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WAYWARD VISUALITY: THE QUESTION OF VIOLENCE AND LIBERATION

**Call for Papers 2026 ASCA Workshop organised by
Eleri Connick, Rodrigo Brum, and Sabahat Zehra |
Amsterdam, 3-5 June 2026 | Deadline for proposals: 25
January 2026**

*"Waywardness is a practice of possibility at a time when all
roads, except the ones created by smashing out, are
foreclosed." (Saidiya Hartman 2019)*

In this three day workshop we aim to bring together a
wide variety of activists, artists and scholars to
interrogate *how* the wayward responds to violence but
also, to think about visual culture *as* wayward in its
work to refuse systems of oppression. Where the
wayward is understood as that which threatens
structures of oppression and power, through one's

deviance from oppressive systems and making a
commitment to living an emancipated futurity now.

Invoking the 'wayward' as the central concept within
this workshop provides an opening to think beyond
binaries within violence, to move beyond the
constraints in which violence holds individuals and
communities to. Franz Fanon famously wrote "violence
can thus be understood to be the perfect mediation. The
colonised man liberates himself in and through
violence" (44). The wayward, in their rebellion, is often
considered to be violent in their "smashing out" and it
is, this waywardness we seek to explore, interrogate
and most importantly, learn from.

We seek to create a workshop that is less a conference
and more a site of **collective experimentation**,
understood as hands-on, collaborative practices where
participants not only discuss violence in abstract terms
but also engage materially through image
(re)appropriation, testing how visual interventions can
subvert, disrupt, and reframe dominant narratives.
Whilst positivist histories might lay claim to a closed
story, we see stories of violence as unfinished. Where
the wayward plays a critical role in rupturing,
disfiguring and calling into question that deemed
sacrosanct.

Invoking the wayward as our starting point, we aim to
move away from the spectacle of violence and the
colonised and oppressed as simply the victims of
violence; the dehumanisation of the body; the violent
destruction of the ecological world; the exposure to
repeated brutality by militaries, police and political
regimes; the saturation of photographs and videos of
mutilated Palestinian bodies in Gaza in a live-streamed
genocide; all of which call into question our own role in
bearing witness and our responsibility.

Over these three days we seek to disrupt the violent
social and political order and call for submissions which
are robust, self-reflexive and ultimately, seek to be part
of wayward knowledge creation. We seek submissions
from scholars, artists, writers and activists on the
subject of waywardness, visual culture, violence and
liberation. We invite proposals for individual papers,
round-tables, as well as other wayward experiments
within the sphere of visual culture, violence and
liberation.

We also welcome submissions from artists with
"incubator" ideas - for this we, we imagine, a half day
which revolves around a "wayward" material and the

tools in which attendees can learn new skills in working with and working through. The workshop is aimed at early career scholars.

Possible topics include but are not limited to:

- Who gets to narrate violence? How does different media frame violence differently? The life cycles of visuals of violence and subversion; temporalities and geographic (dis)locations
- What are the ethical constraints in working with wayward visuals within the violence of colonial knowledge systems? What are the limits within academia? Ethnographic entanglements with the wayward.
- The question of surveillance of the wayward
- The mundane versus the spectacle of the wayward; riot and rebellion on the streets and within the domestic space?
- Wayward Visuals and Speculative Futures and/or Imagined Liberation
- Historical Perspectives: archiving, practices of memorialization, representation of refusal and resistance in media, art, sound and film
- Affective encounters with the wayward
- Destabilizing the colonial enterprise of the archive and creating possibilities for more life-affirming practices of records and memory.
- Waywardness as essential practice for utopian imaginaries of liberation
- How do we move away from 'evidence based' colonial epistemologies rooted in violence towards a collective knowledge making that underscores kin and community?
- The aesthetic as a liberatory practice— moving away from the sterile linguistic boundaries of colonial epistemologies.

Submissions may go beyond written essays. Photo essays, films, videos, and sound works are equally welcome. If you have any questions, do not hesitate to contact us at ascaworkshop2026@proton.me

Submission Details

In one PDF document, please include the following:

- Title of the project
- 250-300 word abstract
- Personal bio (150 words max)

Send us your submissions [here](#).

Submission Deadlines

- Call for papers open November 1, 2025
- Deadline for submissions January 25, 2026
- Accepted submissions notified by February 23, 2026

For those authors who wish to be part of a submission to a special series, we will use the workshop space to collectively workshop each other's papers in preparation for submission. For those authors we would ask for a "work in progress" paper by May 1, 2026 - maximum 6000 words.

Organising Team:

Rodrigo Brum

Rodrigo Brum is a film producer, programmer, and scholar. He is Associate Professor of Practice in the Film Program at the American University in Cairo (AUC) and a Ph.D. candidate at the Amsterdam School for Cultural Analysis (UvA), where his research focuses on the development of film education in Africa and Latin America during the Third Cinema movement.

Eleri Connick

Eleri Connick's research and writing, emphasizes creative and collaborative workshoping methods to grapple with the Palestinian exilic reality in Jordan – curating workshops across Amman. Eleri has written for *Antipode: A Radical Journal of Geography*, *Mashriq & Mahjar: Journal of Middle East & North African Migration Studies*, and *Journal of Conflict and Society*.

Sabahat Zehra

Sabahat Zehra is an activist, researcher, and educator, working at the intersection of Art History, Visual Culture, Gender, Sexuality, & Queer theory, and Decolonial Studies. She is a PhD candidate in the ERC consolidator grant project titled: *Entangled Freedoms: Decolonial Modernisms as Transnational Relations of Resistance, 1940s-1980s*, housed at the Amsterdam School of Cultural Analysis (UvA). In the project, she works on de-centering the Archive in practices of historiography and explores freedom and liberation in post-colonial Pakistan through the aesthetic and the discursive.

GUEST RESEARCHER: LARA AYSAL



I am completing my PhD in Interdisciplinary Studies at the University of British Columbia and have recently relocated to Amsterdam with my family. As an Affiliated Researcher at ASCA, I plan to finalize my dissertation, which examines how arts and community-based methods can foster interdisciplinary collaborations between artists, Western scientists, and

Coast Salish Indigenous knowledge holders in times of crisis.

During my time at ASCA, I aim to create opportunities for dialogue between my Coast Salish partners and scholars, reflecting on our ongoing projects while engaging diverse knowledge systems and decolonial perspectives through arts-based approaches.

I am particularly interested in joining *Artistic Research: Sharing Methods and Practices* and *Climate Imaginaries: Artistic Research for Regenerative Futures with Land and Water*, as both closely relate to my research and open possibilities for sharing methods and building collaborations.

I am a performance artist and facilitator of community-based projects, working with diverse communities in South Africa, South America, Turkey, Italy, Germany, and Canada. My practice crosses borders with international theatre companies and includes research in conflict and development contexts with refugees, prisoners, Indigenous peoples, and ethnically diverse groups. I co-founded AA+A Contemporary Performance Research Project and Ray Performance Collective. I taught acting and applied theatre courses in Turkey and in Canada, published articles on climate politics, civil disobedience, theatre in conflict zones, and the poetics of hope.

My ongoing collaboration with artist-storyteller Rosemary Georgeson (*Coast Salish/Sahtu Dene*)—*Etuaptmunk/Two-Eyed Seeing: Ways of Being and Seeing*—brings Indigenous knowledge holders and communities together in dialogue on the climate crisis.

FROM CITY TO COUNTRYSIDE

Reimagining Rurality through Creative Mobilities

Seminar hosted by the Centre for Urban Studies, 3 November 2025, 13:00 -15:00, Roeterseilandcampus - B2.07

This seminar brings together two leading scholars from cultural studies and urban and regional planning to explore how rurality is being reshaped through the movement of cultural imaginaries and creative practices across urban and rural contexts.

Focusing on cultural narratives and creative practices, the seminar examines how rurality is increasingly becoming a site of cultural production and socio-spatial transformation. It provides an interdisciplinary platform to reflect on how these transformations are represented and experienced, in an era where urban and rural life are increasingly reshaping each other.

Speakers: Prof. Dr. Esther Peeren, Professor of Cultural Analysis at the Amsterdam School for Cultural Analysis, UvA; Prof. Dr. Menelaos Gkartzios, Professor of Planning at Middle East Technical University and Reader in Planning & Rural Development at Newcastle University.

Moderator: Dr. Gökçe Sanul Diner, Marie Skłodowska-Curie Postdoctoral Research Fellow affiliated with the programme group Cultural Sociology, UvA.

THE CIVIC INFRASTRUCTURE OF TORTURE

Medical Ethics in Israel, From Hunger Strikes to Sde Teiman

Lecture by Professor Hagar Kotef, 5-6.30pm, University of Amsterdam, OMHP D0.08, Everybody welcome! Organized by Jana Cattien.

Focusing on the bureaucracy of medical ethics in Israel, this talk explores the structures that mediate—and sometimes silence—the potential crisis emerging when the rationale of healthcare is confronted with security considerations. At its edge, the question thus becomes: How may medical ethics, as a set of institutions and procedures, limit, shape, mitigate, or perhaps even facilitate torture? Some of these bureaucratic structures have long colonial legacies, others emerge from the collapse of public systems that ensues from neoliberal policies; some are organized around racial divides, others are more universal in their deployment; but all end up replicating one pattern: they all ultimately dissolve into nothingness. My inquiry began with a hypothesis that cases of tortured people brought to public hospitals, in which physicians are often called to violate their code of ethics, would bring into operation the robust mechanisms of ethics that organize the medical field. Instead, I found an absence: an absence of procedures, an absence of implementing procedures, or an absence of these procedures' ability to address the question of torture. In my talk, I will analyze this absence as part of larger political structures that have rendered ethics a facilitator of national violence rather than a mechanism for its restraint.

Bio:

Hagar Kotef is a Professor of Political Theory in the department of Politics and International Studies at SOAS, University of London. She currently works on an ESRC-funded project on torture and bureaucracy in Israel/Palestine, in collaboration with the Public Committee against Torture in Israel. Her recent book, *The Colonizing Self (Or: Home and Homelessness in Israel/Palestine)*, published by Duke UP, 2020, examines the construction of political belonging and territorial attachments in settler colonies. It investigates how people develop attachment to space not despite violence, or by denying it, but rather through violence. *The Colonizing Self* won the C.B Macpherson book award, the Yale Ferguson Award, and the Spitz Prize in Democratic Theory. It further received Honorable Mentions of the MESA Fatema Mernissi Book Award, the Sussex International Theory Prize, and the IPS-ISA book award.

