

Nieuwsbrief 296

June 2026

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ASCA DRINKS

All ASCA members and friends are welcome to join us for drinks after the closing of the ASCA Workshop on Friday June 5, 2026 at the University Theatre Foyer. Besides drinks, bites, and conversation, we will have the announcement of the 2026 ASCA Awards! We look forward to seeing you all.

WAYWARD VISUALITY: THE QUESTION OF VIOLENCE AND LIBERATION

ASCA Workshop 2026, 3-5 June 2026 organized by Eleri Connick, Rodrigo Brum and Sabahat Zehra

It's just a few days until the 2026 Annual ASCA Workshop - we are delighted to [share the full programme with you](#). Please note that the programme will be updated with final room details over the coming days.

However, for now we wanted to highlight some of the exciting events taking place over the three days of creation, discussion, and disruption; as well as provide

you with the information needed to sign up to the workshops taking place.

Events Not to Miss:

Of course, we would love you to join us for all three keynotes, but we will also be hosting two screenings:

1. On the opening day of the workshop, we'll be screening *A Proposito Dell'Angolo: Reimagining African Independence* at Spui25 on Wednesday June 3 at 5pm. Doors open at 4.30 for welcome drinks.

More information and sign up [here](#).

2. To close the workshop, Kareem Estefan, Noor Abed and Noureldin Ahmed have curated *A Night of Palestinian Dreams* featuring three Palestinian short films followed by a Q&A. We'll begin at 15:30 sharp on Friday June 5 at University Theatre and the screening will conclude with ASCA drinks and awards.

Sign up for Workshops Now:

We are really excited that over the three days, we are hosting artists, activists and scholars from across the globe for six workshops! These workshops are participatory and a space of collective experimentation. However, spaces are limited. The workshops are as followed (workshop information in the programme linked above):

Wednesday June 3

Workshop 1–11:15-12:45 *Bringing Critical Fabulation to Life* | BG2, room 002 | Led by Eke Rebergen

[Sign up here.](#)

Workshop 2 - 13:45-15:15 *Surveillance Cartography* | BG 2, Room 002 | Led by Sam Rabiya

[Sign up here.](#)

Workshop 3–15:30 -17:00 *Working with Wayward Visuals* | BG2, room 002 | Led by Aylin Kuryel

[Sign up here.](#)

Thursday June 4

Workshop 4 - 11:15-12:45 *Rituals* | BG2, room 012 | Led by Laila van Berge

[Sign up here.](#)

Workshop 5- 13:45-15:15 *What the Room Cannot Hold - Emotional Expression as Wayward (working with poetry)* | BG2, room 008 | Led by Larissa Platz

[Sign up here.](#)

Friday June 5

Workshop 6: 13:45-15:15 | University Theatre, room 101A | Pulp Collective | [Sign up here.](#)

Important to note: signing up does not guarantee your spot. We will email to confirm this to you.

Any Qs please don't hesitate to [reach out to us](#), but please bear with that replies might be slow.

DISSERTATION DEFENSE SUZANNE KOOLOOS

Bubble Objects: Producing the Dutch Stock Market Crisis of 1720 | 18 June 2026, Aula, 14.00hrs | Supervisors: Kati Röttger, Jan Lazardzig.



This dissertation examines how the 1720 crisis was actively produced, mediated, and commemorated through material and visual culture. It introduces the concept of “bubble objects”—playful objects like playing cards, fans, table ware—that encouraged performative interaction with ideas of financial speculation. The dissertation shows how both prints and decorative art objects drew on theatrical repertoires such as folly, *commedia dell'arte* and magic lantern performances, to articulate the instability of value in an emerging paper economy. Combining insights from theatre studies, (art) history, and literary studies, the project aims to show how a crisis was produced rather than just reflected throughout different media.

DISSERTATION DEFENSE: BJORN BEIJNON

Data Subjects of Big Tech: The Cultural Logic of Contemporary Surveillance Cultures | Supervisors: Patricia Pisters, Marc Tuters | 19 June 14:00, Aula.



What does it mean to be a person constantly translated into data? In platform ecosystems shaped by Alphabet, Meta, Amazon, Apple, and Microsoft, everyday life unfolds through infrastructures that do more than

monitor behavior: they shape perception, choice, and self-understanding. Combining critical theory, cultural analysis, and media ethnography, this dissertation examines how surveillance cultures turn lived experience into computable traces and return them as if they reveal who we truly are. This process produces the data subject: a subject formed through datafication, for whom prediction feels like relevance, responsiveness feels like freedom, and participation becomes inseparable from extraction. Moving between conspiracy communities and the Fediverse, the dissertation traces how the data subject is intensified, lived, and sometimes unsettled. It shows how Big Tech captures distrust, irony, and intimacy, while also identifying moments where these conditions become visible, contestable, and open to infrastructural struggle.

DISSERTATION DEFENSE: STEPHANIE MORIN

Who's Afraid of Transavanguardia? Reassembling Actor-Networks of Visual Art and Politics in Italy, 1976 -1986 | Supervisors: Mia Lerm Hayes, Georg Langfeld, and Rachel Esner | 22 June 2026 at 10.00, Agnietenkapel



Stephanie Morin's dissertation examines the emergence of the Transavanguardia in Italy during the 1980s, a period marked by significant political, institutional, and economic reconfiguration associated with the rise of “Craxismo.” Rather than explaining this artistic phenomenon solely in stylistic or ideological terms, Stephanie uses Actor-Network Theory (ANT) to examine how the Transavanguardia was assembled through networks of artists, critics, galleries, institutions, media, cultural policy, and market structures. This approach enables an analysis of how artistic practices, political discourse, and economic conditions interacted in concrete situations, such as exhibitions, publications, and funding decisions, without presupposing fixed hierarchies between them. By attending to both human and material mediators, including artworks, exhibition formats, and archival documents, Stephanie provides a historically grounded account of how the Transavanguardia gained visibility, legitimacy, and international circulation within the specific cultural and political conditions of 1980s Italy.

DISSERTATION DEFENSE: JASMIJN LEEUWENKAMP
Rethinking Human and Nonhuman Rights in the Anthropocene. Toward an ethics and cosmopolitics of ecological responsibility | Supervisors: Yolande Jansen, Huub Dijstelbloem en Daniel Loick | 1 July 2026, 13:00, Agnietenkapel



This dissertation examines a fundamental tension between legal environmentalist strategies modeled on human rights and the anthropocentric framework underlying those rights. The dissertation asks whether non-anthropocentric approaches to rights can be reconciled with perspectives that reject the Nature/Culture divide in favor of a situated account of more-than-human relationality. Drawing on critical legal theory, posthumanism, philosophy, and anthropology, I argue that liberal rights ultimately cannot accommodate a relational understanding of humans as co-constitutive parts of more-than-human worlds. I critically examine three legal cases: Urgenda, rights of nature cases in Ecuador and New Zealand, and Ecocide. I show how these legal approaches, albeit in different ways, largely remain within a liberal rights framework and therefore leave intact the Modern mode of organizing the world which is incompatible with posthumanist and nonmodern accounts centered on more-than-human relationality and responsibility. The premise that I elaborate in this dissertation is that such a relational account can only be conceptualized and enacted upon by interrogating the philosophical limits of a property- and rights-centered framework that is fundamentally grounded in the Nature/Culture divide. In contrast to the certainty of rights, a relational perspective acknowledges the evitable and inevitable harm that comes with living and dying with more-than-human others and attunes us to accountability for those messy relations. (210 woorden).

