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alumni will look both back and forward to the continuously changing research of ASCA.

13:00-13:10 Opening by Jaap Kooijman and Esther Peeren

13:10-14:40 **Technology and Power: Pasts, Presents & Futures**

The panel "Technology and Power: Pasts, Presents & Futures" is organized by Claudio Celis Bueno.

Panelists are: Gavin Mueller, Brian McKenna, Dieuwertje Luitse, Selin Gerlek, Stefania Milan

15:00-17:30 **The Future of Cultural Analysis**

The two-parted panel "The Future of Cultural Analysis: A Critical Inquiry" and "Cultural Analysis, circa 2034" is organized by Murat Aydemir, Aylin Kuryel, and Noa Roei, the editors of the book *The Future of Cultural Analysis*, forthcoming with Amsterdam University Press (<https://www.aup.nl/en/book/9789048559794/the-future-of-cultural-analysis>).

Part One: **The Future of Cultural Analysis: A Critical Inquiry**

With Mieke Bal, Aslı Özgen, Alvaro Lopez, Niall Martin, and Jules Sturm

Part Two: **Cultural Analysis, circa 2034**

With Isabel Hoving, Pepita Hesselberth, Melanie Schiller, Eliza Steinbock, Jasmijn Leeuwenkamp, Bo Wang, and Safae el Khanoussi

17:30-22:00 **Drinks and Dinner**

The afternoon session will be followed by drinks at 17:30. We will close the celebratory event with a festive vegan dinner, at Sea Palace, Oosterdokskade 8, starting at 19:00 hrs.

Registration: It is not necessary to register for the afternoon panels, but please register for dinner by sending a message to Eloë Kingma at asca-fgw@uva.nl before December 3rd 2024.

DISSERTATION DEFENSE: KARIN CHRISTOF

Longing for Autonomy: Citizen Professionals Engaging for the Common Good | Supervisors: René Boomkens and Jan Willem Duyvendak | 18 december 2024, Aula, 17.00

This dissertation examines why and how civic actors contribute to the common good as welfare states have continuously delegated public service responsibilities to citizens.



Doelenzaal University Library, 13 December 13:00-22:00 hrs
 Please come join us in celebrating 30 years of ASCA. During the afternoon, we will have two panel discussions, in which several ASCA members and



This shift has spurred citizen-led projects that transform urban spaces for community use, offering collaborative environments for living, working, and socialising. The ethnographic study in Amsterdam, Berlin, and Vienna, explores the role of citizen professionals (CPs)—civic actors who organise self-initiated projects, taking an intermediary role with public and private stakeholders to create autonomous spaces in their respective neighbourhoods. Unlike traditional urban movements, CPs seek “mutually agreed autonomy” through collaboration, promoting non-profit, shared ownership models that challenge capitalist norms and align with the concept of urban commons.

Longing for Autonomy explores the importance of autonomous urban spaces for living, working, and socialising, and the evolving role of citizens in providing these (semi) public services. It demonstrates how these concerned citizens define their quest for autonomy while collaborating with governmental actors and institutions and asks to what degree these initiatives can inspire others to assume responsibility for public resources and create similar spaces for communal use.

DESIRE AND VISION – ART, PHILANTHROPY, AND DECOLONIAL FUTURES

Panel Discussion | 2 December 2024, 14:30 -16:00 | [Framer Framed](#) | [Register for the event here](#)

Framer Framed, in collaboration with the Prince Claus Fund and the University of Amsterdam’s newest research priority area Decolonial Futures, invites you to a panel discussion that brings together artists and researchers to consider the historical and postcolonial context of European support for arts and culture in the Global South.

Twentieth-century decolonisation created new entanglements between artistic and political freedom – intertwining cultural patronage and policy with transnational visions of sovereignty, humanism, and universalism. The panel examines how European philanthropic support for arts and culture in the Global South participated in such complex entanglements.

The event will feature multidisciplinary artist and 2023 Seed Awardee, [Chathuri Nissansala](#); cultural producer and Cycle 1 Building Beyond Fellow, [Russel Hlongwane](#); Professor of Politics and Middle East Studies, [Hanan Toukan](#); and art historian [Simone Wille](#). Taking the Prince Claus Fund as a case in point, the discussion examines the institutional structures of support and the visions that shape philanthropic desires to support the arts in times of political ruptures and transitions. The panellists will explore how the different actors involved in these networks perceive and experience these collaborations, considering the historical lineages and reckonings that must inform North-South exchanges today.

Schedule

14:10 Introduction and presentations by Chathuri Nissansala, Russel Hlongwane, Hanan Toukan and Simone Wille

15:00 Conversation between the participants, moderated by Sanjukta Sunderason & Laura Alexander

15:30 Q&A.

STABILISING GENERATIVE AI AS A PUBLIC CONCERN

Invited lecture by Mike Ananny in the online Critical AI seminar series. 3 December 2024, 17:30 -19:00, Online Register [here](#) | [More on the Critical AI Studies seminar series](#)
[Mike Ananny](#) is an associate professor of communication and journalism at USC Annenberg, where he studies how technologies and cultures of media production have the power to shape public life. Working across communication, journalism studies, media studies, and science and technology studies, he sees the future of public life in the practices, assumptions, and controversies driving social media platforms, data infrastructures, algorithms, and artificial intelligence.

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

UNFAIR ID: DIGITAL IDENTITY FROM INJUSTICE TO RESISTANCE: A MASTERCLASS BY SILVIA MASIERO

Join us for the latest in the GDC Masterclass series, this time led by Silvia Masiero. As always, we will provide drinks and snacks during the Masterclass, as well as a small borrel afterwards. 3 December 2024, 16:00 -18:00 | Room C0.23, [Oudemanshuispoort](#) | [Register for the Masterclass here](#)

Digital identity systems convert individuals into digital data, which are machine-readable and amenable to administration. Associated to access to public services, social protection and humanitarian schemes, digital identity systems are increasingly linked to the pursuit of Sustainable Development Goal (SDG) target 16:9:

“provide legal identity for all including free birth registrations by 2030”. Such a link is based on the view of digital identity as a force for good, capable to include all those entitled to a given service, programme or humanitarian scheme, and at the same time exclude all the non-entitled.

In spite of this orthodoxy, digital identity systems have caused severe harm on users. A [recent report](#) by the Centre for Human Rights and Global Justice at New York University has found such systems associated to large-scale human right violations, resulting in an [open letter](#) demanding the World Bank and its donors to cease activities that promote harmful models of digital ID. In this masterclass, Silvia Masiero will use data from her 14-year research on digital identity systems to examine the ways digital identity systems can cause harm on their users, and explore routes to build forms of “fair ID” through which such harm is combated.

