

Nieuwsbrief 293

March 2026

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ASCA SPRING EVENT: THE IMPORTANCE OF INTEREST

On Thursday 9 April from 15:00 to 17:30, the first ASCA Spring Event will take place, followed by drinks. Location: Bushuis, room F.001.

The event will start with a conversation panel on the Importance of Interest, led by Sudeep Dasgupta. Curiosity often starts off ideas for research. Yet the interest in a field or question might provoke both disorienting and productively insightful perspectives not envisaged from the angle one began with. How does interest develop, deflect, direct and redirect us as we re-orient ourselves during research? Answers to this question can also provoke questions which ask of us why we are interested in, and what is at stake, in wanting to wander into a field of research. What interests, however contingent, situate us in relate to our

objects? Answering this last question inevitably requires, these days, what interest can be earned and value circulated through this research? How can the labour of research-work be made valuable, to whom, and to what effect – institutionally, politically, historically?

The second part of the event will consist of short presentations by ASCA members. The aim of this ASCA showcase is to present the variety of research by ASCA members, while simultaneously informing each other what we are all working on. There will be room for questions and conversation, and drinks afterwards. Please join!

DISSERTATION DEFENSE: JULIA FERLONI

Museums and Romani Narratives: Decolonising, Participating, Transforming | Supervisors: Emilie Sitzia, Huub van Baar; Margriet Schavemaker | 16 March 2026, 16.00 hrs., Agnietenkapel.



This research builds on the participatory exhibition *Barvalo. Roms, Sinti, Manouches, Gitans, Voyageurs*, presented in 2023 at the Museum of European and Mediterranean Civilisations (Mucem) in Marseille, France, to examine the theoretical and practical challenges of participation in contemporary museums. Through an action-research approach, the thesis investigates power dynamics, the historical and contemporary representation of Romani communities, and the processes involved in decolonising museum narratives. It explores how co-creation with so-called "source communities" can transform curatorial practices and foster more just, polyphonic, and inclusive narratives. By considering the exhibition itself as an object of research, this work proposes methodological tools to rethink the civic and critical role of cultural institutions in addressing inherited

stereotypes and responding to contemporary public expectations.

DISSERTATION DEFENSE: STIJN POSTEMA

Artistic Journalism | Supervisors: Mark Deuze; Johana Kotišová | 19 March 2026, 10.00 uur Agnietenkapel.



The dissertation *Artistic Journalism* explores artistic journalism as an emergent practice situated at the intersection of journalism and the arts. Stijn Postema approached the field through a combination of ethnographic inquiry, grounded theory methodology, and case studies of both organisations and individual. The work demonstrates that artistic journalism is not an isolated phenomenon, but a growing constellation of practices that reimagine the boundaries of journalism, while offering new ways of researching, understanding, feeling, and engaging with current affairs. The central questions guiding this exploration are: What is artistic journalism, and how do artist-journalists navigate the field of professional journalism?

ASCA GUEST RESEARCHER: MIGUEL VISSERS



Miguel Vissers is a Belgian PhD candidate from the University of Antwerp (Communication Studies) who

will be staying with us for a couple of months to work together with Dr. Alice Fleerackers. His interests lie in science communication, science journalism and the representation of science in media. The goal of his stay is to set up an interview study and finalize his PhD. Further, he just likes to chat (mostly with coffee - he's a bit of an addict), so feel free to say hi when you bump into him!

ASCA GUEST RESEARCHER: AMANDA KUBIC



Amanda Kubic has been awarded the Marilena Laskaridis Visiting Research Fellowship and will be affiliated with ASCA during the Spring semester 2026. She completed her PhD in Comparative Literature at the University of Michigan, Ann Arbor, in 2025. She holds MAs in Ancient Greek and Classics from The University of Michigan and Washington University in St. Louis, as well as a graduate certificate in Women's and Gender Studies. Amanda's dissertation *Animating Antiquity: Classical (Dis)embodiments by Modern Women* maps out an original multimedia network of poetic texts, dances, visual art, and audio-visual installations by twentieth and twenty-first-century Greek and Anglo-American women artists and gender diverse collectives to argue for their performance of "classical (dis)embodiment" via fragmentation, metamorphosis, the phantom/*eidolon*, and the chorus. Her present project focuses on the twentieth-century Greek choreographer Koula Pratsika and her National Dance School in Athens: Η Κρατική Σχολή Ορχηστρικής Τέχνης (ΚΕΟΤ).

MAKING CONTACT, LOSING CONTACT: ON XENOPHOBIA AND (UN)HOSPITABLE FLESH

Lecture and discussion by Prof. Jacob Rogozinski (Université de Strasbourg) | Monday March 2nd; 16h00-17h30 | room: Oude Manhuispoort A.0.08 | Hosted by the Critical Cultural Theory Group, Philosophy Department. For info: contact Aukje van Rooden, A.vanRooden@uva.nl

Today, xenophobia —the rejection and hatred of foreigners— that is, an extreme form of inhospitality, is on the rise in all Western countries. We need to understand this phenomenon in order to resist it. To do so, we will first refer to anthropology to analyze the rituals of hospitality that consist of making contact with strangers in order to defuse their “strangeness.” Then, we will turn to psychoanalysis to understand how the original contact with the body of the other and with my own body constitutes the “skin-ego” and helps explain its pathologies. Finally, we will draw upon phenomenology, its analysis of the “carnal transference” from my body to others and the breaking of this transference. This will help us understand how hospitality and inhospitality originate in our primordial experience of our flesh. It is within each of us that the struggle for hospitality begins.

Jacob Rogozinski is Full Professor Emeritus of Philosophy at the University of Strasbourg, where he succeeded Jean-Luc Nancy in 2002. His research is focusing on contemporary French philosophy, on political philosophy and on phenomenological thinking of the Ego and the body.

Among other books, he published *Le moi et la chair*, Cerf, 2006 (English translation: *The Ego and the Flesh*, Stanford UP, 2010), *Cryptes de Derrida*, Lignes, 2014, *Ils m'ont haï sans raison – de la chasse aux sorcières à la Terreur*, Cerf, 2015 (English translation: *The Logic of Hatred*, Fordham UP, 2024), *Moïse l'insurgé*, Cerf, 2022 and *Inhospitalité*, Cerf, 2024. All welcome!

CRITICAL THEORY AND POLITICAL AUTONOMY

A Talk by Dr. Lukas Meisner organized by Gavin Mueller | March 3, 17.30-19.00 | OMHP C0.23 | Register: g.c.mueller@uva.nl

A presentation of and discussion about the history of critical theory, especially its origins at the Institute for Social Research, what the Frankfurt School—notably Horkheimer and Marcuse—developed from it, and the plural Marxism of their context. The event draws on Dr. Meisner's recently released book *Critical Marxist Theory: Political Autonomy and the Radicalising Project of Modernity* (2025, Palgrave Macmillan/Springer Nature), emphasizing political autonomy as an unattainable promise of the project of modernity within liberal market-based societies that cannot offer substantial democratisation. A conversation and Q&A will follow the presentation.

Dr. Lukas Meisner is fellow at the Institute of Critical Theory Berlin (InkriT), Marcuse Society Postdoctoral Fellow 2025-26, and editor-in-chief of *Das Argument: Zeitschrift für Philosophie und Sozialwissenschaften*. He is the author of numerous books on critical theory and philosophy, including *Critical Marxist Theory: Political Autonomy and the Radicalising Project of Modernity* (2025),

Capitalist Nihilism and the Murder of Art (Aporia, 2020), and the novella *Wrackmente* (2024).

Organized and moderated by Paul V. Schmidt with Gavin Mueller

WHAT SHOULD CRITICAL ANIMAL STUDIES MEAN FOR OUR CRISIS TIME?

Critical Animal Studies Master Class with Eva Meijer | March 4th, 2026, 14:00– 17:00 UvA [BG 2](#) room BG2-012.

Eva Meijer will present a masterclass with their latest research on interspecies democracy. There will be room for interaction and for brainstorm together. The master class is already fully booked.

ON THE ETHICS AND POLITICS OF MILITARISATION

Philosophy and Public Affairs Colloquium with Yolande Jansen, comments by Yuval Molina Obedman | 4th March from 3.30 to 5pm in Faculteitskamer II, OTM, as well as on Zoom. | Please email j.d.cattien@uva.nl if you'd like to participate and receive a copy of the paper and/or Zoom link.