ESTHER PEEREN ELECTED AS KNAW MEMBER

We are delighted that our former ASCA director, Esther Peeren, has been elected as a member of the Royal Netherlands Academy of Arts and Sciences (KNAW). This recognition is not only a testament to Esther's outstanding work as a researcher, but also to the

importance of cultural analysis as a discipline and the relevance of ASCA as a research school. In the university's newsletter (12 May 2026), Esther stated that she hopes "to contribute to discussions about academic freedom and securing funding for research that does not have an immediate societal impact—as well as for individual PhD projects—so that junior researchers can continue to pursue their own lines of inquiry. The latter is particularly important within the humanities." This vision strongly resonates with ASCA's mission, and we are pleased that this perspective is now represented at the national level. Congratulations, Esther, on this well-deserved honor!

LIBERATIONS: QUESTIONS FOR ART AND THEORY

A Workshop on the Aesthetics & Historiography organised under ERC Consolidator Grant Project Entangled Freedoms & ARTMargins journal | Organisers Sanjukta Sunderason, University of Amsterdam & Elizabeth Harney, University of Toronto | In partnership with de Appel & the Eye Filmmuseum | 1-2 June 2026

Liberations: Questions for Art and Theory is being organised at the University of Amsterdam between 1-2 June 2026 as part of the ERC Consolidator Grant project - Entangled Freedoms: Decolonial Modernisms as Transnational Relations of Resistance, 1940s-1980s (2024-2029), steered by Dr. Sanjukta Sunderason, and as groundwork for a Special Issue on Liberation Aesthetics with the journal *ARTMargins*. The workshop and the Special Issue are conceptualised by Dr. Sanjukta Sunderason (University of Amsterdam) and Dr. Elizabeth Harney (University of Toronto), both editors at *ARTMargins*.

A core question driving ongoing work at the project Entangled Freedoms is: how did art practices and discourses from the decolonizing worlds of twentieth-century Asia, Africa, and the Middle East visualise and intervene in plural, contesting ideas of freedom? Taking scopes of 'freedom' out of hegemonic Cold War binaries of western 'First World' versus socialist 'Second World' values, the project puts it in relation with its resonant global vocabularies of independence/liberation/emancipation from the vantage point of the decolonizing 'Third World', or what is today seen as the Global South. Liberations: Questions for Art and Theory is the project's first specialist workshop that foregrounds the specific field of decolonial liberation movements in the 20th century. Thinking from their fraught and fragmented archives and using (visual) art and aesthetic thought as vantage points, Harney and Sunderason are highlighting here in particular, the need for historiographical, methodological, and conceptual questions that can connect fragmented trans/national stories and artistic archives that lie embedded, entangled, even lost within histories of decolonial

liberation. A core goal of the workshop and the connected Special Issue is also to push the conversation on art/aesthetics from the Global South beyond the peripheral/alternative/postcolonial/global modernisms scholarship, which in the past 30 years has created concrete foundations for new postcolonial art histories but needs to tread new historiographical and theoretical ground.

Some questions we are working with include, among others,

- How did (visual) art imagine and intervene in plural, contesting ideas of freedom during 20th-century decolonization?
- What histories entangle in conceptualising aesthetics from 20th-century decolonization?
- What are the historiographical directions that art histories of decolonization have taken? And what are the stakes today?

With such historiographical and theoretical stakes, Harney and Sunderason are gathering in Amsterdam experts in the field who have been key to transforming the field in the past two decades as well as new scholarship that is actively pushing its archival, theoretical, and speculative possibilities.

Confirmed participants include (in alphabetical order)

1. Kate Cowcher (art historian, art and socialism, Ethiopian and African art history, University of St. Andrews)
2. Lani Hanna (cultural studies, infrastructures of transnational solidarity, University of Amsterdam)
3. Elizabeth Harney (art historian, global modernisms, Senegal, African art historiography, University of Toronto)
4. Noortje de Leij (art historian, European art history, critical theory, Marxist aesthetics, University of Amsterdam)
5. Zeina Maasri (art historian, Arab and transnational graphic art, University of Bristol)
6. Mohaiemen (utopia-dystopia slippage, solidarity in messy practice; filmmaker and researcher, School of Arts, Columbia University)
7. Yasmin Nurning-Por (art historian, Cold War exhibitions in North Africa, Yugoslavia and Southeast Asia, University of Toronto)
8. Adrienne Rooney (art historian, transnational/Caribbean festivals, VU)
9. Sanjukta Sunderason (art historian, art and decolonization, South Asia, aesthetic theory, University of Amsterdam)

The workshop will be structured along thinking conceptually via close archival/primary sources-driven studies, and will comprise both traditional panel formats and a closing roundtable. More details to follow!

The workshop is open to the public. The venue will be Kartinizaal, UvA Bushuis. Please register and discuss possibilities of getting research school credits. Contact Lilli Thöne (l.i.m.thone@uva.nl) for details - registration/workshop logistics etc.

GROUP WORK: HOW TO PRACTICE AND SUSTAIN QUEER KINSHIP

A lecture by Teagan Bradway, with formal response by Jacob Engelberg and moderation by Eugenie Brinkema, organized by Queer Formalism | 1 June 2026, 16:00-18:00 | Location: University of Amsterdam, P.C. Hoofhuis, room 1.04 | Organizers: Jakob Henselmans, Samuel Ludmila Feline Constantin, and Imogen Grigorovich (Queer Formalism). | Registration: queerformalism@gmail.com | Registration deadline: 31 May 2026 | PCH 104

To register, send an e-mail to queerformalism@gmail.com, with your name, student number, and institutional affiliation. If you want the ECT, please say so in your email.

Also see Professor Bradway's masterclass on "Queer and Trans Narrative Theory" at Leiden University, on June 2.