PHILOSOPHY AND PUBLIC AFFAIRS COLLOQUIUM WITH HAGAR KOTEF

5th November, Philosophy and Public Affairs Colloquium with Hagar Kotef, 3.30 to 5pm in Faculteitkamer II, OTM and on Zoom. Please email j.d.cattien@uva.nl if you'd like to participate and receive the paper in advance.

ASCA PHD WRITING CAFÉ

You are all welcome to the ASCA PhD Writing Café every Wednesday from 9:00-17:00 hrs. 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. | 5 November 09:00-17:00 BG2 002. Check the website for the locations of the following Wednesdays.

ASCA THEORY SEMINAR - SPATIAL HUMANITIES / URBAN CULTURAL STUDIES

Second session of the ASCA Theory Seminar - What's at Stake? The Importance of Research with guest participant Carolyn Birdsall. The session will be organized and chaired by Alireza Kenari and Oscar Talbot. 5 November 2025, 15:00 -17:30

[Oudemanshuispoort](#) Room OMHP room C117

- Nunes, Paulo, and Carolyn Birdsall. "Curating the Urban Music Festival: Festivalisation, the 'Shuffle' Logic, and Digitally-shaped Music Consumption." *European Journal of Cultural Studies* 25.2 (2022): 679-702.

<https://doi.org/10.1177/13675494211008646>.

- Harvey, David. "The Right to the City." *New Left Review* 53 (2008): 23-40. Repr. in *The City Reader*. London: Routledge, 2020. 281-289.
- Soja, Edward. "The City and Spatial Justice." *Justice spatiale/Spatial justice* 1.1 (2009): 1-5.

Optional reading/viewing:

- eck, Jamie. "Recreative City: Amsterdam, Vehicular Ideas and the Adaptive Spaces of Creativity Policy." *International Journal of Urban and Regional Research* 36.3 (2012): 462-485.
- *Creativity and the Capitalist City* (2012, dir. Tino Buchholz), <https://www.youtube.com/watch?v=6PsDoMOrTpW>

ATTRIBUTING AGENCY: HERZOG'S ENCOUNTERS AT THE END OF THE WORLD

Talk by Martin Blumenthal organized by Ansgar Mohnkern | 6 November 2025, 16:00-17:30 | Humanities Lab, Bushuis, Kloveniersburgwal 48, Amsterdam.

Werner Herzog's *Encounters at the End of the World* (2007) probes questions of power, domination, and, more specifically, agency through encounters with scientists, "professional dreamers," and Antarctic landscapes. Icebergs "broadcast," seals sing, volcanoes demand etiquette, and neutrinos exist "in their own separate universe." Yet as humans avail themselves of "nature" only to realize their agency is limited, Herzog's subject matter—Antarctica—resists the modulation he envisions. The filmmaker's agency is challenged by a non-appropriable force, prompting him to usurp control and stage what his documentary's narrative seemingly refuses to show. Herzog tries to control his material and exert his agency to the point that he fabricates—but the subject rejects his attempts at artistic dominance, generates its own agential pull, and, much like "nature" with respect to humans, resists Herzog's endeavors.

Martin Blumenthal-Barby is Professor of Media Studies and German Studies at Rice University. He is the author of three books. *Inconceivable Effects* (2013) probes the relationship between ethics and language, while *The Asymmetric Gaze* (2016/2024) examines the link between surveillance and cinematic spectatorship. His most recent book, *Arendt, Kant, and the Enigma of Judgment* (2022), is a nuanced extrapolation of Arendt's theory of judgment through her readings of Immanuel Kant. His current project explores the relationship between visual media and notions of agency.

CLIMATE IMAGINARIES: PERFORMING THINKING WITH LAND AND WEATHER

You are warmly invited to the second season of the *Climate Imaginaries* seminar series co-curated by AHK artist-in-residence Agat Sharma together with Laura Cull Ó Maoilearca (ASCA). *Climate Imaginaries seminar I: Thursday 6th November, 4-6pm* | IDlab (5th floor), ATD, Jodenbreestraat | With Brahma Prakash (online) on land in folk performance (no need to register)

The series is informed by and runs alongside the theatre-based research project *Staging Extreme Weather* which Agat is leading at the Academy of Theatre & Dance (ATD) from October-January 2026 in which several UvA students are also involved. The seminars are an ongoing initiative of Laura's special chair which aims to strengthen connections and exchange between AHK and UvA particularly on the topic of arts and climate justice. Participants in the seminars are also invited to join a public sharing of the practical research in January (see details below).

Climate Imaginaries seminar I:

Brahma Prakash is an Indian cultural theorist, writer and academician who teaches theatre and performance studies at the School of Arts and Aesthetics, Jawaharlal Nehru University, New Delhi, India. His books include *Bodies on the Barricades: Life, Art, and Resistance in Contemporary India* (2023) and *"Cultural Labour: Conceptualizing the 'Folk Performance' in India"* (2019) – which has been particularly influential on Agat Sharma's theatre practice.

THE POVERTY OF VALUE-FORM THEORY

Public talk by Keston Sutherland. Organized by Alex Kahn, part of the *New Tendencies in Critical Theory* series. All welcome, free to attend, no prior reading required. Room PCH 1.05, PC Hoofthuis, University of Amsterdam, 134 Spuistraat. Thursday 6th November, 5.30pm

Scholarly interpretation of Marx's critique of political economy has been dominated for some time by value-form theory. The story has often been told: so-called 'traditional Marxism', with its fallacies about a physical 'substance of value' and a revolutionary proletariat that is 'the subject of history', was based on a vulgar misreading of *Capital*; Isaak Illich Rubin got the renaissance started in the 1920s by explaining what Marx really meant by abstract human labour, nourishing a century of more or less like-minded critical interventions, culminating in the now orthodox reading of Marx, as influentially expounded in the work of Michael Heinrich, Moishe Postone and others (and now written into the explanatory apparatus of the new English edition of *Capital* (2024)). Where does that leave us? Marx said that materialism was made 'one-sided, fleshless and ascetic' by its English 'systematisers'. A similar fate has befallen *Capital* and the concept of the 'value-form'. This talk will argue for the necessity to revolutionary Marxism of everything that Value-Form Theory ignores, mutes, downplays or dismisses in its reading of *Capital*: polyps, physiological value-objectivity, musical dissonance, violent logical absurdity, bones, diarrhoea, the proletariat as subject of history, nausea, poetry, and the experimental starvation of pet dogs.

For more info, contact alex.kahn@student.uva.nl

Keston Sutherland is a poet, literary critic and Marxist critical theorist. His most recent books are *Jokes* (2025), *Meditations* (2024), *Scherzos Benjyos* (2020), *Whither Russia* (2017), *Poetical Works 1999-2015* (2015) and *The Odes to TL61P* (2013). He lives in Brighton, UK, and is Professor of Poetics at the University of Sussex.

Keston Sutherland will read poetry from his new book, *Jokes*, on Saturday 8th November 8pm at a reading at Rietlanden Women's Office, Oudeschans 35. You can find more info and (free) RSVP here: <https://rietlanden.womensoffice.nl/readings.html>

CULTURAL IMAGINATION AND THE LEGACY OF COLONIALISM

On Thursday 6 November, 19:00 - 21:00, *Framer Framed* hosts an evening organised by historian Karwan Fatah-Black and literary scholar MARRIGJE PAIJMANS.

Framer Framed hosts an evening organised by historian Karwan Fatah-Black and literary scholar MARRIGJE PAIJMANS, addressing the following questions: How do we imagine the past of colonialism and slavery today? Which artists, genres, media and languages are speaking out about these legacies – and which remain silent? Is the topic of colonialism open to dialogue, empathy and change? How can language and creativity drive the process of transformation?

Join this evening symposium to celebrate the publication of the co-edited volume *Slavery in the Cultural Imagination: Debates, Silences, and Dissent in the Neerlandophone Space* (2025), edited by Karwan Fatah-Black and MARRIGJE PAIJMANS. This event features creative and scholarly work that engages with the legacies of colonialism and push for social and cultural change. The focus is on the Neerlandophone space: the complex linguistic space spanning both the Netherlands and former Dutch colonies.

The evening includes presentations by media and culture scholar Arnoud Arps, artist Buhlebezwe Siwani and poet Bernice Vreedzaam, whose work actively contributes to rethinking the colonial past and reimagining the future. Following their individual presentations, they engage in a panel discussion with the audience on the role of creativity and language in decolonial efforts. The discussion is moderated by the editors of the *Slavery in the Cultural Imagination* volume Karwan Fatah-Black and MARRIGJE PAIJMANS.

Join for an evening of inspiration and dialogue, wherein the roles of art, language and creativity in confronting the legacies of colonialism are explored. Register [here](#).

Note: The program is conducted in English, though some elements may be presented in Bahasa Indonesian, isiXhosa, Sranan, or Dutch.

You will also have the chance to see the exhibition [Shapeshifters: On Wounds, Wonders and Transformation](#). This group exhibition brings together works by al-yené, Antonio Jose Guzman & Iva Jankovic, Georges Senga, Kader Attia, Kosisochukwu Nnebe, Leah Zhang, Pei-Hsuan Wang, Sammy Baloji & Cécile Fromont, Mirelle van Tulder and Anna Safiatou Touré. Together, their practices examine how colonialism has shaped the ways museums, archives and other institutions of knowledge are perceived and understood, revealing the (im)material scars imposed by systemic violence.

Arnoud Arps is a media and culture scholar at the University of Amsterdam, specialising in contemporary representations of Indonesia's colonial past in

Indonesian and Dutch popular culture. Arps will demonstrate how short films by young film makers from the Indonesian-Dutch nexus exemplify what the postcolonial Neerlandophone memory of colonial Indonesia has become and where it is headed.

Buhlebezwe Siwani is a visual artist that lives and works between Cape Town and Amsterdam. She works with performance, photography, sculpture, and installation to touch social and political topics, such as the female body, Black communities, histories of colonisation and the paradoxes of our contemporary society. She is shortlisted for the Prix de Rome (2025), the pre-eminent incentive award for talented visual artists from the Netherlands. Siwani will screen her choreography *Ulwela Amaza* (created in collaboration with galerie Rozenstraat), which uses dance as a method for communication about a history that is always lived and in motion.

Bernice Vreedzaam is a writer of poetry, audio stories, cinepoetry, among many other genres. Whether it concerns Surinamese polyphonic loudness or meditative silence, language in her work is a medium for making connections. Vreedzaam reads poetry from her recently published debut *De vogelgrens oversteken*.

Karwan Fatah-Black is a historian at Leiden University, specialising in Dutch Colonial History. The early modern Atlantic world is the context for his study of the transformational effects of globalization on society. Fatah-Black organised the event and moderates the panel discussion.