In my paper, I try to identify what can be ethical and social considerations for those working or studying in universities, regarding the current rapid militarization of European societies and, importantly, the sciences. I'm making three interconnected points: The first point concerns the need for broad knowledge acquisition about the political-economic ecosystem in which higher education is embedded, and the role of military and security concerns in this ecosystem. The second point concerns the ethical and political roles concerning human rights of our scientific institutions. I argue that reflecting on these roles and acting accordingly should become an intrinsic part of the work of scholars and students. The third point concerns the democratic and solidarity dimensions of the universities and particularly of the 'hard' sciences, in relation to their extensive cooperation with increasingly militarizing industries and technologies. I argue that these solidarity and democratic dimension currently are lacking, and that there is an urgent need to change this. An argument I am working on and would like to discuss, is how the increased overlap between war, genocide (including ecocide) and privatised 'civil' but highly militarized violence in various contexts, as well as the risk of 'omnicide', form specific extra reasons for resisting militarization. I would like to discuss with everyone present what they think about these questions, not just about the paper itself, which should be taken more as a starting point for a conversation.

WRITING WITH NO INK; THE RESISTANCE WILL BE WRITTEN

An evening with Max Lobe organized by Alessandra Benedicty-Kokken and Diego Semerene | March 4, 17:00-19:00, University of Amsterdam, OMHP room A 008

Born in Douala, Max Lobe grew up in a family of seven children and arrived in Switzerland at the age of 18. Drawing inspiration from traditional African literature and the realities of immigration in Switzerland, Max Lobe addresses themes such as homophobia, religion, violence, and the situation of undocumented immigrants.

In this event Lobe will speak about their work, perform some excerpts for their books and engage in conversation about their major themes with Alessandra Benedicty-Kokken (University of Amsterdam) and Diego Semerene (University of Amsterdam). Lobe's works include *39 Rue de Berne* (2013), *Confidences* (2016, winner of the 2017 Amadou Kourouma Prize), *La Promesse de sa Phall'excellence* (2021), *Does Snow Turn a Person White Inside?* (2022) and *La danse des Pères* (2025).

With Silvana Moï Virchaux, founding president of Laboratoire Arts Contemporains, Lobe co-directs *GenevAfrica*, an initiative that aims to build literary bridges between Switzerland and French-speaking African cities. No registration needed. Email d.semerene@uva.nl before March 2 if you'd like to read an excerpt of Lobe's work before the event.

IDFA & RPA DECOLONIAL FUTURES: CINEMA UNDER SIEGE #4

This is the fourth screening in the ongoing collaboration between the RPA Decolonial Futures (UvA) and Het Documentaire Paviljoen that explores the multifaceted relationship between cinema and (de)coloniality in a series of programmes titled, Cinema Under Siege | 4 March 2026, 20:00-22:00 | Location

[*Het Documentaire Paviljoen: De Spiegel*](#)

Prompted by the recent arrests of protesters in Georgia – including students, doctors, journalists, and filmmakers – this edition turns its attention to both structural and informal networks that support filmmakers resisting constraints on freedom of expression. This evening features *National Exams (2025)* by Giorgi Mrevlishvili, a film resonating strongly with concerns about limited freedom of expression in Georgia. Through the figure of teacher Nana Mgaloblishvili, the film explores how support, guidance, and the cultivation of critical thinking can empower young people to challenge authority and find their own voice

Mrevlishvili was arrested in October 2025 for his participation in the protests and was later released

following local and international pressure, including appeals by the Amsterdam-based International Coalition for Filmmakers at Risk (ICFR). Introduced by Nadica Denić, the screening is followed by a conversation between Giorgi Mrevlishvili and ICFR's representative Sara Ishaq.

About the speakers

Giorgi Mrevlishvili is a documentary filmmaker and the director of *Reflection* (2010, Berlinale Today Award finalist) and *Twelve Lessons* (2019, Best Documentary, Mediawave). He is currently developing the experimental documentary series *The Sands of Silence*.

Sara Ishaq is a Yemeni-Scottish filmmaker and trainer, currently managing the International Coalition for Filmmakers at Risk (ICFR). Her films include *Karama Has No Walls* (2012), *The Mulberry House* (2013), and the upcoming fiction feature *The Station* (2026).

Nadica Denić is a film scholar and curator focused on the entanglement of film and contemporary political developments, with an interest in migration, conflict, and risk. She is a Lecturer in Media and Culture at the University of Amsterdam.

[Click here for tickets](#)

THIS IS FILM! FILM HERITAGE IN PRACTICE

[This is Film!](#) Film Heritage in Practice is an annual public lecture series in collaboration with ASCA, devoted to notable projects in the fields of film restoration and film heritage, with international guest speakers and film screenings.

Under the overarching theme of *The Future of Film Programming*, also the theme of this year's [Eye International Conference](#), scholars and film professionals worldwide present and discuss remarkable projects from around the globe that offer innovative approaches to programming collections.

Across six sessions, we explore topics such as programming Palestinian cinema as a form of resistance, digitising films at the margins of Brazilian film history, rediscovering a 1960s independent film festival in Istanbul, and activating Catalan film heritage.

This is Film #1 - Palestine Film Institute

Guest: Saeed Taji Farouky | 4 March - 15:30

This is Film #2 - Classic Film at International Festivals

Guest: Gérald Duchaussoy | 18 March - 15:30

This is Film #3 - Distribution of Brazilian Cinema

Guest: Laura Batitucci | 1 April - 15:30

This is Film #4 - Restoring Istanbul's 1960s Short Film Festival Guest: Deniz Tortum | 15 April - 15:30

This is Film #5 - Eye(s) Open

Guests: Hicham Khalidi en Judith Öfner | 29 April - 15:30

This is Film #6 - Catalan Film Heritage

Guest: Pablo La Parra Pérez | 13 May - 15:30

LECTURE & WORKSHOP ON CLOUD CAPITALISM

We are delighted to invite you to two upcoming events in *The Cloud is a Factory series*, a joint initiative of **AlgoSoc** and the **Programmable Infrastructures Project** at TU Delft.

The series opens with a **public lecture by Devika Narayan on 16 March at 20:00 at SPUI25 (Amsterdam)**, titled *Cloud Capitalism*. In this talk, Narayan (Assistant Professor, University of Bristol) examines how the computer industry evolved into what we now call “tech,” tracing how computing infrastructures became scalable, pervasive, and deeply embedded in broader capitalist logics. The lecture will be followed by a discussion with **Seda Gürses** (AlgoSoc/TU Delft) and **Miriya Aouragh** (University of Westminster / University of Oxford). This talk is part of the **AlgoSoc Speaker Series**.

The following day **on 17 March, a workshop will take place at the University of Amsterdam**. During this session we will discuss four papers by **Devika Narayan, Donald Jay Bertulfo, Anushka Mittal, and Viktorija Morozovaite**. The workshop creates space for collective, critical engagement with computational infrastructures and their societal consequences. It follows a reverse-seminar format: participants read selected works in advance and discuss them together during moderated sessions.

You are welcome to attend either event separately, or join both for a deeper engagement. Registration is required.

More information and **registration for the lecture on March 16** at SPUI25:

<https://algosoc.org/events/the-cloud-is-a-factory-cloud-capitalism>

More information and **registration for the workshop on March 17** at the University of Amsterdam:

<https://algosoc.org/events/workshop-cloud-capitalism>

The Cloud is a Factory series invites speakers from different backgrounds to explore the workings of computational infrastructures, to understand how they came to being, and to imagine futures otherwise.

LITERATURE’S REFUGE: REWRITING THE MEDITERRANEAN BORDERSCAPE

Lecture and Workshop by Will Stroebel organized by Yiorgos-Eugenios Douliakas & Maria Boletsi | Leiden University. Lipsius 1.48 for the keynote, and Lipsius 1.29 for the workshop, 5 March 2026 | Contact info organizers (for registration for the event): g.e.douliakas@hum.leidenuniv.nl

The starting point for the event is Will Stroebel’s recent book, published by Princeton University Press, titled *Literature’s Refuge: Rewriting the Mediterranean Borderscape*

Literature’s Refuge walks readers through a mostly uncharted geography of refugee and diasporic

literatures at the edges of Southeastern Europe and West Asia, pushed off the grid a century ago by the modern border logic that gave birth to the modern Middle East. In 1923, in what amounted to a massive ethnic partition, Greece and Turkey bilaterally agreed to swap their so-called [racial minorities](#): nearly one and a half million Christians of Turkey were uprooted from their homes and dumped into Greece, while almost half a million Muslims from Greece were similarly uprooted and dumped into Turkey. This ethnic cleansing was justified on explicitly humanitarian grounds, for as the High Commissioner for Refugees at the League of Nations declared, “To unmix the populations of the Near East will tend to secure the true pacification of the [region].” Paradoxically, however, the unmixing of the Middle East in fact depended on a massive remixing. Hundreds of thousands of the Christians shunted into Greece spoke not Greek but Turkish, while many of the Muslims deported to Turkey spoke not Turkish but Greek. All of the refugees displayed a startling cultural diversity that found little ground for expression in their new putative homelands. Despite their religious alignment with the national majority, refugees were often ostracized as “foreign spawn” and excluded from public discourse, usually on the grounds of their linguistic and cultural difference.