Conservative fears about queerness and transness are intimately bound up with anxieties about the erosion of the traditional patriarchal family. These fears are not unfounded. In the United States, kinship is becoming increasingly queer. More and more people are departing from cis-heteronormative plots for monogamy, reproduction, and long-term commitment—including those who do not identify as LGBTQIA+. To trace this cultural shift, this talk examines "throuple plots" in contemporary LGBTQ+ literature and popular culture, which narrate relationships among three people working together to coordinate sex, intimacy, and care. Throuple plots challenge foundational cis- and heteronormative narrative structures, particularly the marriage plot, the love triangle, and the cheating plot, and they innovate queerer forms for sustaining non-monogamous bonds across differences in race, sexuality, gender, class, and ability. Moving across three distinct genres (sitcom, memoir, and novel), Teagan Bradway traces how throuple plots reckon with the ways that queer and trans kinships are both threatened and idealized by cis-heteronormative culture. She concludes that queer kinship narratives can help us to confront the gaps between abstract political ideals, like "queer community," and the messy, often-imperfect ways we live and practice queer kinship in the world.

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

The next day, on June 2, 13:00-17:00, Professor Bradway hosts a masterclass on “Queer and Trans Narrative Theory” at Leiden University, Lipsius building, room 1.48, organized by Looi van Kessel and Liesbeth Minnaard. Those interested in attending the masterclass, for which you can earn an additional 1 or 2 ECT(s), sign up by writing to nog@uu.nl and click [here](#) for the full announcement.

Teagan Bradway (she/her) is Professor of English at SUNY Cortland and a Society for the Humanities Fellow at Cornell University for 2025-26. In 2024, Bradway was a Hunt-Simes Visiting Junior Chair of Sexuality Studies with the Social Sciences and Humanities Advanced Research Centre at the University of Sydney. She is the author of *Queer Experimental Literature: The Affective Politics of Bad Reading* (Palgrave, 2017). Bradway is co-editor (with Elizabeth Freeman) of *Queer Kinship: Race, Sex, Belonging, Form* (Duke, 2022) and (with E.L. McCallum) of *After Queer Studies: Literature, Theory, and Sexuality in the 21st Century* (Cambridge, 2019), which won a CHOICE award. Bradway guest edited “Unaccountably Queer” (2024), a special issue of *differences*, and “Lively Words: The Politics and Poetics of Experimental Writing” (2019), a special issue of *College Literature*. Her essays have appeared in venues such as *PMLA*, *GLQ*, *MLQ*, *Textual Practice*, *ASAP/J*, *Biography*, and *The Nation* as well as numerous collections on queer literature. Currently, Bradway is completing a book entitled “Group Work: How to Practice Queer and Trans Kinship,” and co-writing “Endless Love: Reading, Care, and the Work of Repair” with the late Elizabeth Freeman.

Jacob Engelberg is Assistant Professor of Film, Media, and Culture at the University of Amsterdam. He is the author of *Cinemas of Bisexual Transgression* (2026), published in the Camera Obscura series from Duke University Press. Engelberg has published articles in the *Journal of Bisexuality* and in *Porn Studies*, where he edited the special issue “Bisexuality and Pornography” (2024). Across several edited collections, Engelberg has authored essays on Luca Guadagnino’s *Call Me by Your Name*, the cinema of Ingmar Bergman, the figure of the *dybbuk* in transnational horror cinemas, bisexual video pornography, and extreme found footage horror film. His current research projects include an exposition on the affordances of video hapticity in mediating violence against the body, reflections on the formal commitments of gape pornography, and investigations into the capacities of the triangle for modelling sexual relationalities. Engelberg sits on the editorial boards of the *Porn Studies* journal and the Routledge book series Screening Cinema.

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.

Queer Formalism 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 readings will be distributed upon registration.

DECOLONIZING WATER RESEARCH

Creative ethno-graphies and knowledge co-creation for liminal ecologies

On 3 June, RPA Decolonial Futures Scholar in Residence, Dr. Jenia Mukherjee (Associate Professor, Indian Institute of Technology Kharagpur) will give a Masterclass on ‘Decolonizing water research: Creative ethno-graphies and knowledge co-creation for liminal ecologies’ | 3 June 2026, 12:00 -15:00 | [Bushuis/Oost-Indisch Huis](#) | Kartinizaal | To register please contact co-organizer Prof. Barnita Bagchi (Scholar in Residence host) b.bagchi@uva.nl

Mainstream scientific research often marginalizes non-textual and experiential ways of knowing, recognizing, and appreciating the pluriverse. More recently, researchers are combining conventional ethnographic or qualitative methods with visualization strategies not only to integrate diverse knowledge systems but also disseminate plural explorations in multi-modal formats for wider reach. Creative ‘ethno-graphies’ combine qualitative research with visualization techniques such as illustrative storytelling, co-curation of augmented artifacts, and collaborative mapping as powerful tools of knowledge co-creation in crafting transformative transdisciplinary outcomes.

Liminal ecologies, existing in perpetual in-betweenness: land and water, salt and fresh, human and non-human, stability and volatility – defined by flux and not fixity, are characterised by knowledges that are somatic, oral, intergenerational – encoded in songs, rhythms, and memories. Beyond vulnerability indices and cost-benefit ratios, creative ethno-graphy translates lived experiences and relational encounters into multi-modal forms – rendering the tacit, sensory, and dialogical dimensions of social life into a communicable account – inscribing culture ‘with’ and not ‘about’ textured socio-ecological landscapes. For liminal ecosystems facing both physical and epistemic erasure, ethno-graphy translates into an act of epistemic sovereignty with communities as co-creators and curators of knowledge. In this class, I will make students familiarized with the conceptual and technical dimensions of the ‘ethno-graphic’ approach, using examples from the Bengal

basin – interspersed with wetlands, marshes, river islands, and delta – severely manipulated by colonial hydrology and hosting diverse vernacular-indigenous epistemologies. There will be an interactive workshop that will include hands-on exercises, visual elicitation activities, collaborative roleplay-based story board exercises, etc. After the class, the students will not only gauge the potential of the creative ethno-graphic method in in-situ research contexts, but also apply some of its components, followed by an appreciation of the 5Is of ethno-graphy: interaction, immersion, innovation, information, and inclusion.

ABOLISH EUROPE!

Workshop and Panel discussion organized by Safae El Khannoussi El Boudrin, Oscar Talbot, and Daniel Loick | Spui25 | 4 June 2026, 20:00 hrs. | This conversation concludes the 4-year research project "Abolition Democracies – Transnational Perspectives" at ASCA, funded by the Gerda Henkel Foundation.

"Europe is indefensible", writes the anticolonial thinker Aimé Césaire already in 1950. A civilization that has practiced, witnessed and justified colonialism and genocide, he argued, would inevitably develop forms of indifference, ignorance and coldness towards human life that allows the most extreme forms of violence and neglect to emerge and to flourish. The manifold forms of brutality we currently observe – border regime, militarism, ecological destruction, exploitation and super-exploitation – can thus be seen as the direct consequences of the very concept of "Europe".

