact of COVID on practices for wellbeing and resilience in Black, Asian and minority ethnic families and communities. She is currently PI on [Generation Delta](#), a RE/OFS-funded project promoting access to PGR study for Black, Asian and Minority Ethnic (BAME) women.

Other current projects focus on weight discrimination and law as well as decolonising European Union law.

[Register for the lecture here](#)

INFRASTRUCTURING CRITIQUE AND THE LIMITS OF THE UNIVERSITY

English Department Lecture by Henry Ivry | Thursday, November 28th at 17:00-18.30, P.C. Hoofthuis 1.05, Spuistraat 134

In this talk, I explore the accelerating crisis of the university by looking at the fallout of the so-called "method wars" and the simultaneous institutionalization of the environmental humanities. I think about how method has become a smokescreen and stand-in for politics and provides the university with both an alibi and scapegoat for its continued role in accelerating anthropogenic climate change and supporting genocide. I then track the role of the so-called "infrastructural humanities" that has emerged as a way to think differently about what we do as critics and, crucially, the role of the university in enabling critique. Drawing from a strand of current Black Studies scholarship, I argue that infrastructure, as both method and object, might enable new relations to our crumbling institutions and the communities in which they are embedded.

Henry Ivry is a Lecturer in 20th and 21st Century Literature in the School of Critical Studies at the University of Glasgow. His first book, *Transscalar Critique: Climate, Blackness, Crisis*, was published by Edinburgh UP in 2023 and he is currently working on a new monograph, *Incommensurate Repair: Infrastructure, Insurgency, and the African American Imaginary* under contract with Stanford UP. His work has appeared or is forthcoming in *English Literary History*, *Modern Fiction Studies*, *Contemporary Literature*, *Studies in the Novel*, and other venues. He is also a failed DJ.

EMPIRICAL ETHICS AND SOCIO-TECHNICAL ENTANGLEMENT

Workshop organized by Selin Gerlek, November 26, 2024, 12:30 - 17:00 | Sweelink room, Oude Turfmarkt 145-147, IAS, University of Amsterdam

The workshop "Empirical Ethics and Socio-Technical Entanglement", featuring Tamar Sharon, Simone Natale

and Federica Russo, will take a close look at the complex ways in which ethics emerge through the entanglement of humans, technologies, and societal values. This interdisciplinary discussion will probe how ethical considerations are shaped in actual socio-technical contexts, where ethical reflection is embedded in the practices and interactions of different actors. Drawing on the expertise of our guests, we will reflect on the dynamism of ethics in areas ranging from digital technologies to cultural practices. We will emphasise the situated and multidisciplinary nature of ethical inquiry.

As part of the IAS research line "Empirical Ethics", this workshop is a continuation of a series that aims to rethink ethical frameworks by bringing together empirical research and normative analysis. Rather than adhering to a priori principles, empirical ethics aims to understand how different actors and communities define desirable practices within their socio-material environments. Through this dialogue, we hope to inspire new methodologies for engaging with ethics as it unfolds through the interplay of human, technological, and institutional factors, and to offer new insights into the role of ethics in practice.

Program Overview:

- **12:30:** Welcome & Introduction by Huub Dijkstra
- **12:45:** Tamar Sharon: Talk + Discussion
- **13:45:** Coffee Break
- **14:15:** Simone Natale: Talk + Discussion
- **15:15:** Federica Russo: Talk + Discussion
- **16:15:** Networking Drinks & Bites

Due to limited space, **registration is mandatory**. Please use the button on this link to register: <https://ias.uva.nl/content/events/2024/11/empirical-ethics-and-socio-technical-entanglement.html?origin=PRy12xnsQemXLkKbh0An2g>

CALL FOR PAPERS: OUR FOOD-WEBBED WORLD *interdisciplinary culinary landscapes*

Universidade Católica Portuguesa, Lisbon, 6-8 March 2025

This event brings together researchers from different scientific areas to generate cross-disciplinary debate on how food shapes our everyday lives at various levels of society and culture. Food practices such as production, consumption, and intangible food culture together form what is the most intricately connective web of human experience. Beginning from the primal need of an individual body while simultaneously demanding inter-reliance and community, we are undeniably in a food-webbed world. Despite this, food-related studies have traditionally been delegated to strictly separate academic spheres, which is why this conference aims to offer an opportunity for truly interdisciplinary dialogue.