In other words, the emerging border regime that had displaced these refugees did not end at the border; even in their new settlements, a pervasive borderscape continued to filter refugees through internal systems of differential inclusion, displacing most of them into gray zones of semi-exclusion and silence.

From the status quo of this border regime, Literature’s Refuge pries open a place for the displaced: refugee and diasporic literatures whose crossings have been forced underground by cultural institutions on both sides of the partition. Stroebel’s book foregrounds the refugee and diasporic literatures that have survived this border regime, ranging from [Greek-language Islam](#) (Greek-language literature written in the Arabic alphabet by Greek-speaking Muslims) to [Turkish-language Greek-Orthodoxy](#) (Turkish-language literature written in the Greek alphabet by Turkish-speaking Greek Orthodox Christians), with several other case studies in between. Whether treating heretofore unpublished manuscript poetry or well-known figures of world literature, such as C.P. Cavafy, Literature’s Refuge provides an unprecedented scope not yet seen in either area studies or the larger disciplinary discussions on world literature. Stroebel’s book offers to Comparative Literature a new ground for comparison, neither national nor global but rather the fugitive borderscape between those two scales. This is a book of humble means, using for the most part what we might call the manuscript and ephemeral detritus of national

philology, but its goal is lofty: to provide an alternative cartography of the modern borderscape between Europe and the Middle East, which is a small but constitutive mechanism of the larger global border system that regulates our world today. Who belongs where, and who gets to decide?

Workshop description:

Will Stroebel will offer a brief workshop on methodology, focusing on his specialization (book history). The conversation will circle around student interests and how these might be served by book historical methods -- codicology, analytic bibliography, textual criticism, and archival research. Stroebel's own work has combined book history and border studies to examine how literature, textual cultures, and larger infrastructures of racialized borders intersect and feed one another. Drawing on his own experiences and invoking the experience of other participants, we will discuss practical strategies, how to identify interesting material, and how to incorporate such findings into scholarship in ways that are both plausible and presentable.

Speaker's bio

Will Stroebel lives and works in Ann Arbor, at the University of Michigan, with a joint appointment in the Modern Greek Program and the Comparative Literature Department. He is a comparatist of Modern Greek and Turkish languages and literatures, driven by an abiding fascination with the diverse faces of Hellenic cultural production in the modern Mediterranean. His book *Literature's Refuge* (Princeton UP, 2025) focuses on the first half of the twentieth century, when Greek and Turkish nationalisms were carving up the Aegean into isolated ghettos; working against this national partition, he uncovers ongoing parallels and points of contact between particular Greek- and Turkish-language works of literature, often through the agency of minor and overlooked figures like editors, amanuenses, oral witnesses, and readers-turned-translators or readers-turned-writers. Both his research and teaching are informed by broader interests in Mediterranean Studies, Book History, material networks, and Classical Reception.

More info about his publications is available at: <https://sites.lsa.umich.edu/stroebel/>

LUDIFICATION OF VISION

Conference at the University of Amsterdam – March 5-7, 2026 | Organizers: Mathieu Li-Goyette, Erin La Cour, Toni Pape, Rik Spanjers | Location: University of Amsterdam, University Library (Chirurgisch Theater) | Registration: [here](#) | [Program details](#).

This conference invites an intermedial reflection on the development of modes of reading and seeing in relation to constraints of production and distribution. We

welcome contributions on subjects ranging from a medium's early stages of development up to the present digital world, while addressing issues of readability, narrativity, interactivity, and/or materiality. How did new ludic modes of seeing develop from scientific observation to artistic production? What techniques did artists develop to increase the readability of their medium? How did they negotiate the tensions between originality and standardization? What new visual norms were established along the way?

Bringing together scholars and practitioners, the conference aims to understand how popular media art contributed to the ludification of vision, training our eyes to see in playful, nonlinear and equivocal ways.

C.P. CAVAFY IN THE ENGLISH AND AMERICAN LITERARY SCENES

A talk and book presentation by Dr. Foteini Dimirouli (University of Oxford) | Friday, 6 March 2026, 15:30 | Location: P.C. Hoofthuis (Spuistraat 134, Amsterdam), room 1.04 | Language: English (no registration needed)

Supported by the department of Modern Greek Language and Culture of the University of Amsterdam, ASCA, and the Dutch Society for Modern Greek Studies (NGNS)

How does a poet become famous? In this talk, dr. Dimitrouli will address this question by presenting her newly published book, *C.P. Cavafy in the English and American Literary Scenes* (Oxford UP 2025). The book is a study of the processes set in motion by major Western writers that gave the Greek-Alexandrian poet his global stature. It is also a study of the social construction of genius: of how one must be narrated and promoted as "Great" to become Great.

Cavafy's poetry intersected with Forster's modernist life writing, Durrell's cosmopolitanism, Auden's and Spender's post-war explorations, Brodsky's meditations on exile, and Merrill's queer aesthetics. Drawing on published work, correspondence, and previously unseen archival material, this book reveals so far unexplored aspects of the texts and personalities involved in Cavafy's legitimation across languages, genres, and historical contexts. It also presents these literary exchanges as a case study through which to rethink canon formation and transnational cultural validation.

About the speaker

Foteini Dimirouli, Research Fellow in English, University of Oxford

Dr Foteini Dimirouli is a Research Fellow in English at Keble College, University of Oxford, where she was previously an Early Career Development Fellow. She completed her BA (Athens) and MA (Durham) in English Studies, followed by a DPhil in Comparative Literature at Oxford, before holding a postdoctoral fellowship at the Seeger Center for Hellenic Studies at

Princeton. Her research spans twentieth-century English and American literature, as well as modern Greek studies. She has published on the topics of literary appropriation, authorial networks, and the intersections of literature, digital culture, and globalisation.

“A BOTTLE OF RIVER, A BOX OF HILLS”: A CONVERSATION WITH ADIVASI (INDIGENOUS)

POET JACINTA KERKETTA

Date: Fri 6 March 2026, 17-19hrs. | Venue: Fort van Sjakoo Bookstore, Amsterdam | Conversation and poetry reading moderated by Divya Nadkarni and Sruti Bala

Jacinta Kerketta is a Hindi poet, writer, and freelance journalist from the Oraon Adivasi community of Jharkhand, India. Her poetry revolves around the life-worlds of Adivasi communities and offers a keen understanding of the injustices they face and their struggles for survival in the face of forced displacement, corporate extractivism and ecological devastation.

In this conversation and poetry reading session, Jacinta will reflect on the themes of her poems, on what it means to be an indigenous Adivasi person in India today and much more.

Moderators: Divya Nadkarni and Sruti Bala

Translator (Hindi-Eng): NN

ERRANT PORTRAITURE IN THE BLACK ATLANTIC

Evolutionary Theory and Racial Aesthetics from Haiti

A lecture by C.C. McKee, with formal response by Stephanie Noach and moderation by Eugenie Brinkema, organized by the Queer Formalism Research Group. Monday 9 March, 16:00-18:00. University of Amsterdam, P. C. Hoofthuis, room 005. Sign up by sending an e-mail to queerformalism@gmail.com, with your name, and in case you want to earn the 1 ECT, your student number and institutional affiliation.

This lecture takes as its foundation a suite of seemingly staid realist portraits by the Haitian painter Louis Rigaud exhibited during the 1884 World's Cotton Centennial in New Orleans. These paintings portray Haitian heads of state from Toussaint Louverture through Lysius Salomon, who was president during the exposition. While the lecture will touch on the prominence of Haiti, symbolic and actual, within a burgeoning international Black consciousness, it will focus on the eccentricities of Rigaud's paintings, which Dr. McKee characterizes as a proto-modernist form of Black internationalism. Among these seventeen canvases there are prominent stylistic and anatomical deformities: tropical chiaroscuro backgrounds at the edge of dissolution, architectonically stiff uniforms, clumsily rendered hands, eyes set askew on the face, and physiognomies that verge on caricature. Dr. McKee positions this suite of paintings in relation to the use of

evolutionary theory by the Haitian anthropologist Anténor Firmin to affirm the humanity of blackness. Together Rigaud's paintings and Firmin's anthropological text employ evolutionary aesthetics to interrogate the value of *deformity*, as an errant articulation of subjecthood, for Black peoples in the ongoing struggle for personhood.