Abolitionism, as a distinct approach in critical theory and political activism, is often associated with the abolition of slavery in the Americas. Contemporary movements such as police and prison abolitionism are also marked by debates centered on the US. This event asks what abolition might mean in, for and against Europe – its own specific genealogies, articulations and conjunctures of legal and extralegal violence and its own histories, traditions and coalitions of resistance and living otherwise.

We have invited writers, scholars and activists to discuss the question of what abolition means, has meant and might mean in Europe. Deanna Dadusc is Senior Lecturer at the University of Brighton. She examines the criminalization of migration and solidarity by the European border regime. Akwugo Emejulu is a professor of sociology at the University of Sheffield and the author of *Fugitive Feminism* (London 2022), amongst other books. She works on the history and presence of Black feminist organizing in Europe. Simin Jawabreh is a political scientist and activist, living and organizing in Berlin. She explores how marginalized communities manage to create safety from below. Safae el Khannoussi is a writer and a member of the

"Abolition Democracies" research project. She will read from the English translation of her critically acclaimed novel "Oroppa". Oscar Talbot is a philosopher, activist, and a member of the "Abolition Democracies" research project. He will moderate the evening.

This conversation concludes the 4-year research project "Abolition Democracies – Transnational Perspectives" at the University of Amsterdam, funded by the Gerda Henkel Foundation.

NEW WORK IN QUEER AND FEMINIST FASHION STUDIES

ASCA and FDO-sponsored international workshop, open to 20 attendees (students and faculty) across the Faculty of Humanities organized by Roberto Filippello, Natalya Lusty and Ilya Parkins | 5 June 2026, 9:00 hrs. | [University Library](#), room A002

Invited scholars at different career stages, from Latin America, Australia, and Canada, will come together to workshop their in-progress research on queer and feminist fashion from a variety of disciplinary perspectives, including anthropology, media, art history and gender and sexuality studies.

The scholars' sessions will focus on varieties of (in)visibility in trans fashion, theorizing immaterial labour, fashion as feminist intervention and the queer 1930s. To register, please email Roberto Filippello at r.filippello@uva.nl.

program

9:00am Arrival, coffee

9:15am Welcome, housekeeping (Roberto Filippello, Natalya Lusty, Ilya Parkins)

9:20am *Session 1 Varieties of (In)Visibility in Trans Fashion*

- Diego Semerene (University of Amsterdam), "Travesti Glamour is Not a Reporative Metaphor"
- Miyuki Shiraki (University of British Columbia), "Trans Material Labour and Inconspicuous Fashion: Cutting-Together-Apart Practices of Packing"

11:00am Coffee break

11:20am *Session 2 Theorizing Immaterial Labour*

- Edward Salazar Celis (University of California, Santa Cruz), "Unfixing the Archive: Latinx and Latin American Fashion and the Politics of Creative Labour"
- Ilya Parkins (University of British Columbia), "Sartorial Emotion Work and Social Reproduction"

1:00pm Lunch

1:50pm *Session 3 Fashion as Feminist Intervention*

- Karen Van Godtsenhoven (Ghent University), "Opacity as Decolonial Feminist Strategy: Rei Kawakubo of Comme Des Garçons"
- Tamara Poblete (University of Amsterdam), "Guerrilla Marika: Dress, Enjoyment and Subversion"

3:30pm Coffee break

3:45pm Session 4 – *The Queer 1930s*

- Louise Wallenberg (Stockholm University), “Fashionable Fairies on Film: Alternative Male Ideals on the Swedish 1930s Screen”
- Natalya Lusty (University of Melbourne), “Schiaparelli and the Readymade: Queering Capitalist Form”

A MULTI-PERSPECTIVE CONVERSATION ON THE US–ISRAEL WAR OF AGGRESSION AGAINST IRAN

A multi-perspective conversation on the US–Israel war of aggression against Iran, organised by the Amsterdam Centre for Middle Eastern Studies (ACMES). Speakers: Leila Faghfour Azar, Ladan Rahbari, Shahin Nasiri and Farid Boussaid. | 8 June 2026, 15:00–17:00 | [Roeterseilandcampus - building A](#) | Room A2.09

On February 28th of 2026, the US and Israel instigated an illegal war against Iran. This act of aggression was portrayed as a pre-emptive strike to destroy Iran’s nuclear enrichment facilities and potentially toppling the Islamic Republic. And yet, experts suggest there was no imminent danger, nor reason to expect major hostilities from Iran. Negotiations regarding the nuclear file were still ongoing. Israel and US’s military campaigns have involved widespread attacks on the civilian population, residential neighbourhoods, hospitals, schools, universities and critical economic infrastructure. The attack has unfolded amid the broader context of Israel’s genocide against Palestinians in Gaza, West bank annexation and a war on Lebanon. The Iranian response of attacking neighbouring countries in the Gulf and closing the strait of Hormuz have enlarged the scale and implications this war has, not only on the region but also on the world. It carries the risk of triggering another large-scale humanitarian and environmental catastrophe. In this panel, speakers will critically examine the underlying dimensions of this war through sociological, political, and legal-theoretical perspectives, offering a critical analysis of neocolonial violence, dictatorship, resistance and liberation.

(TRANS—) SEXUALITIES + PSYCHOANALYSIS SUMMER SCHOOL

June 8–12, 2026, University of Amsterdam | Public Lectures on June 8 and 11, 2026

The (Trans–) Sexualities + Psychoanalysis Summer School (TSP) is an intensive five-day series of events at the intersection of trans theory and psychoanalysis that takes place yearly in June at the University of Amsterdam. TSP is a collaboration between research groups Sex Negativity and Queer Analysis. Although participants go through a selection process, we offer

two lectures that are open to the public. Anyone can attend with no need to register. All lectures are in-person only..

June 8 - 16h30 at REC A 102: Pedro Ambra

Desire | Demand | Need for Fantasy Transitions

Can gender transitions teach psychoanalysis anything? This lecture explores how the course of any analysis is, to some extent, a transition in the subject’s relation to sex. It examines how, in Jacques Lacan, the function of the Other entails a paradoxical queering of being. On the one hand, the polymorphously perverse child is not a mythical position belonging to a bygone drive-based past, but rather the effect of a demand. On the other hand, cisgender identity asserts itself, at the level of the symptom, as a supposedly inescapable necessity. Analysis, in this sense, invites the subject to inhabit a desire to traverse. Finally, the lecture proposes new ways of thinking about treatment beyond a modern, progressive, and linear framework, advancing the horizon of analysis as that of a presentist traversing of the fantasy.