Readings

[Chaudhuri, B. \(2021\). Distant, opaque and seamful: seeing the state through the workings of Aadhaar in India. *Information Technology for Development*, 27\(1\), 37-49.](#)

[Masiero, S., & Das, S. \(2019\). Datafying anti-poverty programmes: Implications for data justice. *Information, Communication & Society*, 22\(7\), 916-933.](#)

Bio

Silvia Masiero is an Associate Professor of Information Systems at the University of Oslo, Norway. She is a long-term researcher of information and communication technology for development (ICT4D), with a focus on the role of digital platforms in socio-economic development processes. She has authored over 80 peer-reviewed research papers on topics including digital social protection, platform-mediated surveillance and decolonial approaches to information systems research. Silvia is Editor-In-Chief of the journal *Information Technology for Development*, Chair of the IFIP Working Group 9.4 on the Implications of Information and Digital Technologies for Development, and a Senior Editor at the *Electronic Journal of Information Systems in Developing Countries*. She has received the Association for Information Systems (AIS) Mid-Career Award in the year 2023.

GLOBAL DIGITAL CULTURES SOIRÉE: DIGITAL IDENTITY AND INEQUALITY

Global Digital Cultures Soirée With Silvia Masiero, Bidisha Chaudhuri and Valentina Carraro | 4 December 2024, 18:00 -22:00 | [Brakke Grond](#) | [RSVP here](#)

In this soiree, Silvia Masiero will present her new book [Unfair ID](#) (Sage, Data Justice Series, October 2024). Using a data justice lens to explore narratives of unfairness in, and harm caused through digital ID, she will discuss routes to build activist mechanisms to combat unfairness.

Valentina will discuss her new NWO-funded project on the geopolitics of Artificial Intelligence (AI). Geopolitical actors increasingly draw on AI technologies to pursue their agendas, while securitization and militarization drive investment into AI research and development. The research will examine these mutually reinforcing and pernicious trends, focusing on the narratives that underpin them. 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.

Silvia Masiero is an Associate Professor of Information Systems at the University of Oslo, Norway. She is a long-term researcher of information and communication technology for development (ICT4D), with a focus on the role of digital platforms in socio-economic development processes. She has authored over 80 peer-reviewed research papers on topics including digital social protection, platform-mediated surveillance and decolonial approaches to information systems research. Silvia is Editor-In-Chief of the journal *Information Technology for Development*, Chair of the IFIP Working Group 9.4 on the Implications of Information and Digital Technologies for Development, and a Senior Editor at the *Electronic Journal of Information Systems in Developing Countries*. She has received the Association for Information Systems (AIS) Mid-Career Award in the year 2023.

Dr Valentina Carraro is Assistant Professor at the [GPIO](#) and is affiliated with the [AISSR](#) programme group on [Political and Economic Geographies](#). Her research broadly considers how emerging digital technologies and practices transform people, places and the relations between them. She is especially interested in the geopolitics of platforms, working at the intersection of digital and political geography.

Dr. Bidisha Chaudhuri is an Assistant Professor of Government, Information Cultures and Digital Citizenship at Department of Media Studies (Archival and Information Studies) at the University of Amsterdam. He current work focuses on digital governance and infrastructures, politics of data and algorithms, political economy of AI, work and ethics.

ALEXANDER VON HUMBOLDT ON RACE: BEYOND THE KANTIAN FRAME'

You are kindly invited to join us for the next session of the Philosophy and Public Affairs (PPA) Colloquium, which takes place on December 4 at the University of Amsterdam. We will meet from 16:00 to 17:30 in the Faculteitskamer of the Philosophy Department, Oude Turfmarkt 147. You can also join on Zoom: <https://uva-live.zoom.us/j/89282729979>.

Dr. Marie Louise Krogh (LEI) will join us for a discussion of her paper 'Alexander von Humboldt on Race: Beyond the Kantian Frame'. Dr. Jana Cattien (UvA) will provide comments. The details of this session are below. Please contact Jasmijn Leeuwenkamp if you would like to receive the paper in advance (j.leeuwenkamp@uva.nl).

Alexander von Humboldt is not a figure often discussed in the history of political philosophy. This article makes the case for why he should be, in a context where questions of race, colonialism, and slavery are being re-situated within that history. Contrary to many other authors who wrote on both natural history and politics in the late Enlightenment, Humboldt produced both a scientific and a political critique of then-contemporaneous natural historical concepts of race. I give an account of these by analysing his reflections on the concept of the human species in the popular scientific work *Cosmos* (1845) and the demographic discussions found in his so-called political essays from 'New Spain' and Cuba (1808, 1825-6). I show how Humboldt's works combine 1) a critique of the pseudo-scientific concepts of race that sustain biological racialism with 2) a recognition of the juridical and political reality of racial divides that came to be instituted by the colonial systems of governance and slave-labour in plantation economies. I argue that this dual perspective – which today typically is associated with critical philosophies of race – is one fruitful way to counter an overly individualist conception of racism which has dominated those debates on race in Enlightenment philosophy focused on Immanuel Kant.

Marie Louise Krogh is Assistant Professor in Continental Philosophy at Leiden University. She is currently working on the NWO-funded project 'The Empire of German Idealism'. She works on the heritage of German Idealism, the history and historiography of philosophy, postcolonial theory, feminist philosophy, as well as the more explicitly marxist affiliates of Frankfurt School critical theory. Recent publications include "'Speaking from": Loci of Enunciation in the Geopolitics of Knowledge' (with Lucie K. Mercier) in *The Possibilities of Place in Continental Thought*, eds. J. Palmusaari and N. Schneider (Bloomsbury 2024), 'General Predicament, Specific Negotiations: Spivak's persistent critique' in *Afterlives: Transcendentals, Universals, Others*, ed. P. Osborne (CRMEP Books 2022), and 'Tutelage or Assimilation? Kant on the educability of the human races' *Radical Philosophy* vol. 213, 2022.

SOCIAL PRACTICE: ART IN TIMES OF DESTRUCTION

AHM Reading group 5 December 2024, 16:00 -17:30 | [Online: zoom](#)

Louis Hartnoll will lead a session on 'infrastructural critique', a notion that aims to broaden and reframe

contemporary debates about art-critical practices beyond the horizon of the institution. For this session, we will primarily draw on the work of the late Marxist-feminist theorist, Marina Vishmidt, who was at the forefront of developing this concept. Readings will be circulated two weeks in advance.

COSMOTECHNICS

Cosmologies Reading Group organised by E. Biolchini, J. Leeuwenkamp, and H.H. Kuipers. 6 December 2024, 15:00 - 18:00 | [Oudemanhuispoort](#), OMHP C2.17 | To participate send an email to: h.h.kuipers@uva.nl

Thinking in cosmology proposes an interesting alternative to the all too human thought of our modern era, its insistence on a separation of Nature and Culture, and thus its removal from the world – thought, Deleuze and Guattari once asserted, crosses the universe in an instant. In this workgroup we explore the numerous possibilities the cosmological might open up to and how it moves in the works of some of the most important thinkers today: from the work on non-modern cosmologies and ontologies in the so called "ontological turn," spearheaded by figures such as Eduardo Viveiros de Castro, Phillippe Descola, and Eduardo Kohn; to the process philosophical works of Alfred North Whitehead which again flourishes in the cosmopolitics of Isabelle Stengers and in ways Bruno Latour; to works problematizing the modern perspective from specific ecologies, mental, social, or environmental, such as in the works of Maria Lugones, Marisol de la Cadena, and Donna Haraway; to its possible deployment in relation to technics in Yuk Hui's cosmotechnics. What is the relevance of such cosmological thinking for the Humanities?