After C.C. McKee's lecture (±45min), Stéphanie Noach will offer a formal response (±15min), after which we will have time for questions and a discussion of the material, moderated by Eugenie Brinkema.

C.C. McKee is Assistant Professor of History of Art and Director of the Center for Visual Culture at Bryn Mawr College. They received a dual doctorate from Northwestern University and the École des Hautes-Études en Sciences Sociales in 2019 and were a Postdoctoral Fellow at the University of Copenhagen from 2022-24. Their research focuses on the intersections of art, colonialism, and natural science in the modern Atlantic World (c. 1750-1950) with an emphasis on the Caribbean. McKee also maintains an active curatorial practice, writes art criticism, and researches the exploration of colonialism and slavery's ecological "afterlives" in contemporary Caribbean and African Diasporic art. Their writing has appeared in *Art Journal*, *liquid blackness*, *Small Axe*, *CASVA Seminar Papers*, *Art Forum*, and *Hyperallergic* among other venues. Their first book on the Danish bubblegum pop supergroup Aqua was published in 2024 in Bloomsbury's 33 1/3 Europe series with an accompanying vinyl record released by Warning in Berlin. Their second forthcoming book, *Human Limits: Art, Ecology, and Race in the French Atlantic c. 1750-1900*, is under contract with Duke University Press. They are currently at work on two book manuscripts: one on the oft-maligned electronic music subgenre psytrance and issues of white placelessness, the other, titled *Elemental Blackness: Art and Environment in the 21st-Century Caribbean*, focuses on contemporary queer and femme artists from the region and the diaspora.

Stéphanie Noach is an Assistant Professor of Art History at Leiden University, specializing in contemporary art and theory from the Caribbean and Latin America. Her research examines the material and conceptual entanglements of darkness, opacity, and Blackness and has been recognized with the Erasmus Prize for outstanding early-career scholarship, Leiden University's Young Scholar Award, and a shortlist nomination for the national Karel van Manderprijs. Noach has been a Fulbright fellow at Harvard University and a visiting scholar at several national universities in Colombia and Cuba. Alongside her academic work, she curates exhibitions across Latin America and Europe.

Eugenie Brinkema is Professor of Contemporary Literature and Media at the Massachusetts Institute of Technology, status-only Professor of Cinema Studies at the University of Toronto, and affiliated faculty at the University of Amsterdam. Her articles have appeared in numerous journals and her books include *The Forms of the Affects* (2014) and *Life-Destroying Diagrams* (2022), both published with Duke University Press.

The **Queer Formalism Research Group** convenes each spring for public and accredited sessions on queer theory and aesthetic inquiry. Keep an eye out on this website and social media for more upcoming sessions.

THE SMALL VOICES OF HISTORY

Re/Animating the Subjects of History with Sanjukta Sunderason

ASCA Theory Seminar March 11, 2026, 15:00-17:30 hrs.
Location: OMHP A118C | Organized by Eke Reberger, Shiyi Zhu, and Chuhan Yang

Readings: We will open with a poem!: Mahmoud Darwish, "[If I were Another](#)."

(On Stakes of Historical Research) Edward Said, "Professionals and Amateurs", in *Representations of the Intellectual, the Reith Lectures* (New York, Vintage Books, 1994) (18 pages)

(On Subaltern Studies and Histories from Below) Ranajit Guha, "Subaltern Studies: Projects of Our Time and Their Convergence", lecture given to Latin American Subaltern Studies Collective, October 1996 (14 pages)

(On Living Archives and Decoloniality in Historical Methods) Sanjukta Sunderason and Aditi Chandra, "Living Archives and Decolonial Potentialities – Re/Animating the Subjects of History (Parts 1 & 2)", *Third Text Forum* 2023 (see the full collection on <http://www.thirdtext.org/living-archives>).

DESIRE FOR TRANS SYMPOSIUM

12 March 2026, 15:30 | University of Amsterdam (UB Library, Chirurgische Zaal, Vendelstraat 2-8, 1012 XX Amsterdam) | Organizer: Diego Semerene | Registration: d.semerene@uva.nl (only required for students attending for credits, or those without a UvA ID to enter the building, open to everyone else). Registration deadline: 6 March 2026
Featuring a performance by Lou Lechte

Asa Seresin, "Running Up That Hill: Trans Heterosexuality and Projective Identification"

Asa Seresin is a writer and researcher based in London. His writing has appeared in *Cabinet*, *Spike*, *Tank*, *The New Inquiry*, and *Transgender Studies Quarterly*. His first book, *Conflict of Interest*, is forthcoming in 2027. He is a final-year PhD candidate in English at the University of Pennsylvania.

Fabrice Bourlez, "Can We Get Rid of Schreber?"

Fabrice Bourlez is a psychoanalyst in Paris. He teaches philosophy at the École Supérieure d'Art et de Design (ESAD) in Reims and is co-holder of the Troubles, Alliances et Esthétiques chair at the École Nationale Supérieure des Beaux-Arts (ENSBA) Paris. He wrote *Tacts* (PUF, 2025) and *Queer Psychoanalysis* (2018/ Routledge 2026).

Credit and Attendance

Please register if you don't have an UvA ID or if you seek 1 EC before March 6 via email d.semerene@uva.nl [you will receive readings to prepare if you need credit].

FRICTIOUS INTIMACIES

Masterclass by Prof. Susanna Paasonen (University of Turku) | Thursday 12 March, 15:00 -17:00 [BG 1](#)- 0.04.

During the past decade or so, the promise of social media to connect people with frictionless ease has been met with scholarship exploring mundane tactics and possibilities of disconnection (Light 2014; Karppi 2018) and the persistent discomfort, or friction, involved in what Elija Cassidy identifies as "participatory reluctance", namely engagement "when we would actually prefer not to or would rather do so under altered circumstances" (Cassidy 2016: 2614). Building on findings from the large-scale research project, *Intimacy in Data Driven Culture* (2019–2025), this talk explores reluctant and ambiguous engagement in a context where social media, and networked connectivity more broadly, has become infrastructural to how everyday lives are navigated and how social proximities and distances are managed. Lauren Berlant's (2022: 36) discussion of inconveniences as a constant in social connections further helps in mapping out such infrastructural connections as ones involving "the inconvenience paradox of dependency" of "needing people or a situation and hating to have that need". It is my suggestion that a focus on frictions within socio-technological connecting offers analytical avenues for challenging diagnoses of social media addiction within which users are seen as trapped or seduced by the platforms they engage with, and for framing such participation in ways respectful of the complexities that make the everyday and its fabrics of connection.

To apply

This Masterclass is open to bachelor/ master students and PhD researchers. For more information and to apply please send an email stating your name, contact details and study programme/ affiliation to gdc@uva.nl.

Deadline: Monday 2nd March 2026.

Required readings:

Cassidy, Elija. "Social networking sites and participatory reluctance: A case study of Gaydar, user resistance and interface rejection." *New Media &*

Society 18, no. 11 (2016): 2613-2628, <https://journals.sagepub.com/doi/full/10.1177/1461444815590341>.

Paasonen, Susanna, Vilja Jaaksi, Anu Koivunen, Kaarina Nikunen, Karoliina Talvitie-Lamberg and Annamari Vänskä, Intimate infrastructures we depend upon: Living with data. *Media Theory* Vol. 7 no. 2 (2023), <https://journalcontent.mediatheoryjournal.org/index.php/mt/article/view/576/264>

MASTERCLASS AND LECTURE WITH DR. SEB FRANKLIN (KING'S COLLEGE LONDON)

Michael F. Miller and Claudio Celis Bueno will co-host two events with Dr. Seb Franklin to explore the intersections between media and film theory and literary studies | Date and time: 16 March 2026, 13:00-15:00 (Masterclass); 17:00-18:30 (Lecture): Room: Masterclass room PCH 508; Lecture in PC. Hoofthuis PCH 105, Organisers Michael F. Miller & Claudio Celis Bueno | For further information, to register for the masterclass, and to receive the reading material, please contact Michael Miller (m.f.miller@uva.nl).