Marrigje Paijmans is a literary scholar at the University of Amsterdam focusing on the intersection of colonialism and ecology through the lens of water. Paijmans organised the event and moderates the panel discussion.

2025 WORLD PICTURE CONFERENCE: DIRECTION

November 7-8, 2025, University of Amsterdam – Organized by Abraham Geil, Rhys Jones, and Jacob Engelberg in collaboration with the University of Toronto and NICA | Locations: Conference Panels: University Library; First public keynote (7 Nov– Daniel Loick): Universiteitstheater; Second public keynote (8 Nov–Eliza Steinbock): OMHP D0.08 See [full schedule](#) for details

Registration: Please register [here](#). Note: while the public keynote venues will have a large number of spaces for registrations, the rooms for the regular conference panels have more limited capacity and we expect those registrations to fill quickly.

The theme of this year's World Picture conference, "direction," invites a collection of international scholars to consider what it means to orient ourselves in this moment of global political crisis where borders are being either reinforced or redescribed, when our normal pathways—social, legal, and otherwise—are

being disrupted. We are also trying to respond to the imposition of political directives that proliferate crisis and disruption in the name of normality. When one wonders how to act in a moment of political urgency what one seeks is a sense of direction, an effective order. The risk of giving direction is that one takes responsibility for what cannot be guaranteed. Direction can be understood temporally as the structuring of experience through logics of progress, regression and rupture. Direction is also a way of describing a new beginning, as when we decide "to go in a different direction" in some, if not all, aspects of our lives. How do we experience the place we live when we can no longer easily go in one direction or another? How does direction call us to think of migrancy? In a world where there is both too much and too little direction, can we think differently about the value of indirection?

Keynote 1. Daniel Loick (University of Amsterdam)

November 7th, 18:30-19:45 | Universiteitstheater, Nieuwe Doelenstraat 16

Title: Combined and Uneven Fascism

Many contemporary analyses warn us that fascism poses a threat in the future: if we do not act now, democracy is in danger. From the theorists and activists of the Black Radical Tradition, however, we can learn that fascism is not (just) a different political regime, but can (also) be compatible with liberal political institutions: fascism is not a matter of the future, but also of the present and the past. This lecture consults approaches from the ecological postapocalyptic literature in order to ask how the recognition of the differential presence of fascism must change our conception of temporality and directionality—and what this means for political practice.

Speaker bio: Daniel Loick is an Associate Professor of Political and Social Philosophy at the University of Amsterdam. His work sits at the intersection of philosophy, social theory, and politics, within the tradition of critical theory. He is particularly concerned with critiques of state violence and the politics of forms of life. He is the author of several books, including *A Critique of Sovereignty* (Rowman & Littlefield, 2018), *Juridismus. Konturen einer kritischen Theorie des Rechts* (Suhrkamp, 2017), *Anarchismus zur Einführung* (Junius, 2017), and the newly translated *The Abuse of Property* (MIT Press, trans. Jacob Blumenfeld, 2025). His essays have appeared in journals such as *Constellations*, *Critical Horizons*, *Theory & Event*, *WestEnd*, and *Philosophy & Social Criticism*.

Keynote 2. Eliza Steinbock (Maastricht University)

November 8th, 17:30-18:45 | Oudemanhuispoort (OMHP), D0.08,

Title: *Desire Lines towards Death*

In Isaac Julien's militant mourning film, *Looking for Langston* (1989), frame after frame evokes the thin veil

that exists between life and death. Mist, smoke trails, gauzy lighting, and cast shadows all direct our attention to the spirits lingering amongst the living. Responding to the contemporary crisis of white racism, British imperialism, and AIDS deaths, *Looking for Langston* conjoins the timespace of 1920s Harlem, New York and 1980s Brixton, London. Physical and psychic orientation in time and space is repeatedly confounded by shifts up and down in camera movement. In this talk I consider the persistent thematic of queer and trans artists responding to a moment of political urgency by creating desire lines towards the past and raising the dead. This aesthetic orientation articulates the past historically not to recognize it “the way it really was,” but in Walter Benjamin’s words, “to seize hold of a memory as it flashes up in a moment of danger” (1968, 255). I speculate that a shared horizon of “historical justice” underpins formal devices such as reenactment and dream sequences that seek to rework the directionality of our political present.

Speaker bio: Professor Eliza Steinbock (they/them) holds the Chair in Transgender Studies, Art, and Cultural Activism and directs the research-focused Centre for Gender and Diversity at Maastricht University’s Faculty of Arts and Social Sciences. Eliza investigates the change-making mechanisms operative in the art, culture, media, and heritage sectors. To understand this, they study a range of cultural activism practices that target inequalities by improving the terms of participation and valorizing marginalized knowledges. Eliza is a founding co-editor of the first trans studies book series, *ASTERISK: Gender, Trans-, and All That Comes After*. They authored *Shimmering Images: Trans Cinema, Embodiment, and the Aesthetics of Change* (Duke, 2019) and the recent edited volume *The Critical Visitor: Changing Heritage Practices* (Open Access in English and Dutch, 2023).

BREATH AND SOUL IN TRANSIT: THE ART OF RUKAI ARTIST ELENG LULUAN

Workshop organized by Xinyi Zheng and Halbe Kuipers with Prof. Dr. Ching-yeh Hsu, University of Taipei | Friday 7th of November, 11:00-14:00 (location: REC D5.00)

Why do we have winds? This wind comes from heaven, a force of nature. This wind gives us strength. It transforms our land, reshapes our forests. Look at the riverbanks of our land, they’ve changed so much. This wind is truly powerful. We humans can never match the might of nature. Where does this wind come from? The elders say, “We don’t know.” This wind belongs to nature; it is the wind’s work. If there were no wind, how could we labor? How would we transform our land? The meaning of the wind is this: We humans can not overcome it. We heed to the message of the wind. — — — — —
— — — Rukai Lasakasa

This workshop is part of the Cosmologies workgroup (see: <https://asca.uva.nl/programme/seminars/cosmologies/cosmologies.html>). This event is an exploration into the multiplicity of cosmologies and in specific Indigenous ontologies the world engenders. In this workshop, **Prof. Dr. Ching-yeh Hsu** will present Rukai traditions and indigenous artist Eleng Luluan’s practices. The workshop will contain a screening of several videos on the work of Eleng Luluan, a talk by Prof. Dr. Hsu, a response, and finally an open conversation between all participants.

Eleng Luluan is a Rukai artist, born in Kucapungane (Haocha Village) in Pingtung County, and relocated to the Dulan community in Taitung in 2002. Her work combines delicate weaving techniques with a dynamic spatial sensibility, utilising natural and unrefined materials with a focus on driftwood, plant fibers, and other organic media. For Luluan, the principles of wabacabacas — where the movement of the hand embodies thoughts, beliefs, history and culture — and the practice of interweaving voices from her community are central to building cultural resilience to sustain the community into an uncertain future.

<https://elengluluan.com/>

On Rukai culture, see: The Rukai are one of sixteen Taiwan’s Indigenous peoples, traditionally residing in the mountainous regions of Pingtung, Kaohsiung, and Taitung. Known for their social structure, oral traditions, and refined artistry, Rukai culture is deeply tied to land, ancestry, and nature. Their architecture, weaving, and woodcarving embody spiritual and communal values, while the hundred-pace viper and lily serve as important cultural symbols for nobility and purity. Rituals, songs, and oral histories continue to sustain their identity, reflecting a worldview that honors balance, respect, and the sacred relationship between people and the natural environment.

Dr. Ching-yeh Hsu is an art historian and a visual cultures critic. She graduated from the art and art history department at the University of Iowa and majored in modern art and contemporary art. She is a professor in the visual arts department at the University of Taipei in Taiwan. She first encountered the Indigenous contemporary artists of Taiwan’s Taitung and Hualien provinces in 2003 and began writing about the aesthetic, mythology, and human condition of Taiwanese Indigenous art. She regards such art not only as a function of ritual, but also as a bridge between art and life. Taiwanese Indigenous art’s intuitive and affective qualities have nurtured her inner strength and helped her rediscover what Gilles Deleuze calls the “immanence” of nature and art.

For the workshop, participants are asked to read the supplied reading in advance.

Reading:

Hsu, Ching-yeh. "Rhizome as Polyphonic Indigeneity: The Frottage, Scanned Images and Installation of Eleng Luluan's Art" In *Taiwanese Indigenous Contemporary Art: Polyphony and Mipaliw*. Volume 10, Issue 1, 2023.

To register for the workshop and, email: h.h.kuipers@uva.nl

REROOTING IN THE POLDER

Artistic Research Research Group Excursion to Casco Art Institute in Utrecht to visit and discuss the exhibition Rerooting in the Polder | Date: Friday, November 7, 2025 | Time: 14:00 – start with a guided tour at Casco | Location: Casco Art Institute, Lange Nieuwstraat 7, 3512 PA Utrecht
If you'd like to join, please register by **November 3** by emailing julia.stoll@student.uva.nl. (Space is limited, so we recommend signing up early!)

This project by Frisian artist **Wapke Feenstra**, co-initiator of Myvillages and the Rural School of Economics, explores the Dutch polder through local knowledge and everyday experience. Feenstra reimagines how this landscape is shaped culturally, socially, and economically. The project challenges narrow views of the polder as purely productive through foregrounding overlooked rural stories and regenerative, relational futures that reroot in the landscape amid climate and ecological change.

BOURGEOIS COLDNESS

Session 1 in the We Never Have Had Sex seminar Bourgeois Coldness with Henrike Kohpeiß, Organized by Marija Cetinic | Monday November 10, 16-18h. OMHP C1.17.

Bourgeois coldness refers to an affective strategy that offers an explanation for how self-preservation works. Bourgeois coldness is one of the most advanced affective and aesthetic forms of preserving the structure of the colonial status quo. It creates an affective shelter in the world, unencroached upon by the immediate consequences of its many catastrophes. It functions like air conditioning – a complex technology which reliably stabilises the climate until those inside consider it natural. Bourgeois spaces – institutional and affective – stay cool and pleasant. But outside it's burning. Canonical critical theory by Adorno and Horkheimer enters a dialogue with Black studies through Hartman and Moten.

Henrike Kohpeiß is a philosopher in Berlin, working on social and political philosophy, critical theory, affect studies, Black studies and feminist philosophy. She regularly publishes work in academic journals and criticism in magazines. She organises and hosts events in Berlin, such as the conversation series 'Feelings at the end of the world' at Volksbühne. *Bourgeois Coldness* is her first book, and was published in German in 2023 by Campus Verlag.

CAPITALISM 2.0: POLITICAL ECONOMY IN CONTEMPORARY CRITICAL THEORY

Reading Group organized by Marc Farrant, Ben Moore and Steyn Berghs | second session 11 November 2025, UB D 2.08 (Ruyszaal).