Readings:

- Viveiros De Castro, Eduardo, and Yuk Hui. "For a Strategic Primitivism: A Dialogue between Eduardo Viveiros de Castro and Yuk Hui." *Philosophy Today* 65, no. 2 (2021): 391–400

- Muprhie, Andrew. "The World as Medium: A Whiteheadian Media Philosophy." In *Immediation*, edited by Erin Manning, Anna Munster, and Bodil Marie Stavning Thomsen. Open Humanities Press, 2019.

RETURNING

The question of return, restitution, and repatriation, or alternative models of custodianship and care in postcolonial contexts

Fourth session of the *Decolonial Futures of Audiovisual Archives and Archiving Series in Eye* organized by Asli Özgen and Jamil Fiorino Habib | 9 December 2024, 14:00 - 17:00 | [Eye Filmmuseum Waterfront](#)

Continuing the discussion from exiled audiovisual artefacts, this session elaborates the return of audiovisual material and maps the changing concepts

of custodianship, ownership, and care when it comes to colonial audiovisual heritage.

Discussion questions

In what ways (state) archival institutions can centre their colonial collections without reproducing the colonial paradigms of surveillance, domination, extraction and how can we envision alternative practices of custodianship and care with communities? How to expand and reconsider the discussions on return, restitution, repatriation (or rematriation) concerning the specificity of audiovisual items and collections?

Guest speaker: Dr. Nikolaus Perneczky

Reading group

6 December 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.

THE PSYCHOANALYSIS AND... SERIES

Psychoanalysis and... Comedy! A Post-Comedy Talk with Alfie Bown

First session in the Psychoanalysis and... Series organized by Ben Moore and Alvaro Lopez | December 9, 17:00-18.30, PCH 1.04

Psychoanalysis and... kicks off a series of events connecting psychoanalysis, culture, and society, with a critical enquiry on comedy. Alfie Bown (King's College London) will join us to talk about his new book *Post-Comedy*, about humor, and about the (im)possibility of joking in a time of polarization and divisive capitalism. **Alfie Bown** is Senior Lecturer in Digital Media Culture and Technology at King's College London. His books include *The Playstation Dreamworld* (Polity, 2017), *Dream Lovers* (Pluto, 2022) and *Post-Comedy* (Polity, 2024). He runs the pamphlet house *Everyday Analysis* and also writes journalism for many publications, from *The Guardian* to *The Paris Review*.

A few words on *Post-Comedy*

Not so long ago, comedy and laughter were a shared experience of relief, as Freud famously argued. At their best, ribbing, roasting, piss-taking and insulting were the foundation of a kind of universal culture from which friendship, camaraderie and solidarity could emerge.

Now, comedy is characterized by edgy humor and misplaced jokes that provoke personal and social anxiety, causing divisive cultural warfare in the media and among people. Our comedy is fraught with tension like never before, and so too is our social life. We often hear the claim that no one can take a joke anymore. But what if we really can't take jokes anymore? This book argues that the spirit of comedy is the first step in the building of society, but that it has been lost in the era of divisive contemporary capitalism.

You can read more about the book [here](#)

About the *Psychoanalysis and...* series

From literary to film studies, from political sciences and cultural analysis to queer and postcolonial perspectives, psychoanalysis has long provided a wealth of concepts and analytical perspectives to address issues at the core of our changing societies and culture. Not only has the psychoanalytic work put forth by Sigmund Freud, Melanie Klein, or Wilfred Bion addressed the subject constitutive role of society and culture, but also the work of Teresa de Lauretis, Homi K. Bhabha, and Slavoj Žižek has engaged with psychoanalysis as a means to contest and rethink our fields of knowledge and academic boundaries.

The *psychoanalysis and...* series aim at continuing with this boundary breaking—a breaking of academic, artistic, activist, social boundaries—by organizing talks, symposia, and roundtable discussions in which psychoanalysis is brought to the arena of our changing contemporary world. Different schools of psychoanalysis, different academic disciplines, and different artistic and activist perspectives will be drawn into a conversation aimed at rethinking the world around us. For this, we invite scholars, researchers, students, but also artist, activists, and anyone interested in the different topics that will be addressed in the series to join us in our different events.

RDT KEYWORDS PROJECT: CREATIVITY

Responsible Digital Transformations (RDT) is excited to invite you to our RDT Keywords Project: Creativity. 15:00 – 17:45 Short presentations by the invited speakers and open discussion & Time to network and meet colleagues from different UvA-disciplines. Monday, 9th of December 2024 | Bushuis, Workshop Space, Kloveniersburgwal 48.

In each edition of the Responsible Digital Transformations (RDT) Keywords Project, we explore the diverse interpretations of a certain concept or keyword across disciplines. In line with the current RDT campaign theme, this third edition will focus on the concept of '**Creativity**' in the age of generative AI.

Speakers

- Dr. [Monika Kackovic](#): Associate Professor FEB and coordinator of the MSc BA Entrepreneurship and Innovation in the Creative Industries (EMCI) program.
- Dr. [Claudio Celis Bueno](#): Assistant Professor in New Media and Digital Cultures and co-coordinator of the AI and Cultural Production research group.
- [Christoph Finkensiep](#): Assistant Professor in Generative AI in the Arts, and cognitive scientist at the Music Cognition Group.

The afternoon is moderated by Dr. [Nanne van Noord](#), Assistant Professor of Visual Culture and Multimedia in the Multimedia Analytics Lab. This is an on-site exclusive event. Register [here](#)!

For more information on this event, click [here](#).

IT'S MY PARTY

Tat Ming Pair and the Postcolonial Politics of Popular Music in Hong Kong

10 December 2024, 17:00 hrs, [SPUI25](#)

To celebrate the publication of the book "It's My Party: Tat Ming Pair and the Postcolonial Politics of Popular Music in Hong Kong," the authors Yiu Fai Chow, Jeroen de Kloet, and Leonie Schmidt, will be joined by media scholars Joke Hermes and Jaap Kooijman to discuss the politics of pop.

In "It's My Party: Tat Ming Pair and the Postcolonial Politics of Popular Music in Hong Kong," the authors focus on just one band from one city – but the story of Tat Ming Pair, in so many ways, is the story of Hong Kong's recent decades, from the Handover to the Umbrella Movement to the social protests in 2019. The book is a timely and daring inquiry into the intricate relationship between politics and pop music. This is all the more urgent in times like ours, where we can witness an increasing urgency for a different and more resilient cultural politics – not only in East Asia but also in the world at large. How can music, art, and popular culture change the current political tide? How can it open up new imaginations of the present or future? Can it help us to live life differently? We will be looking for the answers in this book launch...