In the graduate masterclass we will discuss "Reproduction at the Interface," Dr. Franklin's 2024 article published in *reproductions*. Dr. Franklin's article analyzes Mati Diop's film *Atlantics* (France/Senegal/Belgium, 2019), in which images of people holding, using, and disposing of cell phones knit together scenes of attenuated social reproduction. Dr. Franklin's argument takes those images as the basis for a theory of interfaces. In so doing, he connects some of the principal concerns of media theory to the social operations—of labor, of social reproduction, and of racialized, gendered, and sexuated valuation—that collectively enact the expanded reproduction of capital. From the perspective of those operations, media technologies such as cell phones become intelligible as elements in a determinate form of society: not only interfaces in themselves but also elements in an expansive, emergent, and (apparently) self-regulating network of interfaces. Interested graduate students and scholars from all fields are invited to take part.

The masterclass will be followed by a public lecture, titled "Mechanical Slavery: Freedom, Subjection, Automation." The talk is about the strikingly constant presence of slavery in theories of automation. From the late 1940s to the present, automation, labour, and slavery have been invoked together in congressional hearings and parliamentary debates, newspaper and magazine articles, documentaries and news segments, trade union reports, industry conferences, technical writings, works of philosophy, and histories of science and technology. The talk asks two questions, each of which attends to a different scale: what animates this compulsion, to keep saying "slave" in order to say something about automation? And what becomes

legible when instances of mechanical slavery rhetoric are read closely? Both questions require thinking between the history of technology and the logic of value in capitalism, and between Marxist theory and black studies.

Dr. Seb Franklin is Reader in Literature, Media, and Theory at King's College London. He is the author of *Control: Digitality as Cultural Logic* (2015) and *The Digitally Disposed: Racial Capitalism and the Informatics of Value* (2021).

WHAT IS THE DECOLONIAL? THINKING AT THE LIMITS

RPA Decolonial Futures & Decolonial Meridians Roundtable | This Roundtable marks the start of the RPA Decolonial Futures research and publication agenda | 17 March 2026, 15:30 -17:00, Location

[Bushuis/Oost-Indisch Huis](#) Room Kartenzaal

In 2026, the RPA 'Decolonial Futures' is beginning its research and publication agenda. Having initiated the Seed Grants and Visiting Scholars program in its first two years, the following three years of the RPA will be streamlined further into initiating and building research lines that actively address the meanings, scopes, and most importantly methods of decolonial thinking and practice itself.

In this first roundtable, the coordinators and a newly formed Editorial Committee will introduce to the UvA community how we visualise the steps ahead, and have in conversation our colleagues from across the humanities faculty, who have been exploring such questions from various iterations and concerns. In this first roundtable, Sruti Bala (Editorial Committee member) and Sanjukta Sunderason (RPA coordinator) will be in conversation with

1. Sudeep Dasgupta, Media Studies
2. Alessandra Benedicty-Kokken, Literary and Cultural Analysis
3. Nawal Mustafa, Cultural Studies

The core question at this roundtable is an open-ended and foundational one: *What is the decolonial?* We are actively invoking here the Marxist cultural theorist Stuart Hall's generative critical engagement with the temporality and stakes of the 'postcolonial' 30 years back (Stuart Hall, "When was The Post-colonial?: Thinking at the Limit", 1996) and bringing into that genealogy of anti/post colonial thinking the new- and ever-so proliferating vocabulary of the decolonial today. We will ask ourselves in this roundtable – what does the decolonial mean to our own disciplines/practices/thinking? What scopes and limits do we see in the idea?

Given the soaring ethical and normative purchase of the word – and the just corrective from Eve Tuck and K Wayne Yang that decolonization is 'not a metaphor' but

indeed active struggles for land and sovereignty – how do we as scholars in the humanities approach those ground realities – and historical tensions – of the idea of the decolonial? For instance, is the decolonial about sovereign futures, speculative imaginaries, ethical politics, or a continued ‘duress’ of a wounded, fragmented colonial past? It can be all of these of course, but in our practices and pedagogies, this heterogeneity of the idea- and the very question of the decolonial method- need to be expanded upon in a generative way. In this roundtable, we are initiating a small step towards that.

To attend please RSVP here or send an email to decolonialfutures@uva.nl

[Register here.](#)

CRITICAL AI SEMINAR SERIES: ECOLOGIES OF EVALUATION

The Critical AI Seminar series, organized by Anna Schjøtt Hansen, Tobias Blanke, and Dieuwertje Luitse | Invited talk by Helene Ratner and Nanna Thylstrup on ‘Ecologies of evaluation’ | March 18, 3-4:30 (CEST). Registration [here](#)

This talk develops the concept of “evaluation ecologies” to theorize how machine learning (ML) systems are assessed in public sector contexts. Through a conceptual analysis supported by case studies of ML deployments in Danish higher secondary education and Dutch psychiatric clinics, we demonstrate how evaluation practices extend beyond technical assessment to encompass complex negotiations of power, expertise, and accountability. Drawing on theoretical perspectives from Science and Technology Studies (STS) and building upon Halpern and Mitchell’s (2023) work on experimental governance and Amoores’ (2020) analysis of cloud ethics, we advance “evaluation ecologies” as a framework for understanding how ML assessments unfold through multiple, often contradictory registers.

[Helene Friis Ratner](#) is a full professor of organization studies and technology at The Technical University of Denmark, DTU Management. Combining science and technology studies with organization studies, she researches how digital data infrastructures, data visualizations, and AI applications transform welfare organizations. Her research is published in journals such as *Big Data & Society*, *AI & Society*, and *Organization Studies*. She is currently co-PI of the Algorithms, Data and Democracy project (VELUX foundations) and REPAI – Responsible AI for Value Creation (Grundfos) as well as chief scientist in Denmark’s National Centre for AI in Society (CAISA).

[Nanna Bonde Thylstrup](#) is an Associate Professor on the Promotion Programme in Modern and Digital Culture. She is PI of [Data Loss: The Politics of Disappearance, Destruction and Dispossession in](#)

[Digital Societies \(DALOSS\)](#) funded by the [European Research Council](#). The project is premised on the idea that datafication is inherently conditioned by loss, and that this loss can also be generative. Rather than framing loss retroactively as something that can be ‘fixed, patched or recovered’, then, DALOSS investigates loss as actively constituted through social, political, and aesthetic relations.

PHILOSOPHY OF SEXUALITY

Amsterdam School for Cultural Analysis (ASCA), University of Amsterdam Thursday March 19th, 2025

This one-day symposium brings together PhD researchers from the Netherlands working in philosophy on sex or engaging with critical social and political theories related to sexual desire, consent, eroticism, and embodiment. This will be an in-person event, intended to create meaningful discussion and potential collaboration among colleagues working in feminist philosophy and philosophy of sexuality. Everyone is welcome to attend, please register before March 10th by emailing Veerle van Wijngaarden v.a.vanwijngaarden@uva.nl

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11.00-11.15 Introduction

11.15-12.00 **Esmée van den Wildenberg** (Radboud University/KU Leuven) – *Sexual Consent and Ambiguity: A Beauvoirian Approach to Sexual Ethics*

12.00-12.45 **Christl de Kloe** (Linköping University/Utrecht University) – *Femtech and the Mediation of Sexual Pleasure*

12.45-14.30 Lunch break

14.30-15.15 **Gwendolyn Bolderink** (Leiden University) – *‘Feel my fingers as I touch your arm’: on the difference between good and bad objectification*

15.15-16.00 **Veerle van Wijngaarden** (University of Amsterdam) – *Disavowing Objecthood: Sexual Ethics Without Pure Subjectivity*

16.00-16.15 Small coffee break

16.15-17.00 **Maaïke van der Horst** (University of Twente) – *What Do Sex Robots Mirror About Us?: A Queer-Lacanian Approach*

17.00 Drinks at De Jaren, everyone is welcome!

IN THE ABSENCE OF BOMBS

The Colloquium Social Practice: Art in Times of Destruction (AHM, ASCA) would like to invite you to a public discussion on 19 March, 16.00-17.30, at the University Theatre, Nieuwe Doelenstraat.

The event takes as its starting point the recently published volume “In the Absence of Bombs”, Pascal Gielen and Bahia Shehab (eds), Amsterdam: Valiz 2026. Following a welcome from Christa-Maria Lerm Hayes, Pascal Gielen will give a short presentation, followed by questions from Sruti Bala. The discussion between Gielen and Bala will then be opened to include authors from the book (tbc) and others with an investment in the burning issues that the book raises. Drinks and a Valiz book stand will be available afterwards.