Since the 2008 financial crash there has been a veritable explosion of publishing in the area of political economy, with writers from various disciplinary backgrounds contributing to an ongoing discourse that seeks to reframe our present beyond the capitalist realism of a neoliberal age; an age defined by a "disenchantment of THE POLITICAL BY THE ECONOMIC". **WITH THE SECOND TRUMP** victory in 2024, the post-crash zombified murmuring of progressive neoliberalism has finally ceased. In this new multi-polar, populist and authoritarian world, what comes after neoliberal capitalism? It has perhaps never been more central to the work of critique to question rentier and extractivist forms of economic exploitation, not least since economist thinking threatens the university itself as an institution, but also that such thinking has never been more central to the ethnonationalist projects that are a hallmark of the postliberal era of the 2020s. This group will explore contemporary theoretical takes on this question, investigating the various labels posed as alternatives for refiguring the present, some of which include: Technofeudalism, Neofeudalism, Cybernetic Capitalism, Postcapitalism, Vulture Capitalism, Too Late Capitalism, Technocapitalism, New Capitalism, Platform Capitalism. This group will also explore classical texts to open up the background to these recent regroupings and reformulations, for example Marx, but also the work of neoclassical economists and self-styled neoliberals (Hayek, Friedman).

To obtain the readings and join the mailing list, please write to b.p.moore@uva.nl and m.w.farrant@uva.nl.

SYNTHETIC DATA: THE REAL SUBSUMPTION OF DATA PRODUCTION

RMeS Masterclass with Dr. James Steinhoff (University College Dublin) | Organized by the [AIsymmetries](#) research project | November 12, 2025 (16:00 – 18:00), University of Amsterdam (Turfdraggsterpad 9, 1012 XT, Amsterdam); Room 0.16 | Coordinator: Dr Claudio Celis Bueno | Registration: [VIA THIS LINK](#). [Read more on the AIsymmetries group](#)

Synthetic data refers to data which is the output of computational processes, such as simulations or generative models, rather than a recording of processes in the world. Steinhoff's research argues that while synthetic data has diverse interesting dimensions including the epistemological, ontological and ethical, it should be fundamentally understood through a lens of Marxist political economy. Synthetic data has come to prominence amid unprecedented enthusiasm for AI-

capital's dream automation technology—with a requisite hunger for training data. Even as a new data work industry grows to feed this demand, AI capital complains of a data shortage. Defined in terms of the infinite goal of valorization, there can never be enough data by capital's logic. Synthetic data is positioned as a replacement for humans in two respects: a) as data source, b) as data labour. I contend that synthetic data is the automation of the production of conditions for production in data-intensive capitalism. However it simultaneously calls into AI production new categories of labour such as the technical artist. Synthetic data is thus the real subsumption of data production, reconstituting it as a process immanent to the digital, but this has unintended side effects which run counter to this goal. While synthetic data is unlikely to live up to the delirious aspirations for it posited by capital, it is nonetheless leading to mutations in both the technical and social stacks of the AI industry which deserve further research.

CRITICAL AI: ON READING MACHINE LEARNING

The Critical AI Seminar series, organized by Anna Schjøtt Hansen, Tobias Blanke, and Dieuwertje Luitse starts with an invited talk by Louise Amoore and Alexander Campolo, 'On reading machine learning'. | November 12, 5-6:30 PM (CEST), online

The Critical AI Seminar series continues in 2025 and 2026 with another four lectures that critically address Artificial Intelligence (AI) from various perspectives – across different contexts of application and through different lenses of critique. With these lectures we hope to once again bring together scholars from around the world in engaging discussions and further contribute to Critical AI Studies as a continuing 'field in formation' (Raley and Rhee, 2023).

The seminars are online, open to everyone. For each seminar, one or two prominent invited speaker(s) are invited to give a talk that engages theoretically or empirically with AI.

The seminar series is organised by Anna Schjøtt Hansen, Dieuwertje Luitse and Tobias Blanke, who are part of the Critical Data & AI Research Group at the University of Amsterdam. It is supported by the University of Amsterdam's [Research Priority area Human\(e\) AI](#), the [Deep Culture Project](#), and the Amsterdam School for Cultural Analysis, and is hosted by Creative Amsterdam (CREATE).

Upcoming seminars

[November 12, 5-6:30 PM \(CEST\): Invited talk by Louise Amoore and Alexander Campolo, 'On reading machine learning'](#)

Registration [here](#)

One of the strengths of Critical AI studies has been a rapid development of methods for addressing the

different social and political objects that encompass AI. We now have outstanding studies of datasets, material infrastructures, ecologies, histories, and the political economy of platforms. Rather than naively "reading" model outputs, they account for their conditions of possibility. These studies cut through words—ideologies ranging from hype to doom—to grasp the interplay of interests, materiality, and power that constitute AI. In this talk, we will reflect on the characteristics of this literature, its distinctive tropes, style, and conventions. We then propose critical reading strategies for scholars in the interpretive social sciences and humanities, who, in their own way, face the problem of reading texts for whom they are not the intended audience.

[Louise Amoore](#) is Professor of political geography and Director of the Leverhulme Centre for Algorithmic Life, Durham University. Her work addresses the politics of machine learning algorithms and the epistemologies of contemporary AI. She is the author of *Cloud Ethics: Algorithms and the Attributes of Ourselves and Others* (2020) and *The Politics of Possibility* (2013), both with Duke University Press. Louise is Fellow of the British Academy.

[Alexander Campolo](#) is a postdoctoral researcher on the "Algorithmic Societies" project in the Department of Geography at Durham University. His work draws from the history of science and technology and social theory to explore the epistemological and political implications of machine learning. He received his PhD from New York University and has previously worked as a postdoctoral fellow at the Institute on the Formation of Knowledge at the University of Chicago and the AI Now Institute.

THE FUTURE OF WORK

Third session in the Speculative Fictions and (Non) Modern Futures Reading group organised by Elio Baldi, Verónica Copello-Duque and Irene Villaescusa Illán | Thursday 3pm, PCH 5.19

This semester (fall 2025) we continue to meet once a month with a newly curated set of texts that help us explore visions of the future. Come read and discuss with us about speculative pedagogies, gastronarratives, precarity, labour and future relations of intimacy, language and nature. If you want to join us, please send us an email (i.villaescusaillan@uva.nl / E.A.Baldi@uva.nl) and we will add you to the mailing list where you will receive the details of the readings, both fiction and theoretical texts.

THE AFTERLIVES OF NON-ALIGNMENT: MEMORY, LEGACY, AND CONTEMPORARY RESONANCES

Date: Friday, 14 November 2025 | Location: [University Theatre](#), Nieuwe Doelenstraat 16-18, Amsterdam | Organizers: Sruti Bala, Nika Cimperšek Bukinac | Speakers: Christian Guerematchi, Sergej Kreso, Paul Stubbs, Mila Turajlić (joining virtually) | Registration deadline: 25 October 2025

Contact & registration: nikacimpersek@gmail.com

In recent years, there has been a noticeable resurgence of interest in the history and legacy of the Non-Aligned Movement (NAM), particularly among civil society organizations and progressive internationalist circles in countries that emerged from Yugoslavia. Arguably, this renewed interest is driven by the movement's 60th anniversary in 2021 as well as by a growing recognition that we once again find ourselves at a turning point amid rising inequality, escalating geopolitical tensions, both enduring and emerging forms of colonialism, and the climate crisis.

How might we reassess the historical and political significance of non-alignment in relation to the pressing challenges of the present? The legacy of the NAM has been explored through a growing number of academic, artistic, and activist projects, as well as events, exhibitions, and conferences. These initiatives re-examine the movement as a historical phenomenon but also reconsider its legacy as an opportunity to reinvigorate the various forms of transnational cultural, artistic, scientific, architectural, and academic exchanges of the so-called "golden age" of the NAM, offering a framework for addressing questions such as transnational and decolonial solidarity.

Although research on the contemporary relevance of non-alignment is expanding, little focus has been placed on how the movement is being remembered. The event seeks to fill that gap by examining how non-alignment is remembered, reinterpreted, and recontextualized, with a special emphasis on film as a tool and medium of remembrance. Beyond revisiting an often-overlooked chapter of international history, the event will also explore how non-alignment shaped personal histories, bringing to light lived experiences, memories, and narratives that continue to resonate today.

Christian Guerematchi is a Slovenia-born performance artist coming from classical ballet and creating in contemporary dance. In 2006, Guerematchi moved to the Netherlands, where he studied Theatre Studies at the UvA and somatics at the Institute for Somatic Movement Coaching. Since his debut, Guerematchi's approach to contemporary dance performance has been influenced by literature, visual arts and videography. His artistic topic is: Codes of the Black Body and the Black European Identity. In his work, he tackles

forgotten histories and black culture and gives it a different angle and perspective. With his work he is trying to create a discourse around epistemic paradigms of society and its diverging narratives. His work is strongly artistic and is defined by the philosophy of the historic as well as the artistic Non-Alignment. Being born in Yugoslavia as a queer person of colour, he is seeking to redefine the borders of black vs. white; male vs. female; East vs. West and North vs. South. His newest project is *Non Aligned Movement*, an upcoming experimental documentary film by Sergej Kreso, produced by Doxy Film Amsterdam.

Sergej Kreso was born in 1963 in Sarajevo, Bosnia and Herzegovina. He studied journalism at the Faculty of Political Sciences. Besides his work as a journalist, he was also active as a musician in the New Primitives movement playing in the band 'Elvis J. Kurtovic'. In 1993 Kreso came as a refugee to the Netherlands, where he continued his career as a filmmaker, journalist and musician. In 2004 he directed the documentary *Symphony for a Street Musician*. This film is the first of Kreso's trilogy inspired by the war in his homeland, and whose central thread consists of stories about war, people and music. The trilogy is completed by the films *Graffiti Street*, made in 2007 in a Bosnian-Croatian production, and *Jack, the Balkans and I* shot in 2008 for Dutch television. In 2011 he directed *Coffee, Cake and Crematorium*, a film about crematorium tourism between Germany and the Netherlands. This film marked the beginning of a new phase in Kreso's work, reflecting his fascination with human roots, identity and adaptability. His documentary *Here We Move, Here We Groove* was nominated for the highest Dutch film award, the Golden Calf, and the IDFA Award for Best Dutch Film. His newest project is *Non Aligned Movement*, an upcoming experimental documentary film, a production of Doxy Film Amsterdam.