The book is the first outcome of the ERC-funded project RESCUE: Resilient Cultures – Music, Art, and Cinema in Mainland China and Hong Kong. <https://link.springer.com/book/10.1007/978-981-99-6710-0>

AN AMSTERDANCE DAY WITH GABRIELE KLEIN

[Amsterdam, the ASCA Electronic Dance Music Research Group](#), warmly invites you on December 10th, 2024.

Gabriele Klein is an internationally renowned dance and performance scholar and has held the Hans van Manen Chair for Ballet and Dance at the UvA since 2022. With her early, influential sociological studies of Berlin techno (*Electronic Vibration. Pop – Kultur – Theorie*, Rogner & Bernard 1999) and hip-hop (*Is this real? Die Kultur des HipHop*, together with Malte Friedrich, Suhrkamp 2003), she is one of the pioneers of German-language popular music studies.

Her English-language book publications include *Emerging Bodies: The Performance of Worldmaking in Dance and Choreography* (transcript 2011, together with Sandra Noeth), *Dance (and) Theory* (transcript 2013, together with Gabriele Brandstetter), and the recent edited volume *Materialities in Dance and Performance* (transcript 2024, together with Franz Anton Cramer).

As usual, the "Amsterdam Day with Gabriele Klein" will consist of two events: an exclusive **workshop** for members of the research group will take place from **12.00 to 2.00 p.m.** (a separate invitation to Amsterdamance

members will be sent via the internal mailing list), and a **public lecture** from **3.30 to 5.00 p.m. in UT 3.01**.

The title of Gabriele Klein's lecture is

Researching club culture. A praxeological approach

Electronic dance music (EDM) was originally made for nightclubs, raves, and festivals. Here, dancing takes center stage, and the success of a DJ stands or falls with a full or empty dance floor.

While the music has been and continues to be studied in many different ways, the dance itself is rarely the subject of research. Drawing on studies of techno and hip-hop culture, in this talk I will outline both social and dance studies approaches to dance practices in club culture. Using these examples, I will present a praxeological approach to dance research that I have developed in my research projects.

As the thesis period approaches, **Amsterdam welcomes new members**. Colleagues and PhD candidates who work on electronic dance music as well as Master's and Bachelor's students who plan to write their thesis on an EDM-related topic are welcome to become Amsterdancers. Please write a short email describing your research project to amsterdam-fgw@uva.nl. As new members, you are warmly invited to take part in the workshop with Gabriele Klein on December 10th, 2024, as well as in the forthcoming "Amsterdam Day with Luis Manuel Garcia-Mispireta (aka LMGM)", which will take place on January 15th, 2025. (An invitation with all details will be communicated via the usual channels shortly.)

CREATIVE WRITING FOR THE QUEER SCREEN

A screenwriting workshop organised by Diego Semerene, supported by ASCA and NICA | 10 December 2024, 13:00 - 17:30 | Fully booked, including the waiting list.

A hands-on screenwriting workshop with Jeanne Jo, a Los Angeles-based screenwriter, film director, and visual artist whose work embraces a feminist camp sensibility and an unabashed pop aesthetic.

Jeanne Jo has made films, music videos, and social media content with drag queen superstars Yvie Oddly, Angeria, Asia O'Hara, Lady Camden, and Rosé, and worked on motion pictures "Star Trek: Beyond" and Marvel's "Black Panther." Jo has a PhD from the University of Southern California's School of Cinematic Arts and an MFA from the Rhode Island School of Design.

Responding to Elaine Scarry's essay, "On Beauty and Being Just," participants of the workshop will engage in creative writing exercises designed to unlock characters based on their own personal histories. Drawing from Jo's work with queer storytelling and drag performers, the focus of the workshop will be on gender non-conforming storyworlds. Participants will learn how to write in screenplay format and will leave the workshop with a written scene from an original story concept.

<https://jeannejo.com/>

Note: this workshop will also be offered in Utrecht: Maximum of 12 participants. (Dec. 11, 13h00-17h30)

LONG COVID CONVERSATIONS

Including the Voices of Humans who Cannot Advocate for Themselves in the Discourse about Long Covid, ME/CFS and Comparable Conditions

Round Table in collaboration with Anil van der Zee, Anne Vroegindeweij, prof. dr. Vivienne Matthies-Boon and others | 11 December 2024 12 pm (CET)

This session will begin with listening to some stories of folks with ME and long covid who are too ill to join us. We then discuss advocating for others who are very ill, and other ways to make their stand point visible. Vivienne Matthies-Boon will discuss long covid advocacy from a philosophical perspective. Afterwards we have a round table discussion. We appreciate that many of you watch the recording afterwards, but if you want to contribute to this conversation, please join us live (if you can, of course).

More on the program and previous sessions of the Long Covid Conversations:

<https://longcovidconversations.mystrikingly.com/>

A DISSOLVING POETRY

NICA/OSL Workshop with Dine Doneff | 11 December 2024, 13:15 -15:00 | [Universiteit Leiden – Lipsius 0.02](#)

During this workshop we will focus on the topic “dominant and dominated cultures” taking as an example traditional Macedonian music and poetry to probe bigger questions of prohibition, border literature, translation, and resistance as well as poetry and music’s autonomy. We will explore music from its instances of celebration such as fairs, to its recordings, to its prohibition, and its persecutions. We will discuss Dine Doneff’s approach to archiving traditional Macedonian music and language teaching and workshop his narrative-jazz project, Rousilvo.

GASTON DE MEY: BETWEEN POETRY AND PAINTING

Second session of the Word-Image seminar with Christoph Schulz | 11 December 2024, 16:00 -17:30, [BG 1, Room G1 0.04](#) (ground floor)

We are happy to announce that Christoph Schulz will lead the second session, presenting some of his current research on Gaston de Mey. For this session, there will be no advanced reading. Instead, Christoph will present his work, after which we will have time to ask questions, discuss ideas, delve into details, zoom out and explore historical side streets.

Gaston de Mey: Between Poetry and Painting

In 1968, Belgian painter Gaston de Mey (1933–2015) took an unexpected and radical artistic decision. He abandoned representational and figurative painting

and dedicated his life to painting and drawing compositions of letters in geometric arrangements, many of which were reminiscent of grids, nets, fields, or labyrinths. By the time of his death in 2015, De Mey had created around 1,230 paintings, ranging from very small to quite large, and 340 drawings with or of letters without that anything could actually be read on them. The fact that the texts are illegible lends them an enigmatic – perhaps even hermetic and inaccessible quality. The refusal of legibility provokes our habit of using writing as a medium of communication and our wanting to understand it. Although his works are surrounded by a proverbial silence in this sense, they are surprisingly rich in allusions to art history as well as to the history of literature. Online: <https://uva-live.zoom.us/j/88123263180>
Organiser: Louis Hartnoll l.c.hartnoll@uva.nl

BIBLICAL FRAMING IN EARLY MODERN WOMEN’S POETRY

English Department Lecture by Dr. Nikolina Hatton, *Early Modern English Literature at LMU (Munich, Germany)* organized by Michael Miller | 12 December 2024, 17:00-18:30, [P.C. Hoofthuis](#) room 105

In this lecture, the focus will lay on Early modern women writers, who frequently turned to the Bible as a source text for the composition of devotional poetry.