This is a free public event. Please RSVP to marieke@valiz.nl.

What happens when violence unfolds before our eyes, yet responses hesitate and waver? When institutions—political, academic, cultural—retreat into silence, and even committed artists falter in the face of war?

In the Absence of Bombs investigates this silence. In a time when horror is livestreamed and apathy is institutionalized, this book asks how such paralysis is possible—and how art can contribute to recognition of the unfolding crimes against humanity? How do poets, visual artists, theatre and filmmakers unsettle the spectacle of shock? How can grief become a collective and political force, rather than a privatized void?

Through testimonies from war zones—from Gaza to Kharkiv, Beirut to Brussels—this book composes a polyphonic response to a world that demands clarity but offers none. It does not moralize. It insists. On mourning. On commitment.

Sruti Bala is Assistant Professor in Theatre and Performance Studies at the University of Amsterdam, where she coordinated the MA International Performance Research Programme for five years. She has been guest lecturer at the University of Ghent (Belgium), the University of Hull at Scarborough (UK), the College of Music and Drama, Khartoum (Sudan), the University of Cape Town (South Africa), Central University of Hyderabad and Delhi University (India). She studied German Literature at the Universities of Bombay and Bonn and completed her doctorate in Theatre Studies at the University of Mainz. Her research interests are in the fields of participatory art, pedagogy and performance, art and activism and feminism.

More information: www.uva.nl/profiel/s.bala

Pascal Gielen (b. 1970) is a writer and a full professor of Sociology of Culture and Politics at the Antwerp Research Institute for the Arts (ARIA) at the University of Antwerp, where he also leads the Culture Commons Quest Office (CCQO). As editor-in-chief of the international book series *Antennae – Arts in Society*

(Valiz), he curates critical reflections on how culture shapes - and is shaped by - society. Gielen is awarded the prestigious Odysseus Grant by the Research Foundation Flanders (FWO) for his outstanding international research achievements. His books have been translated into English, Korean, Polish, Portuguese, Romanian, Russian, Spanish, and Turkish. Through his writings, he traces the intersections of creative labour, the commons, and cultural politics, often venturing into the field to study how culture takes root and resists in conflict zones such as the Amazon and Ukraine. Gielen contributes regular to the Belgian newspapers *De Morgen* and *De Standaard*.

www.ccqo.eu;

<https://www.uantwerpen.be/en/research-groups/aria/pascal.gielen@uantwerpen.be>; publication list: <https://repository.uantwerpen.be/desktop/irua>

Book contributors: Amir Ashkar, Jan Beddegenoodts, Yousra Benfquih, Marlies De Munck, Naama Shoshana Fogiel Lewin, Lara García Diaz, Pascal Gielen, Mohamed Hijji, Erwin Jans, Mazen Kerbaj, Lara Khaldi, Maha Maamoun, Sohail Salem, Roschanack Shaery-Yazdi, Bahia Shehab, Walid Taher, Jana Traboulsi, Emily Van Driessen, Annelys de Vet

POLYPHONIC ARCHIVE

Cities Seminar - With Naomi Bueno de Mesquita and Tzlil Sharon

Co-organized by Carolyn Birdsall, Linda Kopitz and Alex Gekker. For more information and registration, please contact Linda Kopitz (l.kopitz@uva.nl) | 20 March 2026, 15:00 - 17:00.

On Friday **20 March**, we are welcoming the next guest speakers to the 2025-2026 ASCA Cities Seminar: Naomi Bueno de Mesquita, Tzlil Sharon and Amit Gur (Amsterdam University of the Arts), part of the research group *Pluralism in Research and the Arts* in a talk titled “**Polyphonic Archive**”. Their work investigates how publics can engage with cultural heritage in new and meaningful ways. This interest emerges from a broader shift in how archives are understood today. Archives are increasingly made publicly available—partly enabled by digital technologies—and are more often conceptualised as a public good. Yet public availability does not automatically translate into accessibility. Not everyone is able to enter, interpret, or work with archival material. These developments have also reshaped the role of the historian: from a primary interpreter of the archive to a mediator of archival knowledge. The research project *Polyphonic Archive* explores how archival material can be experienced through sound by constructing a virtual auditory space in which archival traces are sonified. Documents, testimonies, and historical fragments are transformed into immersive sonic environments. In

doing so, the project addresses several interrelated challenges central to the sonic experience of space: How can soundscapes and acoustics convey the auditory reality of specific environments, in this case interior rooms? How can a sense of space be constructed solely through sound, without reliance on visual cues? How can a sense of movement be generated within an auditory virtual environment? To articulate this experience, the project introduces the concept of the implicit listener: a listener who is not positioned outside the archive as a detached observer, but who hears the auditory scene from within it, occupying the perspective of a subject embedded in the archival space itself. The session takes place from **15.00-17.00 in room 0.16 (E-lab) at the University of Amsterdam, Turfdragsterpad 9, Amsterdam.**

Naomi Bueno de Mesquita is a professor and researcher working at the intersection of art, design, cartography, and philosophy, with a focus on the societal impact of emerging technologies. She leads the research group Social Justice and Diversity in the Arts at the Amsterdam University of the Arts (AHK) and the research group [Design & Social Innovation](#) at Design Academy Eindhoven.

Tzlil Sharon, media scholar, is a research associate at the Amsterdam University of the Arts, working for the '[Polyphonic Archive](#)' project. Her research investigates how listening practices are shaped by technological infrastructures such as podcasting and audio platforms, and how these shape the politics of memory. She contributes theoretical and methodological expertise in podcasting and sound studies, enabling the team to connect historical archives to contemporary listening environments.

Amit Gur is an Israeli composer and music researcher based in Amsterdam. Since January 2017, Amit has been PhD mandate at the Antwerp Research Institute for The Arts (ARIA). In addition, Amit regularly gives seminars on his research to Composition and Musicology departments. As composer he seeks new ways of expression through exploration of the textural domain in music.

For more information and registration, please contact **Linda Kopitz** (l.kopitz@vu.nl).

Readings

– Schafer, R. Murray, 'The Soundscape' [1994] in Jonathan Sterne, ed. *The Sound Studies Reader*. New York: Routledge, 2012, 95-103.

– Sharon, Tzlil. "Peeling the pod: Towards a Research Agenda for Podcast Studies." *Annals of the International Communication Association* 47.3 (2023): 324-337.

BOOK LAUNCH PERFORMANCE RESEARCH METHODS

Performance Research Methods: Interdisciplinary Methods for Theatre, Dance and Performance Studies, eds. Liesbeth Groot-Nibbelink and Laura Karreman | Fri, 20 March 2026, 16.30-18.00hrs. | University Theatre, Nieuwe Doelenstraat 16, 1012 CP Amsterdam

Performance Research Methods is the first comprehensive guide to contemporary methodologies in performance studies, offering a clear and structured overview of the tools currently shaping research in theatre, dance, and performance.

Designed with clarity and usability in mind, each chapter follows a consistent structure: introduction, contextual framing, practical application, case study demonstration, interdisciplinary expansion, and suggestions for further reading. This format enables readers to compare methods with ease and understand how each can be adapted to real-world research.

Developed by scholars actively teaching these methods in graduate and undergraduate programs, this hands-on volume addresses a key gap in the field: the lack of explicit, accessible discussions of performance research methods. Responding to the societal, technological, and ecological contexts of contemporary performance, the book makes visible the knowledge practices that often remain confined to the classroom.

The presentation will feature an extended introduction by the editors, a panel with authors and student responses. The event will conclude with celebratory drinks in the foyer!

All are welcome!

Check out the open access book: <https://www.openbookpublishers.com/books/10.11647/obp.0469>

THINKING IN COSMOLOGIES

Symposium organized by Halbe Kuipers and Diego Caguenas | 25-26 March

The Cosmologies Workgroup symposium "Thinking in Cosmology" takes heed of Yanomami shaman Davi Kopenawa's call for a cosmopolitics when he declares that "For us, politics is something else". In doing so, we envision this 2-day symposium as an experimental, collective work of imagining politics otherwise. We aim to problematize the modern, Western cosmology, its ontology (i.e. epistemology), and perspective (i.e. anthropocentric).