Our Food-Webbed World: On the interdisciplinary potential of food studies runs for three days (March 6-8, 2025) at Universidade Católica Portuguesa and other venues in Lisbon, Portugal, and includes a series of keynote lectures, panel discussions, interactive workshops, and off-site excursions with curated culinary programming. At this multi-disciplinary and international forum, we address the essential role of food for communication and transmission of traditions, and the (re)establishment of peoples and communities throughout time. We are particularly interested in the relationship between food and processes of cultural transformation and change, as well as the centrality of food to/the impact of food on technology, migration, media and communications, political and economic development, social initiatives, and cultural and artistic expressions.

Through this conference, we hope to share and discuss food practices with the awareness that all food-related studies can and should benefit from shared perspectives on how food is both an instrument and a vehicle of culture.

We welcome contributions for paper sessions, interactive workshops, or presentation of case studies related to food studies from researchers with different backgrounds. The aim of this conference is to offer a shared experience through a unique approach based on bringing together theory and practice.

Possible topics (although not exclusive):

- Culinary histories on recipes or menus
- Cookbooks and menus as narrative text / in translation
- Food writing and journalism/ food in the news
- Food in film, literature and fine arts
- Food and social media/ food and influencers
- Food and migration/ as vehicle for hospitality
- Food and human rights and/or activism
- Food with social impact/ the social impact of food
- Food policies/ the politics/economics of food
- Food and the senses
- Food and memory or cognition
- Industrial food practices production
- Food and the environment
- Food, health and nutrition
- Food in/ and institutions (ex. Schools, hospitals, prisons)
- Food and community
- Food and religion/ food and ritual
- Food and tourism

Keynote speakers

Marília dos Santos Lopes (Universidade Católica Portuguesa/ CECC)

Sarah E. Worth (Furman University)

Interactive Tasting Workshops

Olive Oil: production, consumption, socio-ecological cultures in the Mediterranean

Johnny Madge, olive oil and honey sommelier, gustatory educator and author

Wine: Socio-political and cultural systems of consumption in Ancient Greece

Sarah E. Worth, full professor of aesthetics, philosophy of food

Interdisciplinary Workshop

CellAgri Portugal – the Portuguese Association for Cellular Agriculture

Joaquim Cabral, distinguished full professor of bioengineering and biosciences (Instituto Superior Técnico), and President of CellAgri Portugal

Carlos Rodrigues, coordinator of the Bioreactor and Biomaterial Technologies for Stem Cell Manufacturing Lab (Instituto Superior Técnico)

Roundtable: “Food in Migration: diasporic cooking and futures of fusion”

André Magalhães, chef, food & wine writer

Gurdeep Loyal, food & travel writer & future food trends consultant

Margo Gabriel, food writer, author

Paper proposals

Proposals should be sent to foodconf2025@gmail.com no later than November 6th, 2024, and include:

- Paper title
- Abstract in English (max. 250 words)
- Name, email address, institutional affiliation
- Brief Bio (100 words)

Applicants will be informed of their submissions' results by December 2, 2024.

The registration is open only for those with accepted abstract until December 31, 2024.

Paper sessions will run 1.5 hours. Each participant will have 20 minutes for speaking, followed by 10 minutes for Q&A.

All participants are expected to attend the full conference, for the benefit of knowledge-production and knowledge-exchange.

CALL FOR PAPERS: SYMPOSIUM ON CARIBBEAN PERFORMANCE

Rhythms of Subversion and Conformity

This event will examine how Caribbean performance practices challenge and reshape constructions of gender, sexuality, race, and identity. We will address themes such as carnival traditions, drag representations, activism, bar culture, and religious practices, including Santería, Montamentu, and Vodou. Our keynote speaker will be Prof. Lawrence La Fountain-Stokes.

I encourage you to attend or consider presenting (20-minute presentations in various formats). Please share this invitation with interested students and colleagues.