Paul Stubbs is a UK-born sociologist living and working in Croatia since 1993. He is Emeritus Senior Research Fellow at the Institute of Economics, Zagreb. His main research interests are: The anthropology of policy translation; Left-green municipalisms; International actors in social policy; and The history of socialist Yugoslavia in relation to the Global South. His latest book is *The New International Economic Order: Lives and Afterlives* published by Routledge. He also edited *Socialist Yugoslavia and the Non-Aligned Movement: Social, Cultural, Political, and Economic Imaginaries*, published by Mc-Gill Queens University Press in 2023.

Mila Turajlić, born in Belgrade, Yugoslavia, is an award-winning filmmaker and archive 'artist' whose works include *Cinema Komunisto* (2010), and IDFA-winner *The Other Side of Everything* (2017). Her most

recent documentary diptych *Non-Aligned & Ciné-Guerrillas: Scenes From the Labudović Reels* (2022) - an archival road trip through the birth of the Third World - was described by The New York Times as 'a visually arresting inquiry into what it takes to envision a new world'. In 2018 Mila was commissioned by MoMA New York to create video installations for their landmark exhibition on Yugoslav modernist architecture. She is the founder of the Non-Aligned Newsreels research project (nonalignednewsreels.com) an artistic exploration of the 'orphaned' status of film archives made by Yugoslavia in a gesture of 'ciné-solidarity' with the non-aligned world. Performative and video iterations of the project were curated for IDFA on Stage, international exhibitions and biennials (Berlin'22, Belgrade'22, Sharjah'25). In 2020 Mila was invited to join the AMPAS (Oscars) Documentary Branch. She was named Chevalier des Arts et des Lettres by the French government in 2022.

For program details see the ASCA website.

THINKING THROUGH FASHION: A GUIDE TO KEY THEORISTS

ASCA and CAFP book launch event for the second edition of *Thinking Through Fashion: A Guide to Key Theorists*, edited by Agnès Rocamora and Anneke Smelik. The hybrid event will take place on Friday, 14 November 2025, from 3 - 4:30 PM (followed by an informal reception) at UB D2.08 (Ruyszaal), University Library, Vendelstraat 2-8. We invite you to save the date and join us for what promises to be a stimulating discussion.

The e-books are already available at the UvA library: <https://pid.uba.uva.nl/ark:/88238/b19943144431605131>

Introduction by dr. Tommy Tse

Editors' Presentation (20 min): Prof. Agnès Rocamora and Prof. Anneke Smelik will discuss the goals of their new book, as well as key trends and debates in theorizing fashion.

Panel Discussion (30 min): A dialogue with invited scholars, including dr. Roberto Filippello, dr. Diego Semerene and Jane Tylan, and more, to share further insights

Student Engagement (15–20 min): UvA students from fashion-related programs are invited to ask related theoretical questions

Open Q&A & Reception

Across 19 major thinkers from the 19th to the 21st century, the second edition of this comprehensive collection introduces readers to the process of thinking through rich cultural fields such as fashion with the help of social and cultural theory, and thinking through social and cultural theory with the help of fashion. Each chapter guides you through the work of a major thinker and considers their historical context, the role of fashion

within their theory, how their theoretical frameworks apply to contemporary fashion studies, and the strengths and limitations of their approach.

<https://www.bloomsbury.com/us/thinking-through-fashion-9781350376519/>

Registration:

<https://www.chinaafricafashionpower.org/event-details/thinking-through-fashion-book-launch>

For those interested in participating in the panel discussion, please contact Tommy Tse (h.l.t.tse@uva.nl) or follow CAFP on Instagram (@chinaafricafashionpower).

About the editors and panelists:

Prof. Agnès Rocamora is a Professor in Social and Cultural Studies at the London College of Fashion, University of the Arts London. She is the author of *Fashioning the City: Paris, Fashion and the Media*. Her writing on the field of fashion and on the fashion media has appeared in various journals, including *Fashion Theory*, *Journalism Practice*, *Sociology*, *Sociétés*, and the *Journal of Consumer Culture*. She is a co-editor of *Thinking Through Fashion: A Guide to Key Theorists*, of *The Handbook of Fashion Studies*, and of *Fashion Media: Past and Present*, and a contributor to many edited collections including *Fashion as Photograph*, *Critical Luxury Studies*, *The End of Fashion*, *Contemporary Challenges in Mediatization Research*, and *Fashioning Professionals*. She is also a co-founder of the *International Journal of Fashion Studies*.

Anneke Smelik is Professor Emerita of Visual Culture at the Radboud University Nijmegen, where she was coordinator of the MA programme 'Creative Industries'. Her current research in fashion focuses on new materialism, posthumanism, technology and sustainability. She published widely in the field fashion, cinema, digital art, and popular culture. Recent publications are a special issue on 'Fashion's Fibres as Planetary Flows' for *Fashion Highlight Journal*; 'The cultural history of polyester' in *Fashion Practice*; and 'Fractal Folds: The Posthuman Fashion of Iris van Herpen' in *Fashion Theory*. Her most recent book publications are the second and expanded edition of *Thinking through Fashion: A Guide to Key Theorists*, with Agnès Rocamora; and *The Four Elements of Fashion*, with Alessandra Vaccari. She is co-editor, with Susan B. Kaiser, of the journal *Critical Studies in Fashion & Beauty*. www.annekesmelik.nl

Dr. Roberto Filippello is Assistant Professor of Media and Culture at the University of Amsterdam, affiliated with the Amsterdam School for Cultural Analysis and the Centre for Middle Eastern Studies. Formerly a Killam Postdoctoral Fellow at the University of British Columbia and Marie Skłodowska-Curie Global Fellow, his research explores how fashion and textiles shape political expression and community. He examines

practices such as design, photography, and film as forms of critique that destabilise colonial, heteropatriarchal, and capitalist systems. His first monograph, *Dressed for Dissent: Decolonial Fashion and the Struggle for Palestine*, is forthcoming with University of California Press. He has published widely in journals including *Third Text*, *Cultural Studies*, *Fashion Theory*, and co-edited *Fashion and Feeling: The Affective Politics of Dress* (2023).

Dr. Diego Semerene is Assistant Professor of queer and transgender media at the University of Amsterdam and co-founder of the Queer Analysis Research Group at the Amsterdam School of Cultural Analysis (ASCA). Semerene previously taught visual culture and fashion theory at Brown University and the American University of Paris. Semerene's research interests lie at the intersection of fashion studies, trans theory, queer theory and Lacanian psychoanalysis.

Dr. Jane Tynan is Assistant Professor of Design History and Theory with a background in cultural history and gender studies. She coordinates the MA Design Cultures program, teaches on the BA MKDA Design track and also contributes to the new BSc Creative Technology (VU-UT). In 2020, she joined VU Amsterdam from Central Saint Martins in London where she taught history and theory of design and developed the MA Fashion Critical Studies. Alongside extensive experience in curriculum design, course development and external examining, she is a Fellow of Advance HE (formerly HE Academy, UK) and has been visiting lecturer at Goldsmiths University of London, Royal College of Art London, University College Dublin, University of Oxford and Amsterdam University College.

Dr. Tommy Tse is Associate Professor in the Television and Cross-Media Cultures program at the University of Amsterdam's Department of Media Studies and a member of the Amsterdam School for Cultural Analysis. He is also affiliated with the HKU Global China Social Research Hub and the Centre for Asian Studies in Africa, University of Pretoria. His research focuses on East Asia's media and cultural industries, creative and platform work, consumer culture, and the sociology of fashion. He is the Principal Investigator of the five-year ERC Consolidator Grant project *China (Africa) Fashion Power*. He is currently a co-editor of the *International Journal of Fashion Studies*.

ECHOING TRAVELOGUES: THE BEYOND AND US

Echoing Travelogues: The Beyond and Us is a concert project led by Amsterdam-based ASCA PhD, composer, and performer Emine Bostancı, exploring how the intertwined histories of travel and migration have shaped cultural and musical identities. | Muziekgebouw, Grote Zaal | 16 November 20:15-22:00 hrs.

Inspired by centuries of encounters across Ottoman, Persian, and European worlds, the project reimagines historical music as a path toward self-understanding. As the performers trace the footsteps of past travelers and diplomats, they pose a resonant question: "Though we travel to explore the other, what we find often reflects our own story."

Blending traditional Eastern and Western Baroque instruments with immersive historical soundscape technology, the performance invites the audience to experience music not just as sound, but as a spatial and temporal journey. The concert's multisensory design—melding music, stagecraft, and research—creates a vivid echo of lost worlds. By looking back at these layered histories, the project offers a contemporary reflection on identity, belonging, and the cultural imagination of the traveler. Bostancı makes this journey together with the Turkish, Iranian and Dutch musicians of the Dareyn Ensemble. They use historical texts, a unique Ottoman kemenche and cutting-edge 4D sound. This way, you experience how the music sounded in the 15th century at six ancient locations in Vienna, Istanbul and Isfahan. [Read more](#)

(TECHNO-)ANIMISM

Isabelle Stengers & Betti Marenko - "Reclaiming Animism"; "Algorithmic Magic: Simondon and Techno-Animism"

Esoteric Media Reading Group organized by Sara Gelao and Amir Vudka | To participate send an email to: s.gelao@uva.nl; a.vudka@uva.nl | 17 November 2025, 17:00 -19:00 | [Oudemanhuispoort](#) OMHP C 3.17

FORM AND (DIS)ORDER

Reading group organized by Stephan Besser and Michael Miller | 18 November 2025, 15:00 -17:00 PCH 3.08 [P.C. Hoofthuis](#)

Session on Leif Weatherby, "Language Machines: Cultural AI and the End of Remainder Humanism" (2025)

EXPOSING THE FILM APPARATUS: GLOBAL LABORATORY PERSPECTIVES

Book Launch | Edited by Giovanna Fossati and Annie van den Oever—published by Amsterdam University Press in the Framing Film Series. | Wednesday, November 19, 3:30-5:00 PM CET | Location: Eye Filmmuseum. Entrance = free; RSVP: exposingthefilmapparatus2024@gmail.com You can also attend the book launch online: <https://uva-live.zoom.us/j/68729773759>

Program

3:30 PM – Welcome by Maral Mohsenin, Director of Collection & Knowledge Sharing, Eye Filmmuseum

3:45 PM – Introduction by Annie van den Oever and Giovanna Fossati

4:00 PM – Short presentations by 2025 authors:

- Christian Gosvig Olesen
- Carolina Cappa and Isabel Wschebor
- Andrew Tucker
- Landi Raubenheimer and Bongani J. Khoza

4:40 PM – the first copy of the 2025 book will be presented to William Uricchio

5:00 PM – Drinks

The event is hosted by the interinstitutional Research Group 'Moving Images: Preservation, Curation, Exhibition' (UU/ICON, UvA/ASCA, Eye Filmmuseum).