The concerns will range from those in environmental ecology, notably the bifurcation of nature and its ramifications for bodies of nature and nonhuman entities, to the mental ecology, notably questions on the spiritual and its different apparitions in shape of ghosts, specters, and spirits, and in between the social ecology, with questions of power, relations, and more widely

peoples. We will ask how these concerns inflect back into the approaches and methods of anthropology, philosophy, and cultural studies that we study with. The symposium is divided into four nodes with their respective blocks: cosmopolitics I & II, cosmovisions and cosmotechnics. Each has their respective concerns and a primary, nodal text for the participants to engage with.

A provisional programme/schedule for the event;

25th of March - 10:00 - 13:00: Cosmopolitics I (human non-human, animism, diplomacy, power, relations) – participants: Halbe Kuipers (UvA); Nienke Scholts (UvA); Matthias de Groof (UA)

25th of March - 14:00 - 17:00: Cosmovisions (arts, sensations, practices, myth, storytelling) – Xinyi Zheng (UvA); Patricia Pisters (UvA); Brian Trinada Kusuma Adi (UvA); Martina Griessing Valsecchi (UvA)

26th of March - 10:00 - 13:00: Cosmopolitics II (earth, land, territories, world-beings, STS networks) – Diego Cagüñas Roza (UvA); Jasmijn Leeuwenkamp (UvA); Chen Zhou (UvA); Natalia Giraldo Jaramillo (UvA)

26th of March - 14:00 - 17:00: Cosmotechnics (cybernetics, technologies, mediation, technicity) – Sara Gelao (UvA); Jie Shen (UvA); Erica Biolchini (McGill); Xichen Liu (UvA)

ABOLITION AND DISABILITY JUSTICE

Abolition Democracies Seminar organized by Safae El Khannoussi el Boudrin, Daniel Loick and Oscar Talbot | 26 March, 17:00 hrs. Contact: d.loick@uva.nl.

In this research colloquium, we will a.) read together and discuss contemporary literature in abolitionism, b.) present our own current research on abolitionist topics, c.) invite international guests to present their research, especially to facilitate an interdisciplinary and international dialogue. The reading list and schedule will be decided together by the members of the seminar. To be put on the list and receive the zoom link for hybrid sessions, please email Daniel Loick.

Disability justice and prison abolition are two increasingly popular theories that overlap but whose intersection has rarely been explored in depth. In this session, we will discuss the overlaps between the abolitionist and disability justice struggles. We will be reading parts of Liat Ben-Moshe's book [Decarcerating Disability: Deinstitutionalization and Prison Abolition](#) as well as the new [People's Guide to Abolition and Disability Justice](#) by Katie Taström.

DATAGOV KICK-OFF AT FRAMER FRAMED

March 27, 2026, 9:30 - 15:30 (+drinks), tentative program available below | [Framer Framed](#) (Oranje-Vrijstaatade 71 1093 KS, Amsterdam) | Sign up link [here](#).

Data infrastructures like digital identity systems and biometric technologies increasingly decide who is seen, sorted, and served — yet they remain largely out of

public view. The DATAGOV kick-off invites you to pull these systems into the open and join a cross-sector conversation on how data-driven regulation is reshaping democracy, rights, and inequality worldwide.

DATAGOV investigates the impact and social costs of regulatory data infrastructures: data-grabbing systems that actively shape the polity, from monitoring and automated decision-making to mediating access to public services, rights, and welfare. The project, funded by the European Research Council (ERC), takes a comparative approach investigating the European Union, Brazil, India, and South Africa, to examine how these infrastructures transform governance and what they mean for the future of democracy in an era of pervasive datafication. To start with, our empirical focus is on four technology families: biometrics, digital identity, and health and education technologies, and how these reconfigure citizenship, sovereignty, and inequality. The kick-off will feature keynote presentations, conversations, and a borrel, bringing together a diverse group of participants from academia, policymaking, industry, civil society, and the arts. The event will also leave ample time for conversation, (net)working, and enjoying each other's company. While the program is still taking shape, we already have an exciting list of speakers who will be joining us from around the world: **Louise Amoore** (Durham University), **Fernando Filgueiras** (Brazilian Ministry of Education), **Mirca Madianou** (Goldsmiths, University of London), **Rocco Bellanova** (Vrije Universiteit Brussel), **Cecilia Passanti** (Université Paris Cité), **Rob van Kranenburg** (IEEE Standards Association), and colleagues from the UvA. Please also forward this invitation to anyone who may be interested in joining us — this event is open to everyone free of charge.

If you would like to keep up to date with our work and activities, please consider signing up to our [mailing list](#). You can also keep up to date with our activities on our [website](#) and [LinkedIn](#).

ECO-FEMINIST DECOLONIAL HARDWARE

30 March 2026, 17:00 [Bushuis/Oost-Indisch Huis](#)
Room AHH Workshop Space, F0.01

It is an open secret that the hardware in our smart devices contains not only plastics but also conflict minerals such as copper and gold. Technology is not neutral! In this lecture, artists and researchers Patrícia J. Reis and Stefanie Wuschitz will share their research process on alternative hardware from locally sourced materials, and present artistic alternatives that aim to reconnect technology with ecology, community, and care.

Reis and Wuschitz investigate on alternative hardware from locally sourced materials, from a feminist

perspective, to develop and speculate upon renewable practices. They call it Feminist Hardware! Through these lenses, they researched on fair-traded, ethical, biodegradable hardware for environmental justice, building circuits that use ancient community-centred crafts encouraging de-colonial thinking, market forces to be disobeyed, and future technologies to be imagined.

[Register here](#) | [Read more](#)

About the critical infrastructure lab

The critical infrastructure lab at the Faculty of Humanities researches power and contestation in communication infrastructures. The Lab aims to co-develop alternative infrastructural futures that center people and planet over capital and control. The team develops research insights, policy recommendations, and builds community around three overlapping areas: geopolitics, standards, environment.

If you want to get involved in the work of the Lab, please join the [bi-weekly reading group](#) and [sign up for the newsletter](#).

PLAYING POLITICS IN DIGITAL SPACES

Edited By Frank Chouraqui, Alex Gekker, Bram Ieven, Saniye Ince, Frans-Willem Korsten, Sybille Lammes, Sara Polak

<https://www.taylorfrancis.com/books/9781003629542>

Playing Politics in Digital Spaces offers a timely analysis of play and politics woven together to imagine and enact new worlds, democratic and reactionary alike. Bringing together media and philosophical insights into the concepts of play, politics and worlding (or world-making), the book highlights the dual potential of play-politics for both oppression and liberation. Through theoretical and cultural-historical perspectives on the emergence and repercussions of a post-digital “radical uncertainty”, the book allows readers to understand how play has become a crucial component of contemporary politics. It examines this through an array of diverse cases, from different places and scale. This book will interest scholars and students from media studies, philosophy, cultural studies, games and play studies, and political theory and philosophy, and will be valuable for other stakeholders including policy-makers, politicians, journalists, game designers, activists and NGOs.

(TRANS—) SEXUALITIES + PSYCHOANALYSIS SUMMER SCHOOL

June 8-12, 2026, University of Amsterdam

The (Trans-) Sexualities + Psychoanalysis Summer School is an intensive five-day series of seminars, lectures, theory workshops, roundtables, performances, dialogues and close-reading sessions at the intersection of trans theory and psychoanalysis. Our aim is to stage

encounters between fields that tend to be in conflict. Such encounters might be, like desire, irresolvable.

Following Leo Bersani’s maxim that queer theorists are Lacanians without knowing it (and vice versa), we seek forms for inhabiting this contradiction. The summer school sessions will take up canonical psychoanalytic texts alongside contemporary theoretical scholarship and literature. We encourage applications from graduate students, scholars, practicing or training psychoanalysts, and artists with a research background or interest in psychoanalysis and trans theory.

This year’s iteration of the (Trans-) Sexualities + Psychoanalysis Summer School will be structured around three major concepts at the intersection of transness and psychoanalysis—desire, demand, need—and will focus on Lacan’s *Seminar VI: Desire and Its Interpretation*.

seminars

with Nadia Bou Ali (American University of Beirut), Pedro Ambra (Pontificia Universidade Católica de São Paulo)

lectures and performances

by Elena Comay del Junco (University of Connecticut), Basyma Saad (artist), Shiv Kotecha (poet), Wendy Lotterman (University of Oslo), Liola Mattheis (Leibniz Zentrum für Literatur)

workshops

with Misha Kavka (University of Amsterdam), Marija Cetinic (University of Amsterdam), Diego Semerene (University of Amsterdam)

public lectures

by Dr. Nadia Bou Ali and Dr. Pedro Ambra.