Event Details:

- Date: December 1, 2024

- Time: 11:30–18:00

- Location: BAK Utrecht
 - Submission deadline proposals: November 1, 2024
 - Registration Deadline to attend: November 25, 2024
 For more information and registration, please visit <https://www.nica-institute.com/event-call-for-papers-rhythms-of-subversion-and-conformity-latin-american-and-caribbean-performance/>.
 Feel free to reach out to w.g.s.j.isenia@uva.nl if you have any questions.

CALL FOR PAPERS: SOCIAL, CULTURAL, AND POLITICAL IMPACTS OF WAR

On November 15, the Digital Networks, Communications, and Technologies Cluster of ARTES is organizing a research seminar to exchange ideas about the social, cultural, and political impacts of war.

This research seminar brings together different perspectives to understand the role of technologies in military warfare, digital infrastructures under fire, the role of culture in times of occupation, and the everyday lives of people affected by war.

Please submit works in-progress to present during this research seminar. For the seminar submissions of postdocs, PhD students, and other junior staff from the University of Amsterdam will be prioritized. We primarily aim to discuss the wars in Ukraine and Palestine, but welcome work on other relevant contexts. We are looking for abstracts of 250-500 words that contain theory, method, a description of an empirical object and preliminary findings of possible academic contributions.

In your submission, please mention for which panel you would like to apply:

1. Decolonial Solidarities

We invite you to consider the ways in which digital spaces both enable and hamper (structurally curtail) decolonial expression and participation. Your contributions may address questions of creative agency, community mobilisation, affective labour, collective remembering and other solidarity exercises intrinsic to such digital practices.

2. Weaponisation of Infrastructure

Exploding pagers, satellite internet (dis)connectivity, and cyberwar characterise the new frontier of infrastructures and war. While communication infrastructures have always been entangled with imperial and colonial powers (Aouragh and Chakravartty 2016), new political and technological developments present reconfigurations of power, violence, and resistance, on which we welcome your research and reflections in this panel.

3. Digital Inclusion and Exclusion in War

To participate in a democracy, digital inclusion plays a crucial role. During wars, access to devices, reliable internet connectivity, and digital skills are challenged even more. We invite contributions on the role of

governments or civil society in facilitating digital inclusion, on different groups affected, and ways to further facilitate access for vulnerable groups such as people with disabilities, migrants, and children.

Please send abstract submissions (including to which panel you wish to apply) to Joost Vintges (j.w.vintges@uva.nl <<mailto:j.w.vintges@uva.nl>>) by November 1st 23:59. We will confirm the final selection of papers by November 7.

The workshop is organised by the ARTES cluster coordinators: Sudha Rajagopalan, Franziska Plümmer, Jamal Shahin, Niels ten Oever, and Joost Vintges.

For more information, contact Franziska Plümmer (f.s.plummer@uva.nl <<mailto:f.s.plummer@uva.nl>>)

CALL FOR PARTICIPATION: RESEARCH WORKSHOP ON CITY POP

And Suddenly There Was "City Pop"... The Global Dimensions of the Retrograde Formation of a Japanese Popular Music Genre | University of Amsterdam, March 19-21, 2025

And suddenly there was "City Pop". The music sounded familiar, and its name also rang a bell. But even if those in the know about the history of popular music in Japan might associate the term with the late 1970s and early 1980s, the music that today goes by the name "City Pop" usually wasn't called that back then. This is also the reason why there is much debate about exactly what Japanese popular music is meant by the term "City Pop". "City Pop" only recently became a genre designation, and the coinage and filling of the term with musical content from the past appears to be a process that involves actors not only from Japan. Even if the production and reception of the music that today goes under the name of "City Pop" was completely analogue at the time it was created and was limited to Japan, the formation of the genre of "City Pop" seems to be a global process that retroactively takes place in the digital environment of the Internet and challenges existing academic genre theories which assume that the formation of music genres can be clearly dated historically and traced geographically.