These devotional texts range in how closely they model themselves on the Bible: from metrical translations that turn biblical passages into poetry, verse by verse and chapter by chapter, to more free adaptations in which biblical texts provide motifs, narratives, or patterns which poets integrate into their works. While it is tempting to look on such texts as derivative and pedantic, close examination of individual works shows women writers engaging with questions of creation, authority, and poetic inspiration. Frequently poets use the idea of “framing verse” to refer to their poetic making; in so doing, they also reference God’s framing of the universe.

In the metrical Psalms of Mary Sidney Herbert, she uses this double meaning of ‘frame’ to reflect on her position as a poet engaging in an act of praise while also thinking about her own creation by God. In this way, she indexes both her indebtedness to God, and particularly to the Word of God that she is turning into verse, while also suggesting that her role as poet is divinely sanctioned, ingrained into her very being from the origin of her creation. Sidney Herbert’s gesture is followed in the seventeenth-century by several women writers that similarly use this tension between copying the Bible and being poetically inspired as a site in which to reflect on their own abilities and vocations as poets. This talk argues that rather than viewing biblical borrowings as constraining these poets, they instead act as catalysts, enabling women poets to express their politics,

religious views, and even their emotional states in a manner that evokes understanding, sympathy, and the assent of the reader.

Dr. Nikolina Hatton is Assistant Professor at the chair of Early Modern English Literature at LMU Munich, Germany. Her current book project examines the biblical paraphrase poetry of Mary Sidney, Aemilia Lanyer, Anne Southwell, Hester Pulter, and Lucy Hutchinson. She completed her PhD at the University of Freiburg, Germany in 2018. Her first book, *The Agency of Objects in English Prose, 1789–1832* was published by Palgrave in 2020. More recently, she has published on Hester Pulter’s devotional poetry in *Renaissance Studies* (2023) and *Poetica* (2024) and contributed to the open-access edition *The Pulter Project*. She is currently co-editing a special issue of *Anglistik* on Early Modern Futures and co-organizing an upcoming online workshop entitled “Women Writing Violence” (April 2025).

RHYTHM, CYBERNETICS, AND MEDIA ART

ASCA Digital Rhythmanalysis Reading Group organized by Daniel de Zeeuw and Sal Hagen | 13 December 2024, 15:30-17:30 [Oudemanhuispoort](#) OMHP A 1.18D

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).

Please register by sending an email to Daniël de Zeeuw (d.dezeeuw@uva.nl).

LAW, BORDERS AND EMPIRE

E. Tendayi Achiume delivers the Decolonial Futures RPA’s first Annual Lecture on 16 December 2024, 15:30 -17:00 at droog. The lecture will be followed by complementary drinks and food.

[Professor E. Tendayi Achiume](#) is an international legal scholar focusing on international human rights law, international refugee law and international migration law. Her academic research explores the global governance of racism and xenophobia, and the legal and ethical implications of colonialism and other forms of empire for the governance of international migration. In recognition of the “exceptional creativity” and “promise for important future advances,” of Achiume’s research in these areas, she was awarded a [2023 MacArthur Fellowship](#), commonly known as the “genius grant”. She is also an Extraordinary Professor in the Department of Jurisprudence at the University of Pretoria; a Research Associate with the African Centre for Migration and Society at the University of Witwatersrand; and a Research Associate with the Refugee Studies Center at the University of Oxford. Professor Achiume will spend the 2024-2025 academic year as a scholar in residence at the Institute for Advanced Study in Princeton.

In November 2017, the United Nations Human Rights Council appointed Professor Achiume the UN Special Rapporteur on Contemporary Forms of Racism, Racial Discrimination, Xenophobia and Related Intolerance, making her the first woman to serve in this role since its creation in 1993. In 2016, she was appointed to co-chair the 2016 Annual Meeting of the American Society of International Law (ASIL), and she is former co-chair of the ASIL Migration Law Interest Group. In 2021, she was appointed to the American Journal of International Law Board of Editors and in 2022 selected as a commissioner for the O’Neill-Lancet Commission on Racism, Structural Discrimination and Global Health.

Before coming to Stanford Law, she was the inaugural Alicia Miñana Professor of Law at the UCLA School of Law, where she received the Distinguished Teaching Award in 2020, UCLA’s highest honor for excellence in teaching, as well as the Eby Award for the Art of Teaching. She also served as a faculty director of the UCLA Law Promise Institute for Human Rights.

Achiume clerked for Deputy Chief Justice Dikgang Moseneke and Justice Yvonne Mokgoro on the Constitutional Court of South Africa. Following her clerkships, she was awarded the Bernstein International Human Rights Fellowship to work for the Refugee and Migrant Rights Project unit at Lawyers for Human Rights in Johannesburg. She also taught on the faculty of the International Human Rights Exchange Programme based at the University of the Witwatersrand.

Achiume has published widely and her scholarship has been published or is forthcoming in, among others, the American Journal of International Law, the European Journal of International Law, the Lancet Journal, the Georgetown Law Journal, the Stanford Law Journal, the UCLA Law Review, and the Yale Law Journal.

She earned her B.A. from Yale University and her J.D. from Yale Law School. She also earned a Graduate Certificate in International Development Studies from Yale University, and an International Baccalaureate Diploma from the United World Colleges (UWC), Atlantic College.

[Register for the lecture here](#)

CALL FOR PAPERS: PERSPECTIVES ON RURAL ECONOMIES AND ECOLOGIES: PAST, PRESENT AND FUTURE

Conference May 21 – 23, 2025, Netherlands Institute at Athens (NIA) | Confirmed Keynote Speaker: Professor Esther Peeren (University of Amsterdam)

This interdisciplinary conference will address topics related to our understanding of the rural as not outside, but rather entangled with, globalization from the outset. We encourage contributions that examine how, in specific rural communities, gender and class relations as well as notions of nationhood are refracted under conditions of industrialization and financialization. We are also interested in discussions of the environmental impact of these conditions. We welcome contributions on the history of rural places and their globalization as well as on more recent developments such as rural gentrification and (over)tourism. We welcome submissions grounded in empirical research on rural places, but also those addressing the rural as it is (re)imagined in media such as film, TV, literature (including graphic novels) and online platforms.