Application deadline: March 16, 2026

Send CV and a Statement of Interest (350 words maximum) to tsp.summerschool@gmail.com

Registration Fee The registration fee is €250.

The reduced fee for students enrolled at a Dutch institution of higher education is €100.

[Read more:](#) on the ASCA website

THE ETHICS OF STORYTELLING

International Summer Workshop, July 20–23, 2026 | Organised By: International Graduate Centre for the Study of Culture (GCSC), Justus Liebig University Giessen, Germany | In Collaboration With: The Netherlands Winter School on Narrative, University of Groningen; Narrare-Centre for Interdisciplinary Narrative Studies, Tampere University; Faculty of Letters, University of Wrocław

In what has been described as an “age of total narrative,” storytelling plays an increasingly central role in public discourse, professional practice, and everyday life. Yet, systematic exchanges between research on narratives and applied narrative practices remain surprisingly limited. This workshop addresses this gap by examining how narratives operate in real-

world settings: how they persuade, mobilize, include and exclude, stabilize identities, and shape ethical judgments across domains such as healthcare, management, organizational consultancy, environmental activism, education, and digital media. Positioning itself within the rapidly expanding field of applied narratology (the study of narratives), the workshop introduces an **ethical applied narratology** that foregrounds questions of responsibility, power, and consequence. It treats storytelling not as a neutral tool but as a culturally and politically charged resource whose use demands critical reflection. Participants will be invited to reflect on how narrative practices can be designed, evaluated, and intervened in to foster greater justice, reflexivity, and sustainability. To this end, the workshop deliberately moves beyond narratology's traditional focus on literary texts and abstract models while retaining the field's critical orientation toward narrative as a formative social and ethical force.

Together and over four days, we will:

- Contribute to the development of socially responsible, **ethically grounded approaches to storytelling** in an age of misinformation, AI-generated narratives, and narrative commodification.
- Encourage **dialogue** between scholars and practitioners working across disciplines and sectors;
- Foster **narrative literacy**, enabling participants to critically assess, responsibly employ, and ethically evaluate storytelling practices;
- Examine the **ethical implications** of narratives in professional, institutional, and everyday contexts;
- Explore how narratological **concepts** can be applied beyond literary studies.

By combining theoretical reflection with hands-on methodological training, this workshop addresses both the creation of applied narrative tools and the critical evaluation of narrative manipulation, with particular attention to ethics, power, and responsibility.

Target Audience

The workshop is designed for:

- **MA and PhD students, early career researchers, and established scholars** from the humanities and social sciences;
- **Professionals** interested in ethical narrative practices (e.g. consultants, educators, artists, content creators, healthcare professionals).

Program Highlights

The workshop will feature **four one-day workshops**, as well as a **keynote** lecture by internationally renowned scholars:

One-Day Workshops:

Prof. Mari Hatavara (*Narrare-Centre for Interdisciplinary Narrative Studies; University of Tampere*) – *The Travelling Methods of Narratology*; Dr. Deborah de Muijnck (International Graduate Centre for

the Study of Culture, JLU Giessen) – *The Scandalization of Narratives in (Anti-) Social Media*; Prof. Sjoerd-Jeroen Moenandar (The Netherlands Winter School on Narrative, University of Groningen) – *Narrative Consultancy and Its Application Across Professional Fields*; Prof. Wojciech Małecki (Faculty of Letters, University of Wrocław) – *Applied Empirical Ecocriticism and Narrative's Role in Environmental Advocacy*

Keynote Speaker: Prof. Rita Charon, M.D. (Executive Director Columbia Narrative Medicine, Columbia University): *The Ethicality of Storytelling: Privacy, Confidentiality, and "Ownership" of Patients' Stories*

How to Apply

Applicants are invited to submit the following materials:

A short bio of approximately 150 words, including institutional affiliation and research or professional interests.

A brief abstract / motivation statement of approximately 250 words, outlining: the applicant's research or professional background, their motivation to participate in the workshop, and the relevance of their interests to the theme of ethical applied narratology.

Application deadline: March 3rd 3

Applications should be sent to the following address: phdnet@gcsc.uni-giessen.de Notification of acceptance: April 2026.

Participation Fees

- External participants: 250 EUR.
- Reduced fee (100 EUR waiver) for members of the GCSC, European *PhDnet Literary and Cultural Studies*, ESSCS (=ASCA), and of the Universities of Tampere, JLU Giessen, Columbia University, the University of Groningen, and the University of Wrocław.

KNAW HUMANITIES FUND

Early-career researchers in the humanities can apply for between €2,000 and €10,000 in order to gain knowledge and experience outside the Netherlands. With this arrangement, the Academy aims to promote research in the humanities. It also strongly encourages applications from researchers who are currently underrepresented in the academic world.

Read more: <https://www.knaw.nl/en/funds-and-prizes/knaw-humanities-fund>.

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 Spring 2026:
Spring 2026

Application deadline: 8 March 2026

Results: 20 March 2026

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>

CALLS FOR PAPERS MEDIA AND SUSTAINABILITY

MeCCSA Postgraduate Network Conference 2026

University of Reading, Minghella Studios, Whiteknights Campus Reading RG6 6BT 9th September 2026 | Organising committee: Babsie Keulemans, Emir Anday and Elizabeth Heaney | Any questions about the conference or the submission process can be directed to: Babsie Keulemans – e.l.keulemans@pgr.reading.ac.uk

The MeCCSA Postgraduate Network is pleased to invite postgraduate researchers and creative practitioners to submit proposals for the 2026 MeCCSA PGN Conference, hosted by the Department of Film, Theatre & Television at the University of Reading. The conference will take place in the Minghella Studios, on the University's Whiteknights campus. The event brings together postgraduate researchers working across media, communication, cultural studies, screen studies and performing arts to share their research in a supportive and inclusive environment.

Conference Theme: Media and Sustainability At a moment shaped by ecological crisis, institutional precarity, technological acceleration, and shifting labour conditions, questions of sustainability have become central to the fields of media, communication, cultural studies, screen studies and performing arts. The theme invites participants to explore how media industries, forms, cultures, and research practices endure, adapt, resist or reimagine themselves within unstable or emerging environments. We also encourage reflection on the sustainability of academic and creative labour, and the infrastructures that support media work. These conversations build on a growing body of critical work across media, screen, performing arts and cultural research that engage with sustainability through questions of representation, creative practice, aesthetics, institutions and the conditions under which work is made and sustained (for example in the work of scholars such as Salma Monani, Sean Cubitt, Adam O'Brien, Phaedra Pezzullo, Nicole Starosielski, Laura U. Marks and Lisa Woynarski). The University of Reading provides a particularly resonant setting for these conversations. The University was named Sustainable

University of the Year 2025 by *The Times* and *The Sunday Times Good University Guide*, recognising its sustained commitment to environmental responsibility. Participants are encouraged to interpret the conference theme broadly and creatively. Submissions from interdisciplinary and transdisciplinary perspectives are warmly welcomed, including practice-based work.

Areas of Interest: The following areas are intended as points of orientation rather than limitations, and proposals that speak to the theme in other ways are very welcome. Possible areas of interest include, but are not limited to:

- **Sustainable media industries:** policy, production cultures, funding, and independent practice.
 - **Sustainable creative and research methodologies:** slow scholarship, decolonial and feminist methods, ethics of care, collaboration and community partnership.
 - **Environmental sustainability and media:** climate communication, ecocinema, eco-media, green production, and environmental representation.
 - **Sustainable archives and preservation:** memory, heritage, obsolescence, and care for audiovisual materials.
 - **Sustainable digital technologies and infrastructures:** platforms, AI, media infrastructure, resource extraction, and the environmental costs of data.
 - **Sustainable identities and communities:** queer, Indigenous, diasporic, and disabled media-making. Visibility, survival, and continuity.
 - **Sustaining the self:** wellbeing, burnout, emotional labour, and the lived realities of postgraduate research.
- Formats and Participation** In recognition of the diverse ways postgraduate researchers work and communicate research, we invite proposals in a range of formats, including:
- Paper presentations (15 minutes)
 - Panel proposals (typically 3-5 named contributors)
 - Practice-based or creative contributions, including film, audiovisual work, performance or artistic practice
- We particularly welcome work-in-progress and contributions from early-stage postgraduate researchers.

Submission Guidelines

Proposals should be submitted via this [LINK](#) by Friday 15th May 2026