About the book

Exposing the Film Apparatus: Global Laboratory Perspectives

"This book addresses the growing awareness of the historical collections of film and media devices in film archives and media museums. Over thirty experts reflect on the prominent roles media technologies play in a range of social, cultural, curatorial, and educational practices as well as in storage, presentation, and research strategies, looking beyond the more customary range of debates to consider postcolonial issues and include voices from the Global South. Together their contributions investigate how media awareness impacts not only the strategies of media use, but also the archival and curatorial consciousnesses of those working in film and media archives, and at science, technology and media museums, as well as educationists, filmmakers and audiences in general." (<https://www.aup.nl/en/book/9789048568260/exposing-the-film-apparatus>)

Giovanna Fossati is Professor of Media Heritage, Technology, and Culture at Utrecht University. Formerly Chief Curator of Eye Filmmuseum and Professor of Film Heritage at the University of Amsterdam, her research focuses on audiovisual archiving with a global and sustainable approach.

Annie van den Oever is Distinguished Visiting Professor (University of Johannesburg) and, until recently, Professor of Film (University Groningen) and Extraordinary Professor of Film and Visual Media (University of the Free State). She published *Doing Experimental Media Archaeology: Theory* in 2022, with Andreas Fickers, and *Technics* in 2024, with Nicholas Baer.

Contributing Authors

Keith Bennie, Carolina Cappa, Silvia Casini, Liri Chapelan, Seán Cubitt, Miriam De Rosa, Guy Edmonds, Rafael de Luna Freire, Tom Gunning, Tim van der Heijden, Ellen Jansen, Frank Kessler, Bongani, J. Khoza, Sabine Lenk, Tumisho Mahlase, Andrea Mariani, Sanna McGregor, Sergio Minniti, Christian Gosvig Olesen, Gülce Özkara, Pablo Núñez Palma, Nikolaus

Perneckzy, Landi Raubenheimer, Waldo Roodt, Andrew Simon Tucker, Evelyne Snijders, Simone Venturini, Warshadfilm, Isabel Wschebor, Josef van Wyk.

SPIRALS AND VORTEXES: BETWEEN THE FORMAL AND GEOPOLITICAL

2-part series including: A talk with Sophie Mariñez, on Thursday, November 20, 15-17 hours, REC, room V1.03 and a NICA Seminar with Sophie Mariñez and Joseph Sony Jean on Friday, November 21, 10.00 – 13.00 hours, OMHP kamer C 023. For the NICA Seminar, please write to Alessandra Benedicty-Kokken at a.benedicty@uva.nl. Feel free to attend either or both.

Spirals and Vortexes: Between the Formal and Geopolitical considers what it means to work with a form, present to a given local context, such as the Taíno cave petroglyphs (1200s-1400s) in contemporary Haiti and the Dominican Republic, and work with it as an interlocutor to "problem-space" in our current "conjuncture," as per David Scott and Stuart Hall. Mariñez will present her book, in conjunction with the following inquiries:

- Work with close reading to generate theory;
- Consider how the local archive might inform concept-work, to articulate concepts grounded in non-mainstream epistemologies, whether indigenous, Africana, Black or related to popular culture. Students are encouraged to think through what it means to generate a conceptual framework that does not correspond to a printed book culture, which might help articulate a current problem-space.
- Consider how the literary, the pictographic (as per Edgar García's writings), the historical, and also the poetic and/as geopolitical (as per Sophie Mariñez's writings) might address 'new forms' for approaching questions of conflict and genocide, in ways that honor the local contexts (rather than 'only' the universals set out by the Universal Declaration of Human Rights (1948)). Much ignored by contemporary media, the current dynamics between the Dominican Republic and Haiti repeat the disavowed violence of a legacy of colonial histories and human rights building.

Sophie Mariñez is an award-winning interdisciplinary comparatist scholar, specializing in French, Francophone, and Caribbean literature, cultural history, and decolonial thought. Her focus includes Afro-diasporic aesthetics, collective memories, and cultural responses to race, ethnicity, gender, and national identity. Her most recent monograph, *Spirals in the Caribbean: Representing Violence and Connection in Haiti and the Dominican Republic* (Penn Press, 2024), winner of the [2025 Frantz Fanon Award for Outstanding Book in Caribbean Thought](#), has been hailed in *French Studies* as: "A masterful and compelling

work of scholarship... illuminating the Afro-indigenous struggle for freedom that unites the island's history." Drawing on the conceptual and philosophical framework of *Spiralisme*—a movement initiated by Haitian writers Frankétienne and René Philoctète—*Spirals* examines the intertwined histories of Haiti and the Dominican Republic from colonization to the present, offering a decolonial perspective on current debates regarding migration, citizenship, and anti-Black racism. Her earlier books include *Mademoiselle de Montpensier: Writings, Châteaux, and Female Self-Construction in Early Modern France* (Brill, 2017; supported by a National Endowment for the Humanities Stipend) and the co-edited *Jacques Viau Renaud: J'essaie de vous parler de ma patrie* (Mémoire d'encrier, 2018). Her research has been supported by the ACLS, Mellon Foundation, NEH, and multiple CUNY fellowships and awards. In the fall of 2025, Mariñez is serving as [a Visiting Professor at the Sorbonne Nouvelle-Institut des Hautes Études d'Amérique Latine](#) in Paris, teaching courses on Caribbean history, identities, and national narratives. She has also served as [Scholar in Residence](#) at the University of Connecticut and has been invited to speak at the University of Amsterdam, University College Dublin, the University of London, the University of Rochester, Tulane University, Barnard College, and the American Council of Learned Societies. She is Series Editor for [Brill's Caribbean Series](#), where she oversees publication strategy, peer review, and the development of new lines in translation and scholarly editions. At BMCC, she has served as Deputy Chair and Program Advisor for the Modern Languages Department, chaired hiring committees, led curriculum development, coordinated an international study-abroad program, and served as [Faculty Leadership Fellow](#). A recipient of the BMCC [Distinguished Teaching Award](#), she is committed to public scholarship and interdisciplinary dialogue. Her work and commentary have appeared in *The Boston Review*, the [NEH blog](#), [Tupelo Quarterly](#), the Graduate Center [34&5 podcast](#) (in Spanish), and other international media. She is trilingual in French, Spanish, and English, with additional proficiency in Portuguese. She is recipient of: Frantz Fanon Award for Outstanding Book in Caribbean Thought, Caribbean Philosophical Association (2025); Mellon/ACLS Humanities Research Initiative (2024); National Endowment for the Humanities Summer Stipend (2012, 2021); Mellon/ACLS Community College Faculty Fellowship (2021); BMCC Distinguished Teaching Award (2021); CUNY William P. Kelly Research Fellowship (2020); and, the Carolyn G. Heilbrun Dissertation Prize for "an outstanding feminist dissertation in the humanities" (2010).

Joseph Sony Jean is a Haitian archaeologist. He holds a Ph.D. in archaeology from Leiden University. He was an NWO-Veni fellow and a researcher at the Institute of History, Leiden University, and an affiliated researcher at KITLV (Royal Netherlands Institute of Southeast Asian and Caribbean Studies, Leiden). His archaeological research focuses on the long-term landscape transformation of Haiti. He combines ethnographic, historical, oral history and ethnohistorical sources. He is also interested in critical heritage studies, heritage in times of "disaster", particularly the politics of heritage and the relationship between contemporary societies and heritage. He is the co-editor of the book *Local Voices, Global Debates: The Uses of Archaeological Heritage in the Caribbean*, Brill 2024.

TELEVISION AT THE SWISS STOCK MARKET

Data Flow and Money Flow in the Electronic Age

Marie Sandoz is guest in the Useful Television Standing Seminar (organized by Anne-Katrin Weber, University of Lausanne, and Markus Stauff, University of Amsterdam) on 20 November 2025, 17h CET

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

The Useful Television Standing Seminar, Autumn 2025

For online participation, please register here: <https://forms.office.com/e/wiRNdwb1eQ>

Marie Sandoz: Television at the Swiss Stock Market. Data Flow and Money Flow in the Electronic Age

20 November 2025, 17h CET

Marie Sandoz is a Post-Doc researcher in the SNSF-funded five-year research project Operative TV: Audiovisual Closed-Circuits from the Military to the Classroom (1930s-1990s) at the University of Lausanne. Her work focuses on the media history of infrastructures, logistics, photography and public

service television. Her latest publications deal with the history of [satellite communication](#) or “[vertical images](#)”.

ADVANCING NATIONAL RESEARCH

INFRASTRUCTURE FOR CROSS-MEDIA RESEARCH

Final Twi-XL symposium on “Advancing National Research Infrastructure for Cross-Media Research” on 21 November 2025.

This full-day event marks the end of [Twi-XL](#), a project funded by the [Platform Digital Infrastructure](#), with the aim of making archives of Dutch tweets, websites, and other digital content available for researchers and other users.

The event will feature hands-on workshops in which participants can make use of our infrastructure, distinguished keynotes, panel discussions, and roundtables, revolving around the broader challenge of ‘[Archiving and Using Digital Data](#)’. The event is hosted by a Twi-XL project partner, the [Netherlands Institute of Sound and Vision \(NISV\) in Hilversum](#). Participation is free, food and drinks will be provided. More information and a registration link can be found here: <https://twi-xl.humanities.uva.nl/?p=236> Please feel free to contact Olga Eisele [o.eisele@uva.nl] for questions and more info!

HISTORIES AND MATERIALITIES OF SECOND-HAND CLOTHES

Second session of the Global Africa Reading Group organized by Fairuzah Atchulo. Speakers are Mwangi Mwaura (University of Oxford) and Jiaying Tu (University of Amsterdam). The session will be moderated by Fairuzah Munaaya Atchulo (UvA). | 21 November 2025, 15:00-16:30 hrs. [BG 1](#) room 0.16

Mwangi Mwaura will give a talk titled ‘Reading/Intuiting Cloth Tags: Second-hand Clothes Materiality, Ecological Harms and Creative Market Survivance in Gikomba Market, Nairobi’.

This presentation will explore the embodied knowledge of traders at Nairobi’s Gikomba market, focusing on how second-hand clothes are sorted and categorised from bales, informing both their market value and whether they are upscaled, downscaled, or discarded. And how the materiality of the clothes — whether they are made of polyester, cotton, linen, etc. — is felt through embodied knowledges and determines the use of the item. In the process, the traders recognise and articulate the ecological harms of various items and decide which one needs to be up-scaled and how. Mwangi Mwaura is a Kenyan Rhodes Scholar currently a DPhil (PhD) student in Geography and the Environment at the University of Oxford. Mwangi’s ethnographic research is on second-hand clothes in the UK and Nairobi, Kenya. He has previously and continues to explore and write on other aspects of

urbanism, particularly on urban infrastructures, demolitions, and urban habitation in various Nairobi neighbourhoods.