Possible topics include but are not limited to:

- Rural extractivisms (e.g. industrial, agricultural, financial)
- The rural as hinterland, periphery or sacrifice zone
- Rural labour, as classed, gendered and racialized
- Mono-industrial rural communities
- Rural revitalization and rural resilience
- Rural tourism, including dark tourism
- Postindustrial rural landscapes
- The rural and climate change
- Rural domesticities
- The more-than-human rural
- Globalized genres of rurality

The conference will be held at the **Netherlands Institute Athens, Greece** (<https://nia.gr/en/>), **May 21-23, 2025**. Deadline for submissions is January 15, 2025. Please send all inquiries to Joyce Goggin at: j.goggin@uva.nl.

CALL FOR PAPERS: POSTCOLONIAL HAUNTOLOGIES: ART IN THE PRESENCE - ABSENCE OF THE PAST

Deadline: December 20th, 2024 | March 3-7, 2025
University of Amsterdam and Concordia.

The spectral turn was marked by the publication of Derrida's *Specters of Marx* in 1994; it saw the spectre as a conceptual signifier of the "invisible visible", or not-fully-realised presence that claims space (Derrida: 1996; Peeren, Pilar Blanco: 2013). The spectre can signify a form of traumatic presence that continues to haunt individuals and societies that have not confronted their troubled pasts. For example, Nicholas Abraham's term *phantom* is linked to the transgenerational transmission of shame and guilt. In a broader sense, legacies of violence can persist in affected societies, manifesting in various forms and carrying the threat of re-emergence. In postcolonial contexts, the haunting legacies may include traumas resulting from centuries of racial othering or the delayed consequences of environmental violence.

Art plays a crucial role in addressing colonial legacies by offering a space for reflection, reconnection, and resistance. Contemporary artists explore the potentialities of their media – indexical, performative, or time-based while touching upon traces and resonances of past and ongoing violence. Museums and institutions face the challenge of dealing with ruptures and continuity within postcolonial structures.

In this two-day workshop, we aim to bring together critical reflections from artists, activists, curators, and early-career researchers. We welcome contributions that reflect on (but are not limited to) the following questions:

- What role does art play in addressing the haunting presence of the past?
- How do artists use their media to touch upon or actualise spectral traces? What kinds of temporalities do they create when engaging with haunting legacies?
- In what ways can museums challenge and transform postcolonial legacies?
- How can artistic and curatorial methods help us rethink archives and reconfigure archival practices?
- How do engaging with postcolonial hauntologies can help us build cross-border solidarities?

We seek contributions from diverse contexts, particularly welcoming voices from academically underrepresented regions, such as post-Soviet Central Asia.

Please respond with a 250-word abstract and a 100-word bio to a.kadyrkhanova@uva.nl and alexandra.tsay@mail.concordia.ca. The event will take place in two universities: the University of Amsterdam and Concordia University during the first week of

March 2025. Although hybrid panels are possible, presenters are expected to attend in person. In your submission, please indicate whether you would be attending the Amsterdam or Montreal sessions.

Deadline for abstract submissions: December 20th, 2024.

Convenors:

Dr. Assel Kadyrkhanova is a visual artist, researcher, and a Postdoctoral Research Fellow at the Amsterdam School for Cultural Analysis (ASCA), UvA

Alexandra Tsay is a curator and researcher. Currently, she is pursuing a doctoral degree at the Department of Art History at Concordia University.

Mehmet Berkay Sülek is a PhD Candidate in Art History at the UvA

CALL FOR PAPERS: THE COLOUR FANTASTIC REVISITED

Across Global Histories, Theories, Aesthetics, and Archives

Eye International Conference 2025, 25 - 28 May 2025

Eye Filmmuseum, Amsterdam, The Netherlands

www.eyefilm.nl/conference | Organizers: Eleni Tzialli (Eye), Elif Rongen-Kaynakçi (Eye), Meike Bartlema (Eye), Giovanna Fossati (Utrecht University), Asli Özgen-Havekotte (UvA), Floris Paalman (UvA)

Deadline for submissions: 15 December 2024.

On 25-28 May 2025, Eye Filmmuseum, the University of Amsterdam and the University of Utrecht will present the 10th Eye International Conference, *The Colour Fantastic Revisited* in collaboration with Colour in Film (Colour Group GB & HTW Berlin).

2025 marks thirty years since the ground-breaking Amsterdam workshop *Disorderly Order: Colours in Silent Film*, which brought together specialists from a variety of disciplines to explore contemporary archival and academic debates on the topic. It was this workshop that inspired the creation of the Eye International Conference, and in 2015, we revived the topic under the title *The Colour Fantastic: Chromatic Worlds of Silent Cinema*. Furthermore, the first *Colour in Film* event was organised in 2015 by the Colour Group GB and the Hochschule für Technik und Wirtschaft (HTW) Berlin, leading to a series of eight international conferences during its first decade.

Since its first edition, the Eye International Conference has grown into a key event in the field, bringing together researchers and professionals working with, on, and in archives from across the globe. With this vision, the Conference now turns back to its inaugural topic, colour, to explore the current themes and emergent challenges in the field across academic and professional realms, throughout film history. In the wake of the recent volume *Global Film Colour* (ed. S. Street and J. Yumibe, 2024), and joining forces with the latest edition of the Colour in Film Conference, we seek

to amplify research, practices, questions, and challenges from around the globe, specifically the under-represented geographies in the growing scholarship on film colour.

The programme committee invites contributions from a wide array of researchers and professionals across various affiliations, career stages, and geographies working with film colour. We particularly invite critical approaches to film colour across Archival Studies and Film Studies perspectives. We seek to bridge these two realms, by probing the ways in which the archives inform film theory, history, and aesthetics *as well as* the ways in which film knowledge informs archival practices, such as preservation, restoration, presentation, and curation. We call for proposals that address how these both seemingly disparate realms inform, shape, translate, and challenge each other.

Taking inspiration from a key volume in the field, i.e. *Colour and the Moving Image: History, Theory, Aesthetics, Archive* (ed. Simon Brown et al, 2013), we suggest the following “streams” as approaches to the study of film colour globally, within and beyond the silent film era. These streams are not mutually exclusive; instead they chart out main currents in the field and we are equally interested in their interactions, cross-flows, and undercurrents. The potential questions and topics listed here are neither exhaustive nor limiting, but meant as inspiration. We encourage proposals from around the globe especially from participants, archives, regions, and topics that are underrepresented in conferences related to audiovisual heritage.

This event is organised by Eye Filmmuseum with the University of Amsterdam (UvA) and Utrecht University, in collaboration with Colour in Film. It is supported by Amsterdam School for Cultural Analysis (ASCA), Amsterdam School for Heritage, Memory and Material Culture (AHM) and Netherlands Institute for Cultural Analysis (NICA).

For more information: www.eyefilm.nl/conference, email: conference@eyefilm.nl

RMES WINTER SCHOOL & GRADUATE SYMPOSIUM 2024-25

Maastricht University, 29 & 30 January 2025

Organized by prof. dr Susan Schreibman, Dr Annika Richterich, Dr Monika Barget and Bjorn Beijnon.