June 11 - 16h30 at PCH 105: Nadia Bou Ali | *Allegories of Desire*

Psychoanalysis as a field can be seen to be concerned with one core problem: the tragedy of human desire. Lacan develops this in the direction of structuralism, a baroque structuralism nevertheless, with the aim of capturing the permutations, the different moments of what we could call the phenomenology of desire. The talk engages with Fredric Jameson’s claim that psychoanalysis is but one level of allegorical interpretation of modernity and the experiences that constitute it. Psychoanalysis is a practice attuned to the strange situation of ‘discontinuous realities’ being placed in contact with one another. Desire emerges in the gap between need and demand, it names or places the subject in relation to an other who is genderless or of an ambiguous gender. Although desire is a master signifier it has no content, it always requires other levels of narratives, of interpretation. Further, desire slips into the speculative concept of the drive. In modernity the alienated subject of desire is faced with the alienated Other who does not know they are alienated, God is dead, but he doesn’t know it. The talk proposes that the allegories of desire provide some insight into our contemporary moment of late capitalism, a time of monsters parading around as though they were not already dead.

Pedro Eduardo Silva Ambra is professor of Psychology at the Pontifical Catholic University of São Paulo (PUC-SP) and a faculty member of Social Psychology at the University of São Paulo (USP) specializing in psychoanalysis, gender studies, and the social marking of difference. He is the author of *O ser sexual e seus outros: gênero, autorização e nomeação em*

Lacan (2022), *L'être sexué chez Lacan: normativité, genre et autorisation* (2020), and *O que é um homem? Psicanálise e história da masculinidade no Ocidente* (2015). Ambra is also an associate researcher at the Centre de Recherches Psychanalyse, Médecine et Société (CRPMS) at Université Paris-Cité and a member of the International Society of Psychoanalysis and Philosophy.

Nadia Bou Ali is Associate Professor and director of the Critical Humanities Program for the Liberal Arts at the American University of Beirut. She works on the intersections between critical theory, modern Arabic thought, and psychoanalysis. She is the co-editor of *Lacan contra Foucault: Subjectivity, Sex and Politics* (Bloomsbury, 2018), *Extimacy: Encounters Between Psychoanalysis and Philosophy* (Northwestern UP, 2024), and the author of *Hall of Mirrors: Psychoanalysis and the Love of Arabic* (Edinburgh UP, 2020). She is co-editor of the book series *Psychoanalytic Acts* (Edinburgh UP). Her forthcoming book is entitled *Structure and Form* (Verso, 2026). Her works have been translated into French, Spanish, and Arabic. She is also a psychoanalyst residing in Beirut.

TRANSLATING MODERNISM: LANGUAGE, POWER, HISTORY

A film and masterclass by Aylin Kuryel and Fırat Yücel | 8 June 2026, 15:00-18:00, University of Amsterdam, PC Hoofthuis (Spuistraat 134), room 1.04 | Organizers: Nicholas Carr, Aylin Kuryel | Contact & registration: n.d.carr@uva.nl Registration deadline: 5 June 2026

Translating Ulysses (dir. Aylin Kuryel & Fırat Yücel) is a documentary that follows Kurdish writer Kawa Nemir as he undertakes the seemingly impossible task of translating James Joyce's modernist masterpiece into Kurdish, a language long suppressed and marginalized in Turkey. Working in exile, he gathers words, idioms, and memories, turning translation into a collective act of preserving and reinventing a language under pressure.

This screening and the following discussion with the directors invite the participants to think of translation not as simple transfer, but as a site where language, power, and history intersect. What does it mean for a text to live on in another language? What happens when translation refuses smoothness and insists on difference? And how does the act of translating work when a language itself has been denied visibility, legitimacy, or even existence?

Framed as a masterclass, the post-film Q and A, and discussion with the directors, will explore translation as both an aesthetic practice and a political intervention, asking how languages survive, transform, and re-emerge through acts of writing, reading, and translating.

Aylin Kuryel is an Assistant Professor in Literary and Cultural Analysis at the University of Amsterdam. Her research areas are nationalism, image politics, aesthetics/resistance, and the politics of emotions. She is the (co-)editor of *The Future of Cultural Analysis: A Critical Inquiry* (Amsterdam University Press, 2025), *Utanca Bakmak* (Looking at Shame, Cogito, 2023), *Sıkıntı Var* (Essays on Boredom, İletişim Press, 2020), *Küresel Ayaklanmalar Çağında Direniş ve Estetik* (Resistance and Aesthetics in the Age of Global Uprisings, İletişim Press, 2015), and *Cultural Activism: Practices, Dilemmas and Possibilities* (Rodopi, 2010). She has been involved in projects as an artist and is working as a documentary filmmaker. Among her documentaries are *The City and the Messiah* (2024), *Translating Ulysses* (2023), *A Defense* (2021), *Cemile Sezgin* (2020), *The Balcony and Our Dreams* (2020), *Heads and Tails* (2018), *Welcome Lenin* (2016). She is part of the Image Acts Collective (<https://www.imageacts.com/>).

Fırat Yücel is a documentary filmmaker and editor based in Amsterdam and Istanbul. He produces essayistic documentaries and curates video series for *Altyazı Fasikül: Free Cinema in Istanbul*. His films include *Only Blockbusters Left Alive* (2016), *Audience Emancipated: The Struggle for the Emek Movie Theater* (2016), *Heads and Tails* (2019), *March 8, 2020: A Memoir* (2023), and *Translating Ulysses* (2023). He served as artistic director of the anthology *Seen Unseen: An Anthology of (Auto)Censorship* (2024), which premiered internationally at the 54th International Film Festival Rotterdam and was screened at MoMA Doc Fortnight and CPH:DOX. He was a fellow at BAK Utrecht's Fellowship for Situated Practice (2023–2024). His latest short, *happiness* (2025), premiered at Visions du Réel and is part of a trilogy on desktop cinema.

INAUGURAL LECTURE JOKE HERMES

Let's talk about television: How to make (better) use of large cultural institutions | June 10, 2026, 16:30 Aula

Over the past 75 years, television functioned as a binding cultural and social factor. It determined the conversations between groups of people and shaped collective insights. Joke Hermes will explore this history to see how we can preserve and make use of the binding force of television. Joke Hermes holds the Erik de Vries Chair in the History of Dutch Radio and Television since June 2026. All are welcome to join!

A KALEIDOSCOPIC LENS ON MIGRANT SOCIAL LIVES

Diverse meaning-making resources and self-positioning in diaspora contexts | 10 June 2026, 10:00 - 16:00 | [Bushuis/Oost-Indisch Huis](#), Kartini room | Organised by the ACLC Empowering Language group

Migration is not only a geographic movement, but also an ongoing process of self-refining, belonging negotiation and social boundary-making. This workshop will highlight how migrants make use of and are shaped by meaning-making resources and how these intersect with language.

Migrants draw on a wide range of meaning-making resources, including language, clothing, food, music, dance, religion, and others, to build communities, construct identities and navigate life in different receiving societies, fostering complex and vibrant migrant social worlds. These resources are not isolated; rather, they are deeply interconnected and mutually constitutive.

By bringing together presentations on diverse social-cultural practices, this workshop aims to highlight how these resources intersect with language and present how migrants make use of them and how they shape migrants' everyday lived experiences within the diasporic contexts. [Register](#)

SCREENING: CONTRADICT – IDEAS FOR A NEW WORLD

Documenting Audibilities x Auralities Seminar Screening and Q&A Thursday 11 June 2026, 15:30-18:00, University Theatre (Nieuwe Doelenstraat 16-18), Room 3.01.

On June 11th, an anthropologist, multidisciplinary artist, and writer Thomas Burkhalter will join us to discuss his movie *Contradict – Ideas for a New World*.

When two friends collect money for the so-called “suffering in America” in the streets of Accra, is it for fun, political provocation, or a prophecy? Two Swiss filmmakers will answer these questions with the help of seven musicians from Ghana – M3NSA, Wanlov The Kubolor, Adomaa, Worlasi, Akan, Mutombo Da Poet, and Poetra Asantewa – who have written new songs and produced video clips especially for the documentary film *Contradict*.

Tomorrow's ideas and trends are emerging more decentralized than ever in a globalized world. What do global developments and shifts in values look like from the ground up in Ghana and the African continent? How do we want to confront and contradict those changes? Can new visions for the future become global realities?

After the screening of this film by Peter Guyer and Thomas Burkhalter, there will be time for a Q&A moderated by Oliver Seibt.

BOOK LAUNCH: THE GLORIA WEKKER READER

We celebrate the ongoing legacy of the Afro-Surinamese Dutch feminist theorist and activist Gloria Wekker with the launch of The Gloria Wekker Reader (Duke University Press, 2026). | 12 June 2026, 19:30 -21:00 | [Aula - Lutherse kerk](#) | [Register here](#)

[The Gloria Wekker Reader](#) compiles articles, essays, interviews, poems, and letters by Wekker who is a preeminent scholar in feminist Black diaspora studies. Wekker is especially known for her developments in epistemology and methodology, conceptualizations of sexuality, and mapping of the connections between race, gender, and empire. The *Reader* compiles writings that demonstrate Wekker's theoretical and political prowess, illuminating how her scholarship was foundational in shifting the fields of anthropology, feminist and queer studies, and Black diasporic studies. Featuring a foreword by Angela Y. Davis and contributions by Fatima El-Tayeb, Sudeep Dasgupta, Gail Lewis, and Roderick Ferguson, engaging with *The Gloria Wekker Reader* is an invitation for interdisciplinary and intergenerational dialogue to inspire political action.

The launch will include contributions from Sruti Bala, Sarah Bracke, Babs Gons, Alana Helberg-Proctor, and Nawal Mustafa, and a conversation with Gloria Wekker. The event is moderated by Simone Zeefuik.

NARRATIVES, IDENTITIES AND THE FESTERING GENOCIDE WOUND: SOME POSTCOLONIAL PROVOCATIONS

15 June 2026, 16:00 -17:30 | [Bushuis/Oost-Indisch Huis](#), Kartinizaal

This presentation by Prof. Nelson Mlambo from the Namibia University of Science and Technology will seek to valorise how researching ‘historical-future’ narratives and faction (fact-ion) through the Namibian genocide novel can play significant roles in understanding the full weight of the genocide and how it continues to shape identities and histories, and the dialectical relations between personal and collective trauma.

As humans are essentially homo narrans (storytellers) by nature, the presentation will use one published genocide-survivor-narrative-inspired text to provide a nuanced and qualitatively driven literary analysis of the Herero/Nama-German conflict, which took place in 1904-1908. T

Narratives and storytelling

The aim is to demonstrate the literary manifestations of conflict by using historical fiction, which offers a creative/imaginative presentation of reality as a bleeding wound and, thus, as the basis for negotiating restorative justice and peaceful co-existence. The presentation will therefore focus on *The Sands Shall*

Witness by Walter Williamson (2023) to explore the ‘present-historical-immediacy’ of the genocide and its enactment, the pragmatics of love in wartime, the perpetrator conundrum and human universals, and how these shape paradoxical identities. What is important is showing how the creative arts aptly capture the qualitative facets of life, the ‘unspeakable’ and the seemingly unrepresentable horrors of conflict and the enactment of collective trauma as an enduring genocide wound.

More so, by exploring the deep historical scars through this text, the question is: How do narratives and storytelling help to expose the intersection of narratives, identities, and collective trauma, especially concerning instances where, on the ground, there are a myriad forms of provocations, piecemeal appeasements, and attempts towards erasure and sanitisation. The presentation will use this re-imaginative live artifact/historical novel set in colonial Namibia as source material to speak to ways in which conversations can be held around areas where deletion and silence have been evident, and to demonstrate how the full weight of the genocide continues to shape identities, histories, and futures.

The text offers multiple memories of the conflict and demonstrates how cultural artifacts and artistic creations narratively serve as vehicles of memory, resuscitating decolonial thoughts about conflict, atrocities, race-thinking, and reconciliation; as the author memorialises “how” the conflict took shape and provides an aesthetic that fictionalizes history as a basis for peaceful negotiation and healing.

COLETTE SOLER: “WHAT IS A WOMAN?”

Monday, June 15 at 17:00, preceded by a book-signing pre-event at 16:00 hosted by Le Temps Retrouvé bookstore at the University of Amsterdam.

In 2026, in the midst of an era of “sexual subversion,” we continue to ask ourselves—or, if we haven’t yet, perhaps we should—an essential question: what is a woman? To mark the publication of her new book, *Lacan et l’Être Femme* (PUF, 2026), a follow-up to *What Lacan Said About Women* (ECL, 2003), Queer Analysis is pleased to welcome Colette Soler to the University of Amsterdam to address precisely this seemingly simple question, which raises—or reveals—so many others: what can psychoanalysis still say about women through Lacan?

Trained by Jacques Lacan, Colette Soler practices and teaches psychoanalysis in Paris. She holds an agrégation in philosophy and a doctorate in psychology. It was her encounter with the teaching and person of Jacques Lacan that led her to choose psychoanalysis. She was a member of the École Freudienne de Paris and, following its dissolution,

became the Director of the École de la Cause Freudienne, after which she was at the origin of the Forums du Champ lacanien and their school.

Organized by Queer Analysis and Carolina Moreirão
Supported by the Amsterdam School for Cultural Analysis (ASCA) and the Netherlands Institute for Cultural Analysis (NICA)

WHERE ARE WE NOW?

Where To Next? Reimagining cultural institutions

Final IMAGINART Symposium at De Appel / Cinetol

16 June 2026

The symposium presents the output of the IMAGINART research project on *Imagining Institutions Otherwise: Art, Politics, and State Transformation* (2020-2026), while expanding its scope through a focus on Amsterdam, the Netherlands, and the current conjuncture in order to tackle core political urgencies affecting the role cultural institutions play in society.

IMAGINART has investigated a variety of creative counter-institutions in Palestine, Italy, Hungary, Indonesia, Germany, South Africa and the Kurdish diaspora. These are artist-run, mostly grassroots spaces and projects that set up socio-institutional experiments based on principles of collaboration, horizontality and resource sharing. These projects mobilize artistic practices to reconfigure organizational forms and reimagine self-organized, collective life according to ideas of social justice and freedom.

IMAGINART’s main proposition is that these socio-artistic experiments produce an institutional otherwise in the here and now that may prefigure the future of cultural and other institutions. Thus, the symposium asks: What does it mean to ‘imagine institutions otherwise’ in this moment? What are meaningful responses to the ongoing fascist attack on cultural institutions? How do counter-institutions propose to change our organized ways of being and working together? Can their tentative proposals, their lessons in the minor key, show how cultural institutions could emerge from the current polycrisis?

Panels:

1. Cultural institutions in times of genocide
2. How do counter-institutions work: The promise of the minor key
3. Practicetheorizing: Utopia, the otherwise and the radical imagination
4. The neofascist conjuncture: What is to be done?

Participants include Aline Hernández, Barnita Bagchi, Emily Pethick, Hilda Moucharrafiéh, Jamila Ghaddar, Jeroen de Kloet, Jeanne van Heeswijk, Jessica de Abreu, Josien Pieterse, Lani Hanna, Lara Khaldi, Marco Baravalle, María do Mar Castro Varela, Christa-Maria Lerm Hayes, Mikki Stelder, Ming Tiampo,

Mohamed Abusal, Nikita Dhawan, Omar Jabary Salamanca, Reza Afisina, Selçuk Balamir, Sruti Bala, Sudeep Dasgupta.

[IMAGINART](#) is a research project based at the Amsterdam School for Cultural Analysis (ASCA) and Cultural Studies at the University of Amsterdam, funded by the Dutch Research Council (NWO). IMAGINART members are Chiara De Cesari, Andrea Elera Coello, Nuraini Juliastuti, Yazan Khalili, Abdulkerim Pusat, Eszter Szakács, Aria Spinelli, Jasmijn Stam, and Carine Zaayman. Find out more about the project [here](#). The full programme will be announced soon. In the meantime, you can already sign up for the event [here](#).

STRANGE TASTES

Book Symposium Strange Tastes: Aesthetics and the Public in Latin American and Latinx Feminisms by Monique Roelofs | Organized by Michael Thomas | Vondelzaal, University Library, UvA | June 16, 10:30-18:00, 2026 | [University Library](#), Vondelzaal

This event celebrates the publication of Monique Roelofs' *Strange Tastes: Aesthetics and the Public in Latin American and Latinx Feminisms* (Duke University Press, 2026). *Strange Tastes* is a philosophical excursion into aesthetic experience and the public through the works of contemporary Latin American and Latinx women writers and artists. Building common ground between Enlightenment notions of sensibility and the creative capabilities of a decolonial aesthetics, Roelofs shows how life lived aesthetically can embrace public space instead of surrendering it to the constrictive forces of gendering and racial capital. Thus she offers a feminist philosophy of aesthetics that takes seriously the role of the public, where strange tastes turn aesthetic imaginaries into powerful possibilities to remake self, city, nation, and world.

We will present the book through two panels of critical responses from qualified readers and a response from Monique, which hopefully generates further conversations. We'll pause briefly for a lunch and coffee between panels and conclude with a reception.

Registration for the event is required through the secretariat of the Philosophy department: secr.wijs-fgw@uva.nl

Program:

10:30-10:45: Welcome and Introduction (Michael Thomas)

10:45-12:45: Panel 1 + Discussion

Sanem Yazıcıoğlu, Istanbul University

Adriana Clavel-Vázquez, Tilburg University

Errol Boon, Freie Universität Berlin, Universiteit Leiden

12:45-14:00: Lunch and Coffee break

14:00-16:00: Panel 2 + Discussion

Christoph Brunner, Erasmus University Rotterdam

Sofia Forchieri, Utrecht University

Sanjukta Sunderason, University of Amsterdam

16:00-17:30: Reception

Organized by Michael Thomas, in collaboration with the Critical Cultural Theory Capacity Group, the Department of Philosophy, and the Amsterdam School of Cultural Analysis.

Participant Bios:

Errol Boon is a doctoral researcher in Philosophy at Freie Universität Berlin and Leiden University. He is an associated researcher at the Cluster of Excellence 'Temporal Communities: Doing Literature in a Global Perspective' and a board member of the Dutch Association for Aesthetics. He previously worked as a tenured lecturer at the University of the Arts Utrecht and has held visiting positions in Oxford, Rome, Athens, Paris, and Florence. His research focuses on ancient Greek and modern German philosophy (critical theory, phenomenology), addressing questions at the intersection of theoretical philosophy and aesthetics. His work has appeared in *Philosophies*, *Parnassos*, *Technology & Culture*, *Pharos*, among others.

Christoph Brunner is Assistant Professor for Philosophy of Media and Technology at Erasmus University Rotterdam and part of the academic board of the Rotterdam Arts Sciences Lab. His research concerns the relation between affect, media, and social movements with a particular interest in decolonial practices in the Americas. He also conducts research in the domain of artistic research (research-creation) and frequently collaborates with artists and creative communities. His works have appeared in *AI & Society*, *Third Text* and the *Journal of Aesthetics & Culture* amongst others. He is the co-author of *Texturing Space: A Transversal Cartography* (adocs) and *Polyphone Ästhetik* (transversal texts) and recently edited the volume *Permeationen: Durchdringungen zwischen künstlerischer Forschung und ästhetischer Theorie* (Spector Books).

Adriana Clavel-Vázquez is Assistant Professor in Philosophy at Tilburg University. She is a proud *Chilanga*, born and raised in Mexico City. Her research is located at the intersection of aesthetics, philosophy of mind, and ethics. She is interested in the interaction of aesthetic and ethical values, the role of embodiment in our engagement with art, and the ethics of imagination. Her current work focuses on issues around universalism about aesthetic value in contexts of oppression and injustice.

Sofia Forchieri is finishing her PhD at Radboud University Nijmegen and is currently employed as a lecturer in Literary Studies at Utrecht University. Her research focuses on contemporary Latin American

women's writing, memory studies, and decolonial feminisms. Her dissertation, "Discomfort Work: Reframings of Femicide in Latin American Literature," explores how recent literary works from Latin America interrogate and expand existing structures of femicide remembrance. Sofia's work has appeared in journals like *Signs: Journal of Women in Culture and Society*, *Memory Studies*, *Bulletin of Spanish Studies*, and *Journal of Perpetrator Research*.

Monique Roelofs is Professor of Philosophy of Art&Culture and Head of the Philosophy Department at the University of Amsterdam. She has published widely on art and politics, feminist theory, aesthetics and race, and decolonial and Black aesthetics. Roelofs is the author of *The Cultural Promise of the Aesthetic* (2014), *Arts of Address: Being Alive to Language and The World* (Columbia UP, 2020), and *Strange Tastes: Aesthetics and the Public in Latin American and Latinx Feminisms* (Duke UP, 2026). Her editorial work includes a special volume on aesthetics and race of the journal *Contemporary Aesthetics* (2009) and the coedited collection *Black Art and Aesthetics: Relationalities, Interiorities, Reckonings* (Bloomsbury, 2024). She is currently completing a monograph that looks at the swerves and coilings of address as a source of aesthetic collectivity.

Sanjukta Sunderason works at the interfaces of twentieth-century aesthetics, socialist thought, and histories of Afro-Asian decolonization. She is the author of *Partisan Aesthetics: Modern Art and India's Long Decolonization* (Stanford University Press, 2020) and co-editor (with Lotte Hoek, University of Edinburgh) of *Forms of the Left in Postcolonial South Asia: Aesthetics, Networks, and Connected Histories* (Bloomsbury, 2021). She teaches art history at the University of Amsterdam, and co-coordinates the university's Research Priority Area, Decolonial Futures.

Michael L. Thomas is an Assistant Professor of Philosophy in the Critical Cultural Theory capacity group at the University of Amsterdam, where he also teaches in Media Studies as a part of the Film Team. His current work focuses on the social aesthetics of race, tracing how Black aesthetic processes have informed Black criticism, subject and community formation, and politics. His current book project, *Models of Black Thought*, develops an aesthetic philosophy of race through the work of W.E.B. Du Bois, James Baldwin, and Audre Lorde. He has published work in the Critical Philosophy of Race, Philosophy and Literature, American Studies, Social Theory, Political Theory, Speculative Philosophy, and most recently *Band Research*.

Sanem Yazıcıoğlu is a full professor in the Department of Philosophy at Istanbul University. Her research focuses on contemporary philosophy, particularly the

theoretical background of phenomenology and hermeneutics and their application in aesthetics and political philosophy. She previously worked at Tilburg University (the Netherlands), and served as a visiting professor at Boston College (the USA). She is the recipient of the Alexander von Humboldt Experienced Researcher Award and conducted her research at the Husserl Archive Freiburg. Yazıcıoğlu is a member of the Philosophy Commission of UNESCO in Turkey. She is the author of *Time, Memory, Perception in Husserl's Phenomenology* (2022) and has several edited volumes and articles; some of the edited volumes are *Heidegger and Arendt: Metaphysics and Politics* (co-editor, 2002), *Hannah Arendt on Her Birth Centenary* (2009), and *Das Zwischen / In-Between* (2013), *The Future of Phenomenology* (co-editor 2025), *Social Sciences and Artificial Intelligence* (VI Vol. editor in chief, 2026, in print).

UNSETTLING HERITAGE AND MEMORY FUTURES

Decolonial Trajectories Between Crisis and Possibility
AHM Conference 17-19 June, 2026

The Amsterdam School for Heritage, Memory and Material Culture (AHM) organizes its 12th Annual AHM Conference, 'Unsettling Heritage and Memory Futures: Decolonial Trajectories Between Crisis and Possibility', at the University of Amsterdam.

Decoloniality is not merely an academic lens but a profound reorientation of knowledge and power. While rooted in twentieth-century South American scholarship, decoloniality now inspires a generation of scholarship and social movements. After years of vibrant scholarship and activism, we stand at a pivotal juncture. As resurgent nationalisms and neocolonial forces challenge gains made in diversifying heritage institutions, democratising memory practices, and centring marginalised voices, how do we sustain decolonial futures that remain precarious? This international conference examines decoloniality as a transformative praxis that reshapes our engagement with heritage, memory, and material culture.

This interdisciplinary conference will foster dialogue through individual papers, themed panels, and roundtable discussions across diverse geographical contexts by established scholars, early-career researchers, PhD candidates, professionals, civil society organisations, artists, and activists. The conference especially welcome voices from the Global South and underrepresented regions, aiming to move beyond critique toward concrete strategies for sustaining decolonial transformation worldwide.

SONIC IMAGINATIONS OF CASTELESS UTOPIAS

A conversation with Yogesh Maitreya and Monika Kirloskar-Steinbach | 19 June 2026, 17-18.30 hrs. | Bookstore Het Fort van Sjakoo, Jodenbreestraat 24, 1011 NK Amsterdam. All are welcome!

Songs and music are integral to anti-caste movements in India. The songs and sonic imaginations inspired by the radical Indian anti-caste thinker and leader Dr. B.R. Ambedkar (1891–1956) form the anchor for this conversation with writer and publisher from Nagpur/India, Yogesh Maitreya, and Amsterdam-based scholar of philosophy, Dr. Monika Kirloskar-Steinbach.

The event will dive into the history of anti-caste music, and what it reveals about Dalit struggles for justice and dignity. It will introduce Ambedkar's proposals for a post-colonial India free from the unyielding shackles of caste and showcase recent publications on the subject.

Yogesh Maitreya is a poet, writer and publisher at Panther's Paw Publications based in Nagpur, India. He is the author of [AMBEDKAR - Sonic Imagination of Casteless Utopia](#) (Panther's Paw Publications, 2025), a book emerging from his doctoral research that traces the journey of fifteen Dalit-Bahujan musicians in the footsteps of Dr. B.R. Ambedkar.

Monika Kirloskar-Steinbach is Professor of Philosophy at the Vrije Universiteit in Amsterdam. She is the author of [Freedom to Know: Creating Community with Ambedkar, Du Bois, Iqbal, Ramabai and Tagore](#) (Edinburgh University Press, 2025), which asks how a (world) community can be created to allow structural minorities equitable access to intellectual and material resources.

Moderator: **Sruti Bala**, Associate Professor in Theatre Studies at the University of Amsterdam.

The event is organised under the aegis of the Decolonial Futures research programme at the University of Amsterdam and generously hosted by the [Fort van Sjakoo bookstore](#).

<https://decolonialfutures.uva.nl/content/events/2026/06/sonic-imaginations-of-casteless-utopias.html>

WAYS OF SEEING QUEER CHINA: SCREENING & CONVERSATION

21 June, 2026, Het Documentaire Paviljoen | Organized by Jeroen de Kloet and Andy Zhu

<https://www.idfa.nl/en/composition/70706e5f-37c3-4bea-903b-f7fd92aa44a/ways-of-seeing-queer-china-with-director-popo-fan/>

Queer independent cