

Nieuwsbrief 285

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2025 ASCA AWARDS

The 2025 ASCA Awards Committee, consisting of Barnita Bagchi, Sudeep Dasgupta and Agustin Ferrari Braun, has given awards to the following researchers:

ASCA Book Award: Ben Moore, *Invisible Architecture in Nineteenth-Century Literature: Rethinking Urban Modernity*. Edinburgh University Press, 2024.



Photographer: Sander Nieuwenhuys

Ben Moore’s monograph *Invisible Architecture in Nineteenth-Century Literature: Rethinking Urban Modernity* argues elegantly and illuminatingly that inviable architecture holds the city together, yet always has some parts that are hidden. The book reads literature and architecture together, with architecture itself also employed broadly, so as to span the literary and the metaphorical. In its conceptual poetics, Moore

employs the term invisible so as to bring together the transparent as well as the hidden, and undoes the opposition between the two, reading, very stimulatingly, Chernychevsky’s 1863 text and Dostoevsky’s response to it in *Notes from Underground* (1864), as an example of the undoing of the opposition. Notable chapters in the book include one that read James Kay’s, and Friedrich Engels’ and Elizabeth Gaskell’s depiction of spaces such as cellar-dwellings in Manchester. The industrial capitalist system is disrupted by such spaces which are also however necessary in sustaining them. Another fine chapter reads Émile Zola’s depictions of Paris, focusing on works such as *Au Bonheur des Dames* (The Ladies’ Paradise), 1883, and shows how apparent total visibility in the Paris represented is exclusionary, and analysable as a phantasmagorical blending of architecture and commodities. Gothic architecture and New York skyscrapers are more connected than one would at first think, if one follows the book’s analysis, while we learn much on arabesque in literature and ornamentation, and on whiteness and whitewashing in invisible architecture. A concluding section that does suggestive analysis of Teju Cole’s *Open City* (2011) and Colson Whitehead’s *Harlem Shuffle* (2021) is refreshing.

ASCA Dissertation Award: Juan Montoya Alzate, *Caribbean Palimpsests. Music and Heritage in Northern Colombia*



Juan Montoya Alzate provides an impressive, critical and urgent analysis of the relation between what one could call the “heritage industry” and the musical styles, practices and performances of indigenous, African and other minoritized presences in Columbia. Alzate analyzes processes of “cultural transmission” as they discursively homogenize the conflictual histories

and presences of indigenous cultures and music in Columbia. In doing so, he critically punctures the linear histories of colonial modernity which seek to manage the disturbing presences of cultures of struggle and contestation.

Alzate does not just expose the hegemonic scripting of colonialism in writing national heritage. By transforming “heritage” into cultural palimpsests, he also shows how Caribbean presences in music offer decolonial perspectives on thinking both the politics of music and the logics of the culture industry of heritage. Through fascinating analyses of counter urbanscapes, and the place of sound in creating them in Cartagena, as well as attention to embodied performances, interviews and the place of contemporary sound systems, he shows how “the colonized are made actors of their own transformation” as they contest their marginalization.

Congratulations on an impressive and much-needed contribution to decolonial studies, a field to which ASCA is deeply committed.

ASCA Article Award: Dieuwertje Luitse, Platform power in AI: The evolution of cloud infrastructures in the political economy of artificial intelligence. *Internet Policy Review*. 2024;13(2).



Photographer: JW Kaldenbach

Dieuwertje Luitse’s article “Platform Power in AI: the Evolution of Cloud Infrastructure in the Political Economy of Artificial Intelligence” is a remarkable contribution to the ongoing debates around AI, and the politics of infrastructure more broadly. The committee was impressed with Luitse’s capacity to put forward methodological, empirical, and theoretical contributions in one single piece. The notion of “evolutionary platform technography”, which she introduces in this article, is a welcomed addition to the literature on technography as a method, and provides necessary tools to study technical systems characterised by vertical integration and heavy market concentration. The application of these methods in the empirical

sections demonstrates remarkable scholarly rigor, and allows her to provide a typology of Big Tech strategies to condition technological innovation. It is hard to think of a more timely contribution to the field, considering the amount of market and political power amassed by the firms that she studied. Finally, this typology offers a valuable – dare I even say crucial – contribution to the theoretical debates around “platform power” in which many ASCA colleagues are involved. For all these reasons, the jury *unanimously* decided to award her this prize and wholeheartedly congratulates you for penning such an impactful piece of research.

DISSERTATION DEFENSE: TIMON RAMAKER

Journalistiek onder druk. Versterken van autonomie door reflectie | 3 June 2025, Agnietenkapel, 16.00 hrs. | Supervisors: Mark Deuze and Jan van der Stoep



Journalism is under pressure. This dissertation argues that journalists can strengthen their autonomy by reflecting on their work. The main research question is: How can reflective practices, both formal and informal, in the journalistic production process strengthen journalists’ professional autonomy? To answer this question, this study employs action research. Journalism is often described in the literature as an a-reflective profession. This study complicates that idea by showing that there are many different forms of reflection across the journalism field, ranging from individual to collective and from informal to formal. However, many insights gained through reflection are not applied to the work process. Additionally, there is the organizational paradox that each form of reflection requires design, yet too much organization conflicts with autonomy. Based on interviews, focus groups, and an intervention study, this dissertation presents three principles for developing an open learning culture: psychological safety, facilitative leadership, and an experimental approach.