Jiaying Tu will give a talk titled ‘From China to Africa: The Hidden Histories and Global Networks of Second-hand Clothes’. This presentation explores the hidden histories and global networks behind the flow of second-hand clothes from China to African markets. It traces the story from Africa’s colonial/post-colonial clothing trade patterns and market liberalization to China’s transformation from an importer of second-hand clothes to one of the world’s largest apparel producers and exporters - now also of second-hand clothes. Jiaying Tu is currently a PhD student at the Media Studies Department, University of Amsterdam, also affiliated with the China Africa Fashion Power project. Her research studies the cultural economy of second-hand clothing (SHC) consumption in Ghana and how its SHC market is implicated in the global production networks led by China. Specifically, the project seeks to examine how SHC consumption unfold and evolve in the Ghanaian context and its respective development intervened by “Made in/(From) China”, initiating discussions on the global circular economies and the sustainable development of Africa’s local industries.

JAPANESE STUDIES RESEARCH SEMINAR

Organised by Carolyn Birdsall and Bruno Luberti | Time: Friday 21 November, 15:00-17:00 | Location: University of Amsterdam, Turfdraagsterpad 9, Amsterdam, room 0.03

Open to: all staff/researchers, PhD candidates, R(MA) students **Register:** Carolyn Birdsall (c.j.birdsall@uva.nl) or Bruno Luberti (b.a.luberti@uva.nl)

During this research seminar, two Leiden-based colleagues, Daphne van der Molen and Andrea Giolai, will present their current research in Japanese Studies, followed by informal discussion and a drinks reception.

Daphne van der Molen, “Yosano Akiko (1878-1942) as a Social Critic”

Daphne van der Molen is a PhD candidate at the Leiden Institute for Area Studies. She is interested in the life stories of prewar Japanese women writers. This interest extends not only in how these women writers told their own stories, but also to how their stories are told by others (i.e., in biography and biofiction). Her PhD project focusses on the life writing of Higuchi Ichiyō, Yosano Akiko, and Hayashi Fumiko; and explores the tension between self-representation and biography.

Andrea Giolai, “Sound as Condiment: Sonic Dimensions of Taste Perception in Contemporary Japan”

Andrea Giolai is an Assistant Professor of Ethnography and Performing Arts of Japan at Leiden University. He

works on Japanese traditional performing arts and on sound as a cultural artifact, with a focus on how textual, aural, and bodily practices create heritage discourses about Gagaku (Japanese courtly and ceremonial music). His research has been published in journals like *Asian Anthropology* and the *Journal of Religion in Japan*, and in edited collections like the *Bloomsbury Handbook of Japanese Religions* (2021), *Gagaku* (De Gruyter 2025), and the *Oxford Handbook of Ecomusicology* (OUP forthcoming). With Edoardo Gerlini, he co-edited *Textual Heritage* (Berghahn Books 2025).

THE COUNTRYSIDE IMAGINED

Book Launch Rural Imaginations for a Globalized World (Brill 2025), editors Esther Peeren and Tjalling Valdés-Olmos | in Dutch – Spui25, Friday 21 November, 17:00-18:30, followed by drinks (offered by ASCA)

Recent national, regional, and international elections have been marked by a (supposedly) increasing polarization between urban and rural areas. During this book launch (in Dutch) of the recently published Open Access volume *Rural Imaginations for a Globalized World* (Brill 2025), the editors of the collection, Esther Peeren and Tjalling Valdés-Olmos, argue that we must first recognize and acknowledge contemporary rural life as highly globalized and therefore also involved in the persistence and change of (transnational) systems such as colonialism and capitalism. Also speaking will be two contributors to the book – artist Wapke Feenstra from Myvillages and UvA historian Peter van Dam – and UvA sociologist/political scientist Twan Huijsmans. In a discussion, we will explore how cultural representations influence the way in which the globalized countryside is mobilized politically, experienced emotionally, and represented artistically in contemporary society

For details on the program, see: [Het platteland in verbeelding - SPUI25](#)

DECOLONIAL MERIDIANS – RESEARCH GROUP RELAUNCH

We warmly invite you to join our first meeting of the semester on Friday, 24 November, 15:30-17:00 | Location: BG2, common room (ground floor)

We are pleased to announce the relaunch of Decolonial Meridians: Art and Thought from the Global South, a research group initiated by the ERC project *Entangled Freedoms* and led by Sanjukta Sunderason. The group brings together researchers and students interested in artistic, cultural, political, and historical thought from the Global South, with a focus on decolonial perspectives and transregional conversations. In the coming year, the group also aims to become a home within the Faculty of Humanities for conversations that connect art and aesthetics, political thought, and post-

colonial histories, in relation to the university's Research Priority Area *Decolonial Futures*.

The meeting will be an opportunity to introduce the aims of the group, meet new members, and begin discussing shared research interests and possible activities for the meetings ahead. All are welcome; whether you're curious, committed, or somewhere in between.

If you'd like to join the mailing list or have questions, please feel free to contact: Lilli Thöne (Student Assistant, *Entangled Freedoms*) - l.i.m.thone@uva.nl

[Read more](#)

GAIL AND BHARAT

24 November 2025, 15.15–18.30, Leiden University, Herta Mohr Gebouw, Room 1.30, Witte Singel 27a, Leiden. Please register for the event via this link: [Register for: Gail and Bharat A film by Somnath Waghmare \(24-11-2025, Leiden\) – Fill in form](#)

We are delighted to invite you to the screening of the documentary film *Gail and Bharat* directed by Somnath Waghmare (<https://somnathwaghmare.com/>, director of *Chaityabhum*) The documentary traces the lives of anti-caste scholars and activists Gail Omvedt and Bharat Patankar, and the journey of the movement they led in India. Following screenings of the film at various universities and civil society organizations in the UK and Germany, we are happy to host the film and the filmmaker in the Netherlands. Mr. Waghmare will introduce the film and take questions from the audience.

The event is being jointly organized by Leiden University (South and Southeast Asia Lecture Series), University of Amsterdam (ASCA), and the Royal Institute of Southeast Asian and Caribbean Studies (KITVL). The film screening will also be an occasion to announce and inaugurate a network of critical and progressive scholars in the Netherlands who focus on South Asia and the South Asian diasporas. Further information such as the name, vision, objectives, and scope of network will be shared at the event. Please share your suggestions and feedback at the venue.

All participants are welcome to chat over snacks and refreshments after the event.

PHILOSOPHY AND PUBLIC AFFAIRS WITH INGRID ROBEYNS

26th November, PPA Colloquium with Ingrid Robeyns, 3.30 to 5pm in Faculteitkamer II, OTM and on Zoom. Please email j.d.cattien@uva.nl if you'd like to participate and receive the paper in advance.

COSMOLOGIES READING GROUP #22:

EARTH/WORLD

The next reading group will be on Earth/World on Thursday, 27 November, 15:00-18:00 in UB A 006. To participate and receive the readings, email: h.h.kuipers@uva.nl

Readings for this session:

Latour, Bruno. "Fifth Lecture: How to convene the various peoples (of nature)?" in *Facing Gaia: Eight Lectures on the New Climatic Regime*. Translated by Catherine Porter. Polity, 2017.

Law, John. "What's Wrong with a One-World World?" *Distinktion: Journal of Social Theory* 16, no. 1 (2015): 126–39.

Randazzo, Elisa, and Hannah Richter. "The Politics of the Anthropocene: Temporality, Ecology, and Indigeneity." *International Political Sociology* 15, no. 3 (2021): 293–312.

CALL FOR PAPERS: CULTURES OF IN/VISIBILITY AND IN/AUDIBILITY

Conference at the University of Amsterdam, 23-24 April 2026 | Conference organizers: Dr Alice Borrego (EMMA Research Unit), PD Dr Gero Guttzeit (LMU Munich), Dr Héloïse Lecomte (Sorbonne Université), Prof Dr Esther Peeren (University of Amsterdam). Deadline for proposals: 5 November 2025

Invisibility and inaudibility, and their corollaries, visibility and audibility, have become impactful concepts and metaphors across media and disciplines in recent years. This conference aims to take stock of the role they play in shaping and understanding culture in different contexts and historical periods, including, perhaps most urgently, in our current conditions of political polarization and surveillance capitalism.

With regard to invisibility we take up both ideas of invisibility as marginalisation or *social invisibility* (LeBlanc 2009, Král 2014), comprising, for example, lesbian invisibility (Lecomte 2024, 23) or "subaltern invisibility" (Chemmachery 2019), and ideas of invisibility as a site of power or *hegemonic invisibility* (Guttzeit 2025), comprising, for example, billionaires' invisibility (Peeren 2024, 86–88) and the power of "decorporation" (Borrego 2024, 37). In this field of tension, a key issue we want to explore is how social, political, cultural, literary, filmic, televisual and online texts can explore the potentials and limitations of an "agency of invisibility" (Peeren 2014).

Inaudibility - as silence - has predominantly been explored as resulting from marginalization. Far from a "passive state of understanding" (Santos), silence can be part of a potent mechanism to create a monopoly of narrative (Le Blanc) that erases cultural, social, and political dissonances. In this regard, inaudibility not only raises the question of how one can make oneself heard, but of how the multiplicity of narratives, of

stories, of shared experiences, is muffled by imbalances of power. Silence, the "currency of power" (Achino-Loeb), partakes in the construction of the spectral. Much like being seen requires one to be actually perceived by the other, being heard entails being actively listened to. Inaudibility, however, can also be recuperated as a form of agency: choosing to refrain from speaking, like claiming the right to opacity (Glissant), can be a form of empowerment.

What constellations of the in/visible and in/audible can be distinguished and what perspectives and social groups do these constellations privilege and ignore? How are in/visibility and in/audibility culturally, socially, politically and economically mobilized? How do in/visibility and in/audibility impact attention and circulate within attention economies? What are the affective dimensions of in/visibility and in/audibility? How do they link to other logics of marginalisation and power dynamics? The conference sets out from the assumption that our understanding of political and social in/visibility and in/audibility needs to be sufficiently complex to answer these questions and related ones.

The conference marks the culmination of work on invisibility and silence that started with the "Invisible Lives, Silent Voices" conference in 2020 (planned for Montpellier but held online because of the pandemic) and has continued through a five-year online lecture series and the publication of a special issue of *Zeitschrift für Anglistik und Amerikanistik* on Contemporary Literature and Social Invisibility in 2024. In seeking to be a forum for interdisciplinary exchange on in/visibility and in/audibility, the conference also marks the beginning of a new phase for the emerging field of *invisibility studies* (see Král 2014, Steiner and Veel 2015). While "Visibility" was chosen as the Presidential Theme for the 2025 MLA Convention, there was little visibility of European research on invisibility. With this conference we would like to remedy this and explore in/visibility and in/audibility from a broad interdisciplinary perspective.