Registration is now open via [THIS LINK](#) Register 15 December 2024 at the latest | <https://www.rmes.nl/rmes-winter-school-graduate-symposium-2024-25/>

The RMeS winter school offers PhD candidates the opportunity to present their current work, and receive feedback from their peers and senior scholars. Presentations can be on any topic students are working on and would like to get feedback on, ranging from chapter and article drafts to research proposals.

Students will as much as possible be matched with reviewers that have expertise on their topic.

Confirmed keynote speaker: Professor Lauren Klein (Emory University)

The Line Graph and the Slave Ship: Rethinking the Origins of Modern Data Visualization

“The Line Graph and the Slave Ship” returns to the eighteenth-century origins of modern data visualization in order excavate the meaning—and power—of visualizing data. Exploring two examples of early data visualization—the line graphs of British trade data included in William Playfair’s *Commercial and Political Atlas* (1786) and *Description of a Slave Ship* (1789) created and circulated by a group of British antislavery activists—this talk will connect Enlightenment theories about visual and statistical knowledge to contemporaneous ideas about personhood and race. By examining and re-visualizing the data associated with these charts, I will further show how data visualization always carries a set of implicit assumptions—and, at times, explicit arguments—about how knowledge is produced, and who is authorized to produce it. Placing this work in the context of a larger digital humanities project, *Data by Design: An Interactive History of Data Visualization*, coauthored with members of my research group, I will conclude with a consideration of the ethics of visualization in the present. Through a discussion of contemporary examples, I will show how data visualization can bear witness to instances of oppression at the same time that it can—if intentionally designed—hold space for what cannot be conveyed through data alone.

Biography

Lauren Klein is Winship Distinguished Research Professor and Associate Professor in the departments of Quantitative Theory & Methods and English at Emory University. She also serves as director of the Emory Digital Humanities Lab and PI of the Mellon-funded Atlanta Interdisciplinary AI Network. Before moving to Emory, she taught in the School of Literature, Media, and Communication at Georgia Tech. Klein’s research brings together computational and critical methods in order to explore questions of gender, race, and justice. She is the author of *An Archive of Taste: Race and Eating in the Early United States* (University of Minnesota Press, 2020) and, with Catherine D’Ignazio, the award-winning *Data Feminism* (MIT Press, 2020).

In addition: Lauren Klein will also give a workshop on the topic Data Feminism.

Practicalities

This Winter School will feature different types of sessions: 1) parallel sessions for presenting your work to peers 2) lectures by RMeS staff members and 3) a workshop on Academic Integrity.

1. PhD’s are kindly asked to submit an abstract of their paper presentation. This may regard a chapter of your

dissertation, a draft for an article, or a write-up of research results, which you would like to discuss with your peers. We will group your abstracts into panels, selecting panels on the basis of your theme/subject, approach and your level of advancement in the PhD track. If you want to be in a session with one or two of your peers (people whose judgment you value, or people you haven’t worked with yet) please feel free to indicate this on your abstract. We will then try to organize panels on the basis of your proposals. You will be assigned to peer-review one paper and to chair or respond to one paper in another session. A month before the Winter School starts, you will be asked to send in your full chapter or article, which will be peer-reviewed and responded to during the Winter School.

Lectures: Professor Lauren Klwin

Finally, this Winter School & Graduate Seminar will also offer a workshop on *Academic Integrity*.

Sign up for Winter School

If you are interested in participating and earning credit (both in EC and social credit from your peers), please

Register for the Winter School before 15 December 2024 at the latest via our website. You will receive a confirmation email from our RMeS office.

Please submit **abstracts** for individual presentations **3 January 2025**. Abstracts for individual presentations are max 300 words, including a clear research question or thesis statement. Please indicate on your abstract whether you would like to be in a panel with specified other participants and/or whom you consider a suitable reviewer for your paper (although we cannot promise that all your wishes will come true...).

You can opt for two formats in terms of paper submission:

Those of you who are in the very early stages of your PhD, may also consider to hand in your PhD proposal, which will then be commented upon by your peers. (recommended to PhDs who have just started)

Most PhD candidates will opt to hand in a chapter/article format: a full paper of approx. **5,000 – 6,000 words**.

Full papers of (or one of the above formats) are due by **January 14, 2024**. On the basis of your submissions, we will group the panels, assign reviewers and organize responses. We will distribute the papers to all panel-members and assign the tasks of writing a full peer review (1-2 pages long). Each of you will have to write one peer review.

Presentations: During the Winter School, each participant will give a presentation of 5-10 minutes. Each presentation will receive a prepared peer review (in writing, handed in the same day, and a short oral summary of the review). Another panel member will be assigned as discussant/respondent. All session members engage in discussion and feedback.

PRACTICAL MATTERS

We invite you for drinks and dinner on Wednesday night at a restaurant in Maastricht; all participants and lecturers at this Winter School are invited to join. On both days, lunches, coffee and tea will be served at the university locations. As for accommodation, you are free to choose any accommodation you want. Please make all bookings yourself.

If you are not reimbursed for travel and/or accommodation by your own faculty, you can apply for remuneration from the RMeS travel-fund. Please send an e-mail outlining your request and including a preliminary budget to Chantal Olijerhoek at rmes@rug.nl. You will be notified if you qualify for financial assistance within 14 days.

CALL FOR PAPERS: ECHOES OF AGE: RELATIONAL DYNAMICS IN AN INTERGENERATIONAL WORLD

XIII Graduate Conference in Culture Studies | 3–4 April 2025 | Keynote Speakers: Nanako Nakajima | Luísa Leal de Faria | Simon(e) van Saarloos | Natália Fernandes. Organising Committee Aishwarya Kumar | Rosalind Murphy | Teresa Weinholtz | Thales Reis Alecrim

In a time of rapidly evolving technology, cultural norms and economic conditions, interactions and (dis)identifications across generations have become more significant and increasingly complex. The distinctions between biological, emotional, and physical age are now blurred, challenging the traditional linear view of ageing. This affects how ageing is perceived, experienced and portrayed, from the human body to the evolution of cities and cultural practices. In the digital age, the anti-ageing discourse demands an examination of social media's influence on ageing perceptions, the commercialization of anti-ageing products, and the effects on self-esteem and societal expectations.

Key questions arise: How do cultural objects and practices shape behaviours and representations of ageing? How do literature, film, music, and the visual arts depict the ageing process? Or how does culture construct ageing by setting standards on what it is to be a child, a teenager, or an elder? It is also crucial to shed light on the different representations of ageing, whether from childhood (Ariès 1965) to youth (Savage 2007) or adulthood to old age (Swift and Steeden 2020). This also impacts the study of generational clashes, examining how different age groups interact and conflict within various cultural contexts and how this has been discussed in literature and media (Gardner and Macky 2012).

Moreover, representations of ageing are often gendered, with negative connotations for women. Feminist perspectives are crucial in redefining “successful ageing” and exploring how beauty standards affect both younger and older generations. Age and identity are closely linked, with generations

defined by shared historical experiences. In the workplace, age diversity introduces both conflict and cooperation, with five generations cohabiting the workforce—Silent Generation, Baby Boomers, Gen X, Millennials, and Gen Z.