DISSERTATION DEFENSE: MONIQUE PEPERKAMP
Techno-critical Dimensions of Art: Challenging Hegemonic Negations of Nature
 16 June 2025, 10.00 hrs. Agnietenkapel. Supervisors: Christa-Maria Lerm Hayes, Jeff Diamanti, Peter Sonderen.



In this thesis I inquire into the ways in which art and theory have reflected and challenged the changing relationship between nature and culture from a position of concern for ecological breakdown. More in specific, I develop a critique of the hybridist naturalisation of technologisation and its aesthetics of an ecology without nature. To critical, social-ecological thinkers and environmentalists the concept of nature has been a tool to convey the need to limit (post-)modern technoculture that not only produces solutions but simultaneously continues to ignore and increase ecological hazards, injustice and harm, while narrowing the scope, space and time of possible responses. Part of this culture, works of art and social ecological (art) practices nonetheless convey a wider, both sensitive and rational understanding eluding the merely efficient. They (re)present a multitude of situated and connective, regenerative and creative possibilities, and counter the alledged incapacity to take responsibility individually and collectively.

STEFANIA MILAN KNAW MEMBER

Stefania Milan has been selected as new member of the Royal Netherlands Academy of Arts and Sciences (KNAW). KNAW members - leading scientists from all disciplines - are chosen on the basis of their scientific achievements.



Stefania Milan (photo: Kirsten van Santen)

Stefania Milan is Professor of Critical Data Studies at the Faculty of Humanities, Media Studies. Her research highlights the darker sides of a data and algorithm-driven society. Milan explores how technological developments, such as artificial intelligence, can undermine democratic processes.

She approaches these topics by integrating perspectives from the humanities, social sciences and computer science. With her interdisciplinary method, Milan sheds light on the consequences of AI for vulnerable groups, both in the West and the Global South. Her work is not only conceptual, Milan actively collaborates with stakeholders to contribute to just and sustainable solutions.

JOKE HERMES ERIK DE VRIES CHAIR



As of June 1st, Joke Hermes will be Erik de Vries professor in the history of radio and television on behalf of the Netherlands Institute for Sound and Vision. She will focus on how especially television allows for convivial exchange across social divisions and extend her audience research experience to show how shared recollection of media historical moments and texts greatly matter. Although both radio and television

seem far removed from their earlier broadcast forms, old and new shows, series and programs continue to find and bind audiences. From both her lectoraat (professorship) at Inholland UAS and the De Vries chair, she will use encounters with audience members to query how 21st century incarnations of cultural institutions such as broadcasting but also the public library or the museum can carry forward their connective agendas and authority in a post-paternalist form.

SAFAE EL KHANNOUSSI RECEIVES LIBRIS PRIZE

Oroppa, the debut novel by ASCA PhD candidate Safae el Khannoussi, has been awarded the Libris Literature Prize 2025, one of the most prestigious literary prizes in the Neerlandophone sphere. Congratulations!

(TRANS—) SEXUALITIES + PSYCHOANALYSIS SUMMER SCHOOL

The (Trans-) Sexualities + Psychoanalysis Summer School features two public lectures open to the public. The first, on June 3rd, is by Patricia Gherovici on Transpoetics: From Kafka to Woolf via Preciado; the second, on June 5th, by Antonios Poullos, titled: A body in transition: rethinking gender, theory, clinic and ethics.

Patricia Gherovici: Transpoetics: From Kafka to Woolf via Preciado

This June 3, 17:30-19h, OMHP D009

This lecture introduces the concept of gender as poetic creation by analyzing Franz Kafka's story of a human ape, Virginia Woolf's novel of a young aristocrat undergoing a gender transformation over centuries, and Paul B. Preciado's critical interpellation of psychoanalysts followed by his film on Orlando as a political biography.

Antonios Poullos, A body in transition: rethinking gender, theory, clinic and ethics

June 5, 15:30-17h, OMHP D009

This presentation argues that trans identities challenge both prevailing conservative social norms and core assumptions within psychoanalytic theory. It advocates for a paradigm shift in how psychoanalysis conceptualizes gender, both trans and cis. Focusing on the unconscious processes at play in clinical work with trans subjects, calls on psychoanalysts to reflect on how their own subjectivities, shaped by politics, sociocultural norms and institutional affiliations, impact therapeutic dynamics.

The Public Lectures are open to all, no registration necessary. The Summer School's public program is supported by the Amsterdam School for Cultural Analysis (ASCA), the Netherlands Institute for Cultural Analysis (NICA), and the research groups Sex Negativity and Queer Analysis.

ASCA PHD WRITING CAFÉ

An informal and supportive space dedicated to advancing your dissertation progress. Work alongside fellow PhD researchers, share insights, and pursue your writing goals in a focused and friendly environment away. | Organized by Shekoufeh Behbehani, Luc Marraffa, and Joe van der Eerden. | 4, 11, 18, 25 June 2025, 09:00 -17:00 | [P.C. Hoofthuis](#) room 210-211

Whether you are drafting chapters, revising sections, or simply looking for accountability, this space offers encouragement, motivation, and a sense of community. Each session held weekly on Wednesdays from 10:00 to 15:00, begins with a brief check-in and ends with time to discuss writing challenges and share strategies. Let's make dissertation writing less solitary and more productive together.

"OVERFLOWN": DRESS, TEXTILES AND BODIES BEYOND BORDERS

ASCA Seminar 4 June 2025, 15:00-19:00 | OMHP (Oudemanshuispoort), room 0.09 | Organizers: Dr Roberto Filippello (Media Studies), Tamara Poblete (Cultural Studies) and Jazmín Ruiz Díaz (Decolonial Futures Visiting Scholar) | Registration: j.ruizdiazfigueroa@woa.nl

In a global context marked by the rise of right-wing governments, the intensification of anti-immigration and anti-gender discourses, and the continued extractivist exploitation in the Global South, the contemporary condition of the world can be read as a hell demarcated by borders. Within this context, fashion, dress, and textile practices emerge not only as aesthetic expressions and cultural phenomena but also as sites of collective emancipatory imaginaries. They offer potential pathways beyond the structures of the nation-state, binary gender norms, and colonial ruination.

This seminar proposes the concept of "overflow" (*desborde* in Spanish) as a lens through which to explore the complexity and unruliness of dress- and textile-related practices in the "chaos-world." By deliberately disrupting orthographic convention, the Spanish term *desbordado* (overflowing) is split into *des-bordado*. The prefix *des-* signifies negation or reversal, while *bordado* derives from the verb *bordar*, meaning to embroider—to ornament fabric or material with thread. This linguistic play suggests the act of un-embroidering or dismantling an embroidery, inviting us to consider the present moment as an entangled textile: an intricate weave of threads, turns, and knots. "Overflown" thus serves not only as a metaphor but also as a methodological approach: it disavows containment and embraces unruliness as a mode of engaging with our historical conjuncture.

The seminar examines how textile and dress are being used, across different geographical contexts, to

negotiate the crossings and entanglements of gender, migration, and anti-colonial resistance. By thinking with and through “the overflow,” the aim is to cultivate a space for experimental scholarship and practice that threads together aesthetic, political, and epistemological forms of disruption.

The event is organized around three thematic sessions:

Panel 1: Dress and [Anti]Colonial Entanglements

Overflow as a Principle: Research, (In)discipline and Anticolonial Praxis

Tamara Poblete (Lecturer in Global Fashion Theory, UvA)

Poblete’s research explores the resignification of clothing as a tool in feminist protests and uprisings in Latin America from 2015 to the present, through the concept of *activismo de género*. In this context, clothing and its embodied actions are analyzed as forms of aesthetic and political representation, with an emphasis on harnessing the thought and resistance practices of anticolonial feminisms.

Against the Aestheticisation of Decolonisation: Reckoning with Capital and White Supremacy

Dr Serkan Delice (Senior Lecturer in Cultural and Historical Studies, London College of Fashion, University of the Arts London)

His research focuses on the political economy of fashion, investigating how shifts and crises within capitalism shape the global fashion industry. Drawing on anti-colonial, dependency, and world-systems theories, he explores pathways towards reparations and wealth redistribution. His current work critically analyses the impacts of displacement and genocidal violence on fashion systems in the Middle East, with a comparative focus on Armenian, Palestinian, and Kurdish communities.

Panel 2: Dressing the Resistance

Patched-Up and Over: Transforming the Uniform into a Medium of Resistance

Dr Nicole Archer (Associate Professor in Visual and Critical Studies, Montclair State University)

She researches contemporary art and design, with an emphasis in textile and garment histories and the intersections of art, design, and social justice. Her upcoming book *Looming Violence* examines why we stake our deepest senses of safety in the comfort of textiles, and how textiles correspondingly serve as all-too-convenient mediums for feelings of discomfort and insecurity—feelings that are persistently used to embolden far-right politics and rewrite the limits of ‘legitimate’ versus ‘illegitimate’ forms of violence.

“Desbordar la Infancia”: Children, Clothing, and the Refusal of Control

Lucía Cuba (Assistant Professor of Fashion Design and Social Justice, Parsons)

Peruvian designer, textile artist, and scholar whose work positions fashion as a critical tool for inquiry,

expression, and intervention. Through her interdisciplinary practice, she explores the political and performative dimensions of clothing, engaging with issues such as gender, children’s agency, biopolitics, and global fashion systems.

Panel 3. Hair as a Medium

Unruly Masculinities: The Politics of Hair Under Dictatorship

Jazmín Ruiz Díaz (Decolonial Futures Research Fellow, UvA)

Ruiz Díaz has been developing a transdisciplinary project on hair as an insurgent aesthetic-political medium, focusing on the histories of men who wore long hair in Paraguay during the 1960s and 1970s—a period marked by military dictatorship. The first outcome of this project is a chapter forthcoming in an edited volume on global masculinities (Bloomsbury).

Resistance to Bleaching: Hair as Sexual Fiction in “Rubias para el Bicentenario /Blondes for the Bicentenary”

Dr Jorge Díaz (Postdoctoral Research Fellow in Developmental Biology, UCL)

Biologist and sexual dissidence writer. As a postdoctoral researcher at University College London (UCL, 2022–2025), he studies collective cell migration processes. In parallel, he engaged in transdisciplinary work connecting biology, artistic practices, and sexual activism—a convergence reflected in his book *Emancipar la lágrima* (Trio Editorial, 2021).