Wednesday, 19.03.25: The Pre-History of City Pop

09:00-10:30 (CET)/17:00-18:30 (JST)

Panel 1: *Nyū myūjikkū*

10:45-12:15 (CET)/18:45-20:15 (JST)

Panel 2: Happii Endo and "City Music"

13:00-14:30 (CET)/21:00-22:30 (JST)

Panel 3: "City Pops" *avant la lettre*

Thursday, 20.03.25: From *wamono* to (Neo-) City Pop

09:00-10:30 (CET)/17:00-18:30 (JST)

Panel 4: The *shibuya-kei* Era/*wamono*

10:45-12:15 (CET)/18:45-20:15 (JST)

Key Note by Ōwada Toshiyuki

13:00-14:30 (CET)/21:00-22:30 (JST)

Panel 5: Neo-City Pop in Japan

Friday, 21.03.25: Global City Pop

09:00-10:30 (CET)/17:00-18:30 (JST)

Panel 6: Vaporwave/Future Funk

10:45-12:15 (CET)/18:45-20:15 (JST)

Panel 7: The “Plastic Love Phenomenon”

13:00-14:30 (CET)/21:00-22:30 (JST)

Panel 8: Non-Japanese City Pop

The workshop will not be held in the form of a conference, but is intended as a kind of expert meeting during which scholars researching “City Pop” and/or Japanese popular music of the 1970s and 1980s will together attempt to trace this decades-spanning, global process in as much detail as possible, as an example of cultural production transitioning cultures, temporalities and technologies.

The workshop will include 8 chronologically organized panels as well as a keynote by Ōwada Toshiyuki (Keio University). Each panel will consist of two to three speakers who will give 30- or 20-minute presentations, which will then be discussed in detail in the plenary session. In order to give us the opportunity to fill the panels evenly and at the same time to ensure that as many presenters as possible can take part, we would like to encourage applicants to submit several proposals of no more than 250 words for different panels.

The workshop will take place at the University of Amsterdam in hybrid form on three consecutive mornings (CET) so that colleagues from previous time zones can take part online. The working language will be English. Support with translations from Japanese will be provided.

Please send your proposal(s) to f.o.seibt@uva.nl and kenkato.musica@gmail.com by November 30, 2024. For passive participation (without presentation), online or on location (depending on capacity), please send an email to the same addresses no later than February 28, 2025.

OPEN CALL: HET ARCHIEF SPECULATIEF

Past and Future of the Theatre Collection Allard Pierson

In honor of the 100th anniversary of the Theater Collection at Allard Pierson, the Chair of Theatre Studies, in collaboration with Allard Pierson and the TiN Foundation, is organizing a symposium on Thursday, February 27, and Friday, February 28, 2025. The second day will take the form of an experiment and is intended to speculate, from different perspectives and with various parties, about the past and future of theater archives in general and the theater collection at Allard Pierson in particular. We would like to bring the archive to life on the day of its hundredth anniversary. Therefore, we invite everyone to find a form of dialogue with one or more archival objects. This could involve objects already part of the collection, but also objects—

material or virtual—that you would like to see as part of a/the theatre collection. We invite researchers, theater makers, dramaturgs, collectors as well as professionals from the broader cultural field (museums, archives, etc.) to submit proposals for one or more contributions. The primary language is Dutch, but English contributions are also welcome.

We are exploring possibilities to provide appropriate compensation for freelancers.

Possible Formats: individual, as duo or group

lecture performance (10 minutes)

battle (10 minutes)

artistic intervention (10 minutes)

pitch (5 minutes)

manifesto (5 minutes)

provocation (5 minutes)

lecture (5 minutes)

Pecha Kucha

‘unboxing’

.....

Possible Topics

archiving in theatre practice

the collection as a time machine

the archive-effect

the enthusiast's archive

gaps and erasures

how to preserve embodied knowledge

the collection as a resource

archives for use/archives as heritage

overhauling archives

tears in the archive

unknown archive

'archival imagination'

reconstruction, construction, deconstruction

Send your proposal for a contribution by **November 5th, 2024** to 100jaartheatercollectie@gmail.com. The proposal should not exceed 300 words. Please indicate any (technical) requirements or support you need and briefly introduce yourself (maximum 100 words). If you know people who might also be interested in this open call, please forward it to them. Looking for inspiration (or just curious)? Search the theater collection yourself or visit the circus museum.