Topics and issues to be addressed include but are not limited to the following:

- how are visual/audible constellations - and their specific ways of distributing visibility/invisibility and audibility/inaudibility - constructed and what effects do they have?
- how can dominant/hegemonic ways of distributing and oscillating between visibility and invisibility or audibility and inaudibility be contested?
- what forms of agency are associated with visibility and invisibility in different visual constellations such as those defined by spectrality?
- what is the relationship between invisibilisation and silencing?

- how do ways of valuing and devaluing in/visibility and in/audibility differ historically and culturally?
- how have in/visibility and in/audibility been theorized in different disciplines?
- how do in/visibility and in/audibility appear in different media, and what affordances do different media have for thinking through the complexities of the cultural, social, political or economic mobilization of in/visibility and in/audibility?
- how do in/visibility and in/audibility operate in cultures of surveillance and attention economies?
- what patterns of invisibilisation and silencing can we distinguish under neoliberal rationality?

We are particularly interested in case-study based papers.

Please submit a 250-word proposal with a 50-80 word bio sketch to the organizers at e.peeren@uva.nl.

CALL FOR PAPERS: FORMATIONS

2026 Annual Graduate Student Conference Cinema Studies Institute, University of Toronto March 6th to 7th, 2026

Keynote Speaker: Prof. Jodie Mack, Dartmouth College
The Cinema Studies Graduate Student Union at the University of Toronto is pleased to announce that the 2026 Graduate Student Conference will take place at the Cinema Studies Institute from March 6–7, 2026. This year's theme is "Formations," and we are delighted to have experimental artist Jodie Mack, Professor of Film and Media Studies at Dartmouth College, as our keynote speaker.

In *Aesthetic Theory* (1970), Adorno writes that "In no artwork is the element of spirit something that exists; rather, it is something in a process of development and formation." As the moving image continues to morph and migrate, it becomes ever more important to understand how we relate not only to the objects and patterns we study, in their material and aesthetic modes, but also to the heterogeneous political and social formations in which we are embedded.

Thus, we seek submissions that attempt to address the various *formations* that confront us as cinema and media scholars today. There are the broadly physical, and increasingly heterogeneous, forms through which moving images are produced, exhibited, distributed, and circulated. There are considerations of form and formalism, such as those catalogued in Eugenie Brinkema's *Life-Destroying Diagrams* (2022), from her own radical formalism to the Russian formalism of the early twentieth century and the neo-formalism of David Bordwell and Kristin Thompson. There are discursive formations, what Foucault (1972) describes as systems of "dispersion" that exist between "objects, types of statement, concepts, or thematic choices." There is also the mutual imbrication of cultural and economic formations, incisively theorized by Fredric Jameson. In

practice, the emergence of counter-cinematic movements such as Third Cinema and Fourth Cinema lays bare the linkages between social formations and the continual remaking of film form. Similarly, queer theoretical approaches turn to negation to advocate for resisting heteronormative social formations (Lee Edelman, Jack Halberstam) or as an initial step towards conceptualizing alternate modes of community formation (Leo Bersani, José Esteban Muñoz). Moreover, posthumanist scholarship in the context of the Anthropocene (Jaime del Val) presses us to think through formlessness. Finally, the formations of knowledge that organize disciplinary regimes in the humanities, such as area studies, are themselves products of specific geopolitical conditions and institutional histories. As Harry Harootunian observes in *History's Disquiet* (2000), "the systematic formation of area studies in the major universities was a massive attempt to relocate the enemy in the new configuration of the Cold War," a provocation to examine the role of North Atlantic academic institutions in maintaining hegemonic geopolitical formations.

The above is not meant to be exhaustive. In considering the theme "Formations," we ask scholars to reflect on the forms and objects that most concern them today. How do we constitute the forms and objects of our study? How do these forms and formations relate to each other? If, as Deleuze (1989) writes, "it is at the level of the interference of many practices that things happen: beings, images, concepts, all the kinds of events," then it is imperative that we contend with the processes by which our heterogeneous pursuits are formed and sustained.

Sample topics might include but are not limited to:

- Abstraction
- Aesthetic forms and formalism
- Assemblages, assembly, montage
- Film theory
- Film-historical formations, movements, new waves, generations
- Film distribution, exhibition, circulation
- Formlessness
- Information technology, media theory
- Marxist theory
- Process and process genres
- Queer Theory
- Social, subject, state formations
- Materiality, medium-specificity
- Third Cinema, Fourth Cinema

We welcome submissions from independent scholars and graduate students worldwide. Applicants must submit a brief abstract (300-500 words) and a bio (50-100 words) to csgraduatestudentunion@gmail.com by December 5, 2025, 11:59 pm EST. Conference acceptances will be sent out by the end of January.

Submissions should provide the following information: Name & pronouns; Level of study and name of institution (if applicable); Title; Abstract; Bio; 3-5 item bibliography.

CALL FOR CONTRIBUTIONS: DIFFRACTIONS

Speak at Your Own Risk: The Many Faces of (Self-) Censorship info.diffractions@gmail.com | Editors-in-chief: Inês Fernandes and Teresa Weinholtz | Deadline for abstracts: **November 15, 2025**

"In a society like ours, the procedures of exclusion are well known. [...] We know quite well that we do not have the right to say everything" (Foucault 1980, 52). Often regarded as an instrument of repression of ideas and information (American Library Association 2021), censorship "refers to the control by public authorities (usually the Church or the State) of any form of publication or broadcast, usually through a mechanism for scrutinising all material prior to publication" (McQuail and Deuze 2020, 589). Most commonly associated with control that is visible and imposed by the State, censorship can be regarded "as a subject of history, which means that it has to be considered not only in its formal dimension, as an apparatus of State control and repression, but also as a social agent that permanently and complexly shapes the relationship between individuals and institutions" (Barros 2022, 17). Either through literature, with the act of burning books in Bradbury's *Fahrenheit 451* ([1953] 2018) and the control of thought in Orwell's *Nineteen Eighty-Four* ([1949] 2023), or the morality or political restrictions in cinema (Biltereyst and Winkel 2013), or even contemporary China with the firewall that controls internet access (Stanford University n.d.; Gosztanyi 2023), censorship has gathered a broader definition beyond that of State control.

The study of censorship should not be limited to dictatorships or historically oppressive political regimes, as it can also be found as an institutionalised social force, based on the concept of "public morality" (Mathiesen 2008, 577), in cultural institutions, digital platforms, and academic environments. In its more formal configuration, censorship can be a tool of repression and strict prohibition. In its informal and more personal perspective, it can be viewed as socially imposed censorship and/or self-censorship, thereby expanding its definition "to the productive force that creates new forms of discourse, new forms of Series 2 – Issue 12 communication, and new models of communication" (Bunn 2015, 26). As Judith Butler (2021) argues, censorship precedes speech, as it determines in advance what type of speech is or is not acceptable. Similarly, Bourdieu (1991) describes how censorship affects language, as what we are authorised to say becomes internalised. Censorship, in this light, is

not only a legal or institutional force, but can also become a social imposition. This issue thus seeks to explore the many forms of censorship, self-censorship, and everything in between; past and present, imposed and chosen, visible and hidden.

Recent events have shed light into an ongoing reality of censorship that contributes to the urgency of these discussions. Most recently, in the United States, governmental restrictions on words such as "women," "diversity," and "disability" in academic grant applications and school curricula (Yourish et al. 2025) reveal the close relationship between language and ideological control through State censorship. In Germany, artists and curators have been fired or publicly blacklisted for expressing solidarity with Palestine on their personal social media (Solomon 2023), demonstrating that speech can be punished even within liberal democracies when it contradicts socially established narratives, creating environments of fear through instances of social censorship. On social media platforms like TikTok, users increasingly engage in linguistic innovation. With phrases like "unalive" instead of "kill," they intentionally alter or misspell specific trigger words to avoid algorithmic suppression, or *shadowbanning* (Calhoun and Fawcett 2023). This form of self-censorship is strategic and creative, but also reveals the pressures users face to remain visible in social media spaces that are moderated by strict automated systems.

This issue invites contributions that critically examine how all forms of censorship and self-censorship operate today, as well as how they have operated historically. We invite interventions from different contemporary, historical, and geopolitical perspectives, and interdisciplinary approaches from all fields in the humanities. Besides proposals for academic papers on the topic of this issue, we also welcome proposals in the form of interviews, book reviews, essays, artistic contributions, as well as non-thematic articles. Suggested topics include, but are not limited to the following: Series 2 – Issue 12

- Historical and contemporary (self-)censorship
- Censorship and political regimes
- Self-censorship as personal, professional, and intellectual preservation
 - Censorship and self-censorship... in media ecosystems
 - in film and cinema
 - in art, performance, and curatorship
 - in image and photography
 - in language, literature, and translation
 - in knowledge and academia
 - in artificial intelligence
 - in memory: preservation and/or erasure
 - in children's media and literature

- in social media, online content and behaviour
- and cancel culture
- ...

For artistic submissions, we are interested in proposals that engage in form or content with the theme of censorship and/or self-censorship, such as:

- Visual essays
- Graphic or visual storytelling
- Collaborations between text-based and image-based artists
- Poetry and visual poetry
- ...

Submissions and review process

Abstracts will be received and reviewed by the *Diffractions* editorial board who will decide on the pertinence of proposals for the upcoming issue. After submission, we will get in touch with the authors of accepted abstracts in order to invite them to submit a full article. However, this does not imply that these papers will be automatically published. Rather, they will go through a peer-review process that will determine whether papers are publishable with minor or major changes, or they do not fulfil the criteria for publication.

Please send abstracts of **150 to 250 words**, and **5–8 keywords** by **NOVEMBER 15, 2025**, to info.diffractions@gmail.com with the subject “*Diffractions* 12”, followed by your last name. The full papers should be submitted by **MARCH 15, 2026**, through the journal’s platform:

<https://revistas.ucp.pt/index.php/diffractions/about/submissions>.

LAURA BASSI SCHOLARSHIP

The Laura Bassi Scholarship was established in 2018 with the aim of providing editorial assistance to postgraduates and junior academics whose research focuses on neglected topics of study, broadly construed. The scholarships are open to every discipline and the next round of funding will be awarded in Winter 2025: Application deadline: 28 November 2025; Results: 8 December 2025

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

<https://editing.press/bassi>