DE/POSTCOLONIAL CLIMATE IMAGINARIES

Seminar 4 of the Climate Imaginaries Seminar Series organized by Laura Cull Ó Maoilearca | Wednesday 4th June, 5-7pm | Guest speakers: Dorothy Blokland + Agat Sharma | ASCA Respondent: Laura Cull Ó Maoilearca | Location: AHK Culture Club, Marineterrein

Agat Sharma, Putting Eyes on Mountains

In this presentation, Agat will share his current thoughts on how to possibly enact other subjectivities in the theatre that go beyond the narrowly defined category of the ‘human’ from a majoritarian /authoritarian perspective. His provocation for this encounter is to think of ways to make the category of the ‘human’ redundant because it has not served well for many of us and think of how theatre can be the place to think about this together with others. He will open up these lines of thought by sharing excerpts from his previous work and the projects he is currently developing as part of the artist-in-residence at ATD.

Dorothy Blokland, Power of Water

Description: In this interactive sharing, Dorothy will share insights and practices related to her ongoing research on the Power of Water project. Power of Water conducts transdisciplinary research in collaboration with a growing network of children’s museums and

youth programs in the Netherlands, Suriname and Curaçao to investigate how young people can exchange perspectives on the relationship between climate change and colonialism through spoken word and photography.

DECOLONIAL FUTURES: CINEMA UNDER SIEGE #2

In a new collaboration, Decolonial Futures (Universiteit van Amsterdam) and Het Documentaire Paviljoen explore the multifaceted relationship between cinema and (de)coloniality. June 4, 19.30, at Het Documentaire Paviljoen (Vondelpark 3, 1071 AA Amsterdam).

Under the title Cinema Under Siege, this first series explores the risks filmmakers face under political regimes that monitor, censor, and suppress dissent - often at great personal cost, from legal persecution to exile. How do filmmakers navigate these threats while continuing to tell urgent stories?

In this second evening of the Cinema Under Siege series, we turn to Kings & Extras (2004) by Palestinian filmmaker Azza El-Hassan - a layered exploration of the fragmented Palestinian national film archive. What begins as a personal search for lost reels of the Palestine Liberation Organization's (PLO) Film Unit becomes a meditation on absence, memory, and resistance. The film screens alongside All the Images Looked Real (2019) by Yazan Khalil, which poetically reflects on image manipulation and visual truth under occupation. Together, the films highlight the urgency of preserving audio-visual heritage in contexts of conflict and displacement - not just as historical record, but as a means of cultural continuity and resistance. Followed by a conversation with both filmmakers, moderated by Sanjukta Sunderason, with an introduction by Nadica Denić.

Reserve your ticket here:

<https://www.idfa.nl/en/composition/f77f524a-5d60-4ca2-9fdf-6b22f676886c/decolonial-futures-cinema-under-siege-2/>

Azza El-Hassan is a filmmaker and professor at the Doha Institute for Graduate Studies. Her work explores themes of memory, loss, and archives. She founded THE VOID PROJECT, a platform for restoring and reimagining lost Palestinian audiovisual heritage.

Yazan Khalili is an architect, visual artist, and PhD candidate at the University of Amsterdam. His work interrogates image-making, colonial structures, and the role of visual culture under occupation.

Sanjukta Sunderason is a cultural historian focused on visual art, political thought, and decolonization in South Asia and the Global South. She studies how artists navigate ideological and historical transitions.

Nadica Denić is a film scholar and lecturer at the University of Amsterdam. Her research centers on first-

person films about migration and the ethical and political dimensions of contemporary documentary.

INTERNATIONAL LAW'S LOCAL ENCOUNTERS: EXPERIENCES AND IMAGINARIES OF (DE-)COLONIALITY

Please join us in interrogating international law's local encounters and (de)coloniality during a two day workshop on the 5th & 6th June 2025 at Amsterdam Law School. The workshop is generously sponsored by the Decolonial Futures Research Priority Area seed grant, the Netherlands Network for Human Rights Research and the Amsterdam Centre for International Law at the University of Amsterdam.

[Roeterseilandcampus - building A](#)

Tuvalu's constitutional commitment to Sovereignty in the face of sea-level rise reflects the stakes that international law addresses: real, tangible, and existential, and intertwined with colonial continuities and a range of claims to what the future might look like. These imagined *decolonial futures* are not semantic gymnastics. Be it starvation and genocide or development finance and biodiversity, claims to different futures through the language of international law affects almost every issue of social life. They shape how history is translated to futurity, how memory is constructed, what local experiences are universalised, and how ideas of the universal are encountered at the local level. They are moreover often made from distinct contexts that give meaning and purpose to the claims, including how they engage and shape the development of international law. Think of the *South Africa v. Israel* case before the International Court of Justice on allegations of genocide, or the struggle for inclusion of Indigenous peoples in Australian governance as highlighted by UN special procedures. Or perhaps think of the resistance against IMF and World Bank conditionalities in Kenya. These legal claims to *futures* without colonial structures and forms are indeed articulated through and grounded in specific local contexts.