CALL FOR PAPERS: THEMED ISSUE ON EMPIRICAL AI ETHICS

We are also thrilled to announce a **Call for Papers** for the **Cambridge Forum on AI: Culture and Society** journal's upcoming themed issue: *Empirical AI Ethics*. This special issue will be guest-edited by **Selin Gerlek** and **Paula Helm** and invites contributions that engage with empirical approaches to AI ethics.

We encourage papers that explore diverse topics, including but not limited to:

- Horizontal Approaches to AI Ethics
- Feminist Data Science and Empirical Ethics

- AI and Public Affairs
- Ethics of Interface Design

Submission Guidelines:

- **Abstract Deadline:** March 1, 2025 (500 words)
- **Full Paper Deadline:** July 1, 2025
- Please submit abstracts to: cfc@cambridge.org and p.m.helm@uva.nl, s.gerlek@uva.nl

Accepted full papers will undergo a peer-review process and will appear digitally and open access in the journal.

More information and the Cfp can be found here: <https://www.cambridge.org/core/journals/cambri-dge-forum-on-ai-culture-and-society/announcements/call-for-papers/empirical-ai-ethics>

This themed issue aims to rethink how empirical research can shape AI ethics by highlighting ethics from a bottom-up, community-focused perspective. We look forward to receiving your proposals!

CALL FOR PAPERS: SPECIAL ISSUE OF *FRONTIERS OF NARRATIVE STUDIES*

Narratives of Scandal and Shock: Transgression, Media, and Cultural Response

Frontiers of Narrative Studies invites submissions for a Special Issue dedicated to exploring the intersections of narrative, scandal, and shock. Scandals, whether as media events or embedded within narrative forms, possess a unique power to disrupt cultural norms, provoke public outrage, and force society to confront its deeply rooted taboos. This Special Issue seeks to examine the diverse ways in which narratives of scandal and shock emerge, evolve, and influence authorship, readers, and broader cultural landscapes.

Scope and Themes:

Literary scandals have long challenged accepted ideas of morality, identity, and artistic expression, leaving a lasting imprint on both cultural consciousness and the evolution of literary forms. Whether through shocking narrative themes or scandalous representational strategies, these narratives often reflect a complex interplay of intent, reception, and societal response. This issue will explore how scandal and shock are crafted, consumed, and contested within and beyond narrative forms and in both contemporary and historical narratives. Definitions of scandal, such as those by Lull and Hinerman (1997) and Thompson (2000), emphasize three necessary conditions: the transgression of a cultural norm by an actor, the media publication of that violation, and the subsequent public outrage. We encourage contributors to engage with this definition while exploring its applicability to narrative forms and audience reactions by engaging with questions such as:

- How do scandals function as media events versus being represented in narrative forms?

- What distinguishes embodied and affective elements of scandal and shock, particularly when such narratives evoke both positive and negative reactions (the paradox of tragedy on steroids)?
- What is the role of shock value and scandal's appeal in narrative consumption?
- Can we differentiate between accidental scandals and those intentionally engineered by authors or marketing strategies?
- How do scandals affect authors' ethical and aesthetic positioning within the literary field?
- How do issues of identity, gender, and sexuality figure in literary scandals and has this changed historically?
- How do specific narrative strategies, forms, and structures invite a scandalized or shocked response?

We welcome papers that address these questions from interdisciplinary or cross-cultural perspectives, including but not limited to:

- The role of narrative theory in interpreting scandalous or shocking stories
- The narrative mechanics behind public outrage and media amplification of scandal
- Comparative analysis of scandalous narratives across time and different media (e.g., literature, film, television, journalism, graphic novels)
- Case studies of literary scandals and their socio-political impact
- The ethics and aesthetics of scandalous or taboo-breaking narrative strategies

Submission Details:

Applicants are invited to submit a 300-word abstract and a 100-word bio by **December 12th, 2024**. Acceptance letters will be sent by **December 19th, 2024**. Final articles (7,000–9,000 words) are due by **May 4th, 2025**.

Please submit your abstract and bio via email to the guest editors at:

- Deborah de Muijnck: [deborah.demuijnck@gcsc.uni-giessen.de]
- Tero Eljas Vanhanen: [tero.vanhanen@helsinki.fi]

We look forward to receiving your contributions and to advancing the study of scandal and shock in narrative contexts.