This conference aims to address what Simone de Beauvoir termed the “conspiracy of silence surrounding ageing,” examining biases and strategies to overcome intergenerational disparities. How can we foster respect and understanding among generations? How can we overcome generational gaps to promote social innovation and resilience? In what ways do generational differences present both challenges and opportunities for societal cohesion? We invite contributions discussing the multifaceted concept of ageing and intergenerational dynamics, with topics including, but not limited to:

- Cultural representations and creations of ageing
- Memory: practices of remembering and developing
- Feminism and ageing
- Indigenous knowledge and perspectives on ageing
- Generational clashes and solidarity
- Western obsession with youth / Youth culture as city culture
- Media and music expressions / Media portrayal of age / Social media and anti-ageing
- Technological and economic changes / Technological integration
- Environmental sustainability and ageing
- Longevity and quality of life
- Elderly care and social support systems
- Older people as the Other
- Planetary grief and ageing
- Death calls, death wish, and life beyond
- Workforce diversity and ageing
- Age, Identity, cultural shifts
- Healthcare and ageing populations
- Intern at 70, peaking at 20
- Age friendly cities and urban planning
- Aesthetics, accessibility, and inclusion (bodies that matter – Sara Ahmed Being in question) / Technological integration
- Metaphors and cognitive assumptions
- Life-cultures and practices / Life, death, and everything in between and after (Anzaldúa)
- Youth culture as city culture
- Health and well-being services

About the conference

The working language of the conference is English. Individual paper presentations will be allocated 15 minutes for presentation and 15 minutes for questions. We invite abstracts for individual or joint papers and presentations as well as alternative interventions including artistic interventions, co-creative workshops, reading groups and more. Please specify any needed materials in your abstract.

Abstract (approximately 250 words) and short biography (100 words) should be sent by email to echoesofage.conference@gmail.com no later than 6 January 2025.

Notification of acceptance will be sent on 7 February 2025, at the latest. After acceptance of abstracts, participants will be asked to register for the conference and to provide some personal details to this end.

Registration fees

The registration fee includes coffee breaks and conference materials. Early bird registration for students/non-academic attendees (from 10 to 16 February 2025): €85

Regular registration for students/non-academic attendees (from 17 February to 4 March 2025): €110

Registration for academics €110. CECC researchers are exempted from registration fees but must register.

Vernissage for Exhibition to be announced soon.

Contact: To read the longer version for the call, visit our website www.echoesofage.wordpress.com or email echoesofage.conference@gmail.com

CALL FOR PAPERS: HISTORY OF EMOTIONS

Medieval and Early Modern Studies Spring School 2025 – Groningen, 24-28 March 2025

<https://www.huizingainstituut.nl/course/medieval-and-early-modern-studies-spring-school-2025/>

This Spring School is organised by the University of Groningen, Ghent University, the Huizinga Institute and the Dutch Research School for Medieval Studies to stimulate contacts and exchange between PhD candidates and ReMa students in the field of the history of emotions, a flourishing research field that connects different disciplines within the humanities, as well as between SSH and the (neuro)sciences. At least six of these disciplines will be represented in this course: cultural history, neurosciences, literary studies, art history, creative writing and musicology. The aim of the course is not to provide an introduction in the field but to deepen the participants' knowledge of four topical angles through which emotions in history can be studied. The course will mainly focus on the Middle Ages and the Early Modern Period, but students working on Antiquity, or the Modern Period can attend as well.

The history of emotions is a scholarly field that came into existence almost 20 years ago and since then has realised major breakthroughs, most notably because of its interdisciplinary character. Unsurprisingly, also among young scholars in the field of medieval and early modern history there is a renewed interest in the history of emotions and its theoretical and methodological framework. The focus of scholars in the field has long been on the investigation of emotional norms, regimes, and communities, with the pioneering work of scholars such as Barbara Rosenwein and William Reddy.

Monique Scheer introduced the idea of 'doing emotions', paying more attention to the performative aspect of emotional language, as well as cognitive processes and the idea of embodied knowledge. Other scholars focused explicitly on the role of emotions in processes of knowledge acquisition, ecological change and in 'affective economies'. Many doctoral students interested in the field will be familiar with at least some of these approaches. This Spring School will provide them the opportunity to deepen this knowledge and to get familiar with topical debates in the field. Special attention will be given to digital methods, postcolonial approaches and the relevance of neuroscience for historical research.

This course takes four recent lines of research, and the concepts associated with them as a starting point: digital approaches, rhetoric, well-being & art and decoloniality. Nine specialists will reflect from their scholarly background (cultural history, medieval history, literary studies, creative writing, art history, musicology, digital humanities and neurosciences) on how they define and apply the above-mentioned concepts in their own research. An accompanying reading list underpins further reflection and discussion with the participants. This will offer students a stepping stone to think these concepts in relation to their own work. Through short pitches the attending PhD students will concretely reflect on the possibilities and difficulties of working with the same concepts in their own research projects. More informal talks about the history of emotions will be possible during a thematic walk through Groningen and a workshop in creative writing and emotions. The Spring School will also provide a workshop on digital approaches of emotions in history.

Programme

Session I: Walk through Groningen: Revolution and Emotions – guide/lecturer: Renée Vulto (Utrecht)

Session II & III: Methodology and Digital Approaches – lecturers: Francesco Buscemi (Groningen) and Lucas van der Deijl (Groningen)

Session IV & V: Emotions and Rhetoric – lecturers: Janne Lindqvist (Uppsala) and Steven Vanderputten (Ghent)

Session VI & VII : Art, Mind and Well-being – lecturers: Jacomien Prins (Utrecht), Nicole Ruta (Leuven) and Gemma Schino (Groningen)

Session VIII & IX: Writing, Emotion, and Decoloniality – lecturers: Marrigje Paijmans (Amsterdam) and Femke Kramer (Groningen)

Registration

PhD students and ReMa students are invited to register for this course before 10 January 2025 through the following link: <https://forms.gle/PRYu68DFdk7FNz6X7> Please note that there is a limited number of places available for this course. After your registration you

will soon receive more information about whether your registration can be confirmed or not. Some of the participating graduate/doctoral schools will cover tuition and lodging for their participating members (please wait for more information after your registration).

RIJKSMUSEUM FELLOWSHIPS

We would like to bring to your attention that we started recruiting for the [Rijksmuseum Fellowship Programme](#) – in particular the [Johan Huizinga Fellowship for historical research](#).

The Johan Huizinga Fund/Rijksmuseum Fund offers early career scholars the opportunity to conduct historical research into objects in the Rijksmuseum collection. Candidates are invited to submit a research proposal that draws on these objects as subject material and as sources of historical information. The Johan Huizinga Fellowship is primarily intended for candidates whose focus is on the historical role and symbolic meaning of objects, on material culture and/or the societal context in which these artifacts were used. The deadline for applications is **5 January 2025**. The newly selected fellows will start in September 2025.