Against this background, what do we make of calls and struggles for 'decolonisation' and 'decolonial futures' articulated through international law, but also posed as a demand towards it? How are claims to decoloniality and decolonisation coming to expression in international legal practice via and through local experiences and global solidarities - and how is it shaping international law? And how can we understand current and historical claims to decolonial futures through international law by taking seriously the specific places that they arise from? Does an attention to the context from which the claims are made give insights on the [limits and possibilities](#) associated with use of terms such as 'decolonisation' and

'coloniality' in relation to international law? And what theoretical frames and methodological devices can help us to make sense of local encounters with international law, and the colonial experiences and decolonial imaginaries that it has produced?

[Please register here if you would like to join us Please note there are limited places available and there is no online participation](#)

AESTHETICS OF DEFIANCE: DRESS, FASHION, AND HAIR AS EMBODIED RESISTANCE

Decolonial Futures Masterclass by Jazmín Ruiz Díaz, Visiting Scholar at the Decolonial Futures Research Priority Area. Friday 6 June 2025, 15:00-19:00 | Location: Roeterseiland (REC B), Room 1.03

Registration: [Masterclass "Aesthetics of Defiance"](#)

Contact: j.ruizdiazfiguereado@uva.nl

This masterclass explores how bodies dressed and styled outside dominant norms can become agents of resistance. Focusing on dress, fashion, and hair as embodied political practices, it examines how individuals and communities subvert power structures through everyday aesthetics. By integrating visual analysis and storytelling, the session invites participants to engage critically and personally with how strategies of appearance contest colonial, gendered, and racialised logics. Through a decolonial lens, we will analyse historical and contemporary case studies in which dress and hair unsettle hegemonic (Western, colonial) beauty standards and normative identities and oppose control, surveillance, and/or erasure. Participants will also engage with the work of other scholars and practitioners who theorise the body as a site of creative defiance.

The masterclass is delivered by **Jazmín Ruiz Díaz, Visiting Scholar at the Decolonial Futures Research Priority Area.**

Jazmín Ruiz Díaz (she/her) is a Paraguayan scholar and journalist. She holds a PhD in Culture, Media & Creative Industries from King's College London. Her work sits at the intersection of cultural studies, gender studies, and media studies. She is also the co-founder of the educational platform *Moda en Teoría* (@modaenteoria on Instagram and TikTok), which explores fashion-related phenomena and practices through a decolonial, feminist, and intersectional lens.

Program

The session blends critical theory, visual analysis, and participatory learning, focusing on decolonial resistance through appearance at the core.

15:00-17:00: Lecture (Including Q&A)

17:00-17:30: Coffee Break

17:30-19:00: Workshop

17:30 – 17:40: Introduction to Workshop

In small groups, participants choose or develop a case of decolonial resistance through dress, hair, or fashion.

Guiding questions:

- What norms are being resisted?
- How does the body become a site of creative defiance?
- What power structures are being challenged— colonial, racial, gendered?

17:40 – 18:10: Group Work

18:10 – 18:40: Group Sharing

18:40 – 19:00: Closing Reflections

LAUNCH EVENT: ON THE USES OF ABSENCE

Soapbox: Journal for Cultural Analysis warmly invites you to the launch of our sixth print issue: On the Uses of Absence.

| Wednesday, June 11th, from 19:30 at [De Nieuwe Anita](#) – free entry

Can we speak of a turn to absence? Across the contemporary academic conjuncture, theory is reapproaching the absent in its varying figurative and fleshly forms – revalorising the presence of absence as a critical matter. Whether in queer theory, trans studies, Black studies, Eastern European studies, or literary studies, enduring scholarly investments in representing and re-presenting the absented body have become supplemented by an affirmative interest in staying with absence as such. This scholarship locates absence at the heart of myriad resistances against exploitation, appropriation, undoing, and normativity. For this issue, *Soapbox: Journal for Cultural Analysis* has invited scholars and artists alike to submit work on the uses of absence in and outside of theory today. As an object of study, a critical figure, and rhetorical tool, absence is given a shape, meaning, form; it is put in writing, where it has a function, a flavour, and a politics. Absence, in other words, fails every time to be purely nothing. How, then, to think the contradiction and the provocation of a contemporary aesthetics of absence?

Join us at De Nieuwe Anita to interrogate some of these complexities. The evening will begin with an introduction to the issue, followed by readings by some of the contributors. Afterwards, guests are invited to enjoy a small exhibition displaying the visual works from the issue, accompanied by the author's texts on artistic research. Feel welcome to further explore the complexities of absence under some music, speak to our contributors and purchase a copy.

The event will be free of charge.

Marta Lopes Santos is a writer and researcher based in Amsterdam, where she recently completed an MA in Literary Studies. She has been researching labour, dreams, futures, collectivities, rest and refusals. Her writing has previously appeared in *Soapbox Journal*, *Pala Press* and *Literature & Aesthetics*. Recently, she co-

founded the publishing project Sleepy Press. martialopessantos.com.

ilja schamlé is a community organiser, cook, and artist whose practice moves through the worlds of food, ecology, and health. She works from her fleshy metabolic experiences and the ingestion of the other, wondering how psychosomatic and psychoanalytic perspectives might fabulate new stories of the self. Their writings, community projects, herbalist learnings, and cooking performances transform their wounds into capacious spaces. They are currently studying at the Dutch Art Institute and are an active co-organiser at Massia residency space.

Parel Joy is a writer and poet. Her pamphlet *The Queen of Cups and Other Poems* was published by SPAM in 2022 and she runs DykeHouse Press, which has published 3 zines of dyke poetry so far. She has translated works by jimmy cooper, Porsha Olayiwola and Bryan Washington, among others, from English into Dutch. She is currently finishing her research master's degree in Literary Studies at the University of Amsterdam. www.pareljoy.xyz

Eugenie Brinkema is Professor of Contemporary Literature and Media at the Massachusetts Institute of Technology and a Status-Only Graduate Professor in Cinema Studies at the University of Toronto. Her research focuses on the relationship between aesthetic form and violence, affect, sexuality, and ethics. She is the author of *The Forms of the Affects* (2014) and *Life-Destroying Diagrams* (2022), both with Duke University Press, and is currently writing a book about colour.

Soapbox: Journal for Cultural Analysis is a student-run publishing platform founded in 2018. It has since promoted scholarly, artistic, and interdisciplinary work that engages provocatively with cultural artefacts, concepts, and contemporary phenomena within the humanities. This event is supported by the Amsterdam School for Cultural Analysis (ASCA), and the issue is supported by Netherlands Institute for Cultural Analysis (NICA).

ROOM TO GROW: INTERDISCIPLINARY

PERSPECTIVES ON THE FUTURE HORTUS MEDICUS

Friday, 13th June, 11:00 - 19:00 | Allard Pierson's courtyard and conference room, Amsterdam | Contact (for registration): alexandra.chisholm@student.uva.nl | Registration deadline: Friday 6th June Organised by Colin Sterling, Assistant Professor of Heritage, Museums and the Environment, with support from Julia Stoll and Alexandra Chisholm

The Artistic Research Research Group is collaborating with the Allard Pierson in the framework of its Hortus Medicus project - finding ways to bridge the reinterpretation of a 17th century garden with contemporary arts and relevant research discourses within the creative humanities. The Hortus Medicus

was a 17th century medicinal garden that was used for study and educational purposes, which the Allard Pierson is reconstructing based on documents such as the Moninckx Atlas (featuring detailed descriptions of the area and its plantlife), opening possibilities for interdisciplinary research across archaeology, botany, art, history and pharmacy. In its current stage, actors involved with the project seek ways to engage contemporary interpretations of gardens and their functions in urban environments to aid in creating thought-provoking ways of engagement and opportunities for study within and outside university contexts. Through a one-day event inviting a variety of artistic researchers and curators from in and around Amsterdam to hold lectures and workshops, we intend to create a meaningful dialogue with the themes of this project and the Allard Pierson's collection. In this context, we intend to look specifically at the ways in which theory and art practice combined can propel situated knowledges linking the garden as a site of curiosity and interaction to pressing ecological discourses on more-than human relations and their histories, urban development, and our present-day relations to gardens and plants as sites of healing.

Confirmed Speakers

- Els van der Plas, Director Allard Pierson
- Corina Apostol, curator and Assistant Professor of Social Practice in Contemporary Art and Culture, editor of *Flora Fantastic: From Orchidelirium to Ecocritical Contemporary Art*
- Leonie Brander, artist and author of *Three Becomes Two Becomes One Becomes None*
- Laurie Cluitmans, Curator of Contemporary Art at Centraal Museum Utrecht, editor of *On the Necessity of Gardening: an ABC of Art, Botany and Cultivation*
- Toni Kritzer, queer ecologist and artist researcher establishing a garden collective in Amsterdam
- De Onkruidenier, artist collective and ecosystem futurists

TOWARD A TRANSINDIVIDUAL SELF

Book presentation of *Toward a Transindividual Self* by Ana Vujanović and Bojana Cvejić | With guests Sruti Bala, Marija Cetinić and Antonella Fittipaldi | Monday 16 June, 17.00 - 19.30 | Venue: *If I Can't Dance, I Don't Want To Be Part Of Your Revolution*, WG-Plein 881, Amsterdam | More information and tickets soon at ificantdance.org

Toward a Transindividual Self; A study in social dramaturgy examines the process of performing the self, distinctive for the formation of the self in western neoliberal societies in the 21st century. It approaches the self from a transdisciplinary angle where political and cultural anthropology, performance studies, and dramaturgy intersect. Read more [here](#).

Y2K: A CONVERSATION WITH COLETTE SHADE

This event will stage a conversation to discuss Shade's work, the relevance of history and memory in contemporary culture and politics, and the significance of digital culture. Organized by Gavin Mueller on 19 June, 5-7 pm., Location: Humanities Lab.

Colette Shade is an American journalist who has recently published the memoir *Y2K*, a series of reflections on turn-of-the-century American culture. The essays read the recent past through the present, with a particular focus on socio-economic issues, as well as the rise of the internet and digital culture, using consumer artifacts and popular culture ephemera as lenses for broader historical currents, a procedure not unlike the cultural analysis of Walter Benjamin. This event will stage a conversation to discuss Shade's work, the relevance of history and memory in contemporary culture and politics, and the significance of digital culture.

GLOBAL AFRICA BOOK SALON

*The ASCA Global Africa Reading group is delighted to announce the details of our fourth and final seminar event for this academic semester with Andrea Pollio and Maria Repnikova. Organized by Fairuzah Atchulo (UvA) and Dr. Johanna von Pezold (UvA). This reading group is an initiative of the ERC project *China Africa Fashion Power* www.chinaafricafashionpower.org | This event will be held on Friday, 20 June 2025 (3:00-4:30pm CEST) in Room 0.16, BG1 Turfdraaigsterpad 9, 1012XT, Amsterdam. All speakers will attend in person. Drinks and snacks will be available afterwards.*

Registration is not required. But online attendance will be possible for this session. Please use the above poster's QR code or this Zoom link: <https://uva-live.zoom.us/j/85202106220>

The authors will be Andrea Pollio and Maria Repnikova.

Dr. Andrea Pollio will give a talk on his book *Silicon Elsewhere: Nairobi, Global China and the Promise of Techno-capital*. He is an Assistant Professor of Economic and Political Geography at the Polytechnic of Turin, Italy, and a research associate of the African Centre for Cities at University of Cape Town, South Africa. He is also a former Marie Skłodowska-Curie fellow at both institutions, one of the founding editors of *Platforms & Society*, and a co-curator of UTA-Do - Urban Theory Workshop-Africa.

Dr. Maria Repnikova will give a talk on her book *China's Image-Making in Africa: Competing for Soft Power in the Shadows of the West*. She is an expert on China, an Associate Professor in Global Communication, and the inaugural William C. Pate Chair in Strategic Communication at Georgia State University. She is the author of the award-winning

book, *Media Politics in China: Improvising Power Under Authoritarianism* (Cambridge 2017), as well as the recent, *Chinese Soft Power* (Cambridge Global China Element Series). Other than working on China, Maria Repnikova does comparative work on information politics in China and Russia.

Moderated by Dr. Carywn Morris (SOAS University of London).

We cordially invite everyone to join this academic and networking event. See you all there!

HAFEZ VAN SHIRAZ: POETRY AND MUSIC

On June 21, 20:00 hrs. at Theater Perdu, there will be a recitation of poems by the Persian poet Hafez (in each case first the Persian original and then the Dutch translation by Daniel Gerdes). The recitation of the poems is accompanied by guitar or setar. Between the poems there are several interludes, by a number of musicians, with music inspired by Hafez's work. ASCA member Shahin Nasiri will participate in this event, which is in Dutch and is already sold out. For more information: <https://perdu.nl/agenda/hafez-van-shiraz-gedichten-en-muziek/>

FANON AT 100, OR THE PRAGMATICS OF FREEDOM Aesthetics, Care, Psychoanalysis, and Revolution

Tuesday, June 24, 10.00 – 11.45 in P.C. Hoofthuis 0.05 (Session especially for NICA credit students.)

12.55 – 19.00 in P.C. Hoofthuis 1.05 (Sessions open: please just come. We expect quite a few attendees, so come early.)

P.C. Hoofthuis is on Spuistraat 134, 1012 VB, Amsterdam

Many are the events worldwide to commemorate the centennial of Fanon's birth in 2025 (e.g. Caribbean Philosophical Association in Martinique as a large-scale conference this summer; University of London's SFPS conference in November; smaller events already taking place throughout the Netherlands, with notably screenings of films and discussions in May 2025 with UvA Decolonial Futures Fellow Ahmed Memon, Tilburg Law School 2025 Witteveen Memorial Fellow Anamika Misra, and Black Archives Researcher Phaedra Haringsma. Jean-Claude Barny (2025) has just made a new film, which will premiered in the Netherlands in early July, as well as Abdenour Zahzah's 2024 film, which won an award at the Pan-African Film and Television Festival of Ouagadougou (FESPACO) this past year, complementing the already now canonical films by Isaac Julien (1995) or by Göran Olsson (2014).

For our part, our inquiry for this current small-scale event, is the following:

How to put the more psychoanalytical legacies of Fanonian thought into conversation with concrete activist work? How might we articulate the urgencies

of Fanonian thought in scholarship, pedagogy, and activism? What are the stakes of teaching Fanon today? Beyond the facile and albeit seductive romanticization of Fanon's writing and life especially in the 'cultural industry,' why is it that Fanonian thought remains overwhelmingly central to the work of so many scholars from quite varying, even schismic, affective relationships to the de/post/colonial? How might we account for these quite divergent intellectual legacies? As such, these curated panels, are interested in creating plenary conversations between and among the legacies of his work, among scholars in the political, the literary, the philosophical, and the psychoanalytical.

Confirmed keynote speakers are: Norman Ajari, Layal Ftouni, David Theo Goldberg, Monique Roelofs, and Rehnuma Sazzad, moderated by Wayne Modest.

Confirmed speakers and moderators are: Mehdi Ait Oukhazame, Alessandra Benedicty-Kokken, Jana Cattien, Marija Cetinić, Mano Delea, Julian Isenia, Nawal Mustafa, Grâce Ndjako, Kwame Nimako, Afu Sensi, Sanjukta Sunderason, and Michael Thomas, and hopefully also with the participation of Francio Guadeloupe.

If you are a student, you may apply for 1 or 2 ECTS. Please contact a.benedicty@uva.nl to register.

For any questions about the event: a.benedicty@uva.nl PROGRAM (subject to change, and full final program to be posted a few days before event)

10.00 – 11.45 (P.C. Hoofthuis 0.05) Pedagogies of Fanonian thought: In conversation with Norman Ajari, with a presentation specifically prepared for this session by Michael Thomas

Session especially for students enrolled for NICA credits. Please email a.benedicty@uva.nl to enroll.

11.45 – 12.55 break

12.55 – 14.30 (P.C. Hoofthuis 1.05) Aesthetics, pessimisms, and Fanonian thought

14.30 – 14.45 break

14.45 – 16.15 (P.C. Hoofthuis 1.05) Fanon and political action

16.15 – 16.40 break

16.40 – 17.00 Paying-forward the earlier part of the day & acknowledgements

17.00 – 19.00 Keynote panel

DEFENDING CRITICAL EDUCATION IN AUTHORITARIAN TIMES

July 3rd, 2025, 10:30-16:15, Theaterzaal, University of Amsterdam | Organized by the Philosophy and Public Affairs Capacity Group and the Amsterdam School of Cultural Analysis (ASCA)

With fascist and authoritarian movements on the rise worldwide, education is increasingly under attack. From the US-American vice president JD Vance openly proclaiming that “universities are the enemy”, to

ideologically-motivated budget cuts to education in the Netherlands, there is increasing pressure on institutions to disavow the important role of universities as sites for critical scholarship. Throughout modern history, universities have been a rallying point for social and political—often student-led—movements that have pushed the political agenda beyond the prevailing ‘common sense’. With this symposium, we wish to connect to this radical history of the university, and express our solidarity with people in other places where higher education is under attack.

We bring together contributions that speak to the value of a ‘critical education’ beyond neoliberal imperatives of addressing ‘labour market shortages’, and against the authoritarian attack on critical scholarship—especially feminist, queer, trans and critical race theory. The interventions can be based on a reading of, or engagement with, a classical or contemporary philosopher, demonstrating the ongoing importance of philosophical inquiry for reflecting on the role (and limits) of education. Rather than merely anticipating and preparing for future cuts, we wish to create space for an open conversation about the value of what we do, as teachers and students, and about our ongoing commitment to the ‘critical university’ in authoritarian times.

Program

10.30-12.00 Critical Education under Attack

Marjolein Lanzing: Authoritarian Intelligence

Shahin Nasiri: Are Universities Still Bastions of Freedom? Which Freedom—and Whose?

Yolande Jansen: Elite Capture of Social Safety Regulations at the Universities: The Case of ‘Combating Antisemitism’

Stefan Niklas: On the Imaginary Institution of the University

13.00-14.30 The Unconditional University

Yonathan Listik: University Without Conditions: The Relevance of Derrida’s Text Today

Daniel Loick: The Conflict of the Faculties

N.N.: Kant and the Public Use of Reason

Thomas Nys: "The ‘Bildung’ is on Fire!" On the Intrinsic Value of Higher Education

15.00-16.15 Defending Critical Education

Yorgos Karagiannopoulos: Critical Education within the University Means Empowering the Social Movements in the Vicinity

Michael Thomas: “Living Thought in Trying Times”: Reflections in Black Thought

Jana Cattien: Why Gender & Critical Race Theory?

Contribution by Research Master Students

Organized by the Philosophy and Public Affairs Capacity Group and the Amsterdam School of Cultural Analysis (ASCA)

OPEN CALL FOR THE WALLS HAVE EARS

Sonic Acts and De Ateliers / Woonhuis are pleased to announce an Open Call for *The Walls Have Ears* – a fully funded writing residency focused on sound studies, taking place in Amsterdam in February 2026.

This residency is open to one established artist, researcher, or scholar working in the field of sound studies. It offers dedicated time, space, and critical support to develop a focused writing project in a supportive and intellectually engaging environment.

Application deadline: 14 June 2025 at 23:59 (CET)

More information and application details: <https://sonicacts.com/agenda/the-walls-have-ears>.

CALL FOR PAPERS: DECOLONIAL FUTURES OF AUDIOVISUAL ARCHIVES AND ARCHIVING

Guest editors: Asli Özgen, a.ozgen-havekotte@uva.nl; Giovanna Fossati, g.fossati@uu.nl; and Jamil Fiorino-Habib, j.fiorino-habib@uva.nl. Abstracts due: **16 June**. If accepted, full papers (6,000-8,000 words) will be due in December.

In the wake of the global student movement urging universities to decolonise, memory institutions (primarily, museums and archives) are also increasingly compelled to respond to the growing urgency of dismantling the colonial logic that informs their foundations and ongoing practices.

Building on the eponymous lecture series we organized last autumn with the support of the Decolonial Futures RPA, this special issue invites contributions engaging with five key thematic strands:

- Refusing / Refusal
- (Counter)Recording
- Re-membering
- Returning
- Reconfiguring (the archival record)

In addition to these core themes, we also welcome submissions that address related topics, offering new perspectives that expand the scope of the issue's overarching framework. Please refer to [the full call for papers](#) for further details and inspiration.

Abstracts due: **16 June**. If accepted, full papers (6,000-8,000 words) will be due in December.

*No publication fees involved.

Should you have any questions or wish to discuss a potential submission, please do not hesitate to get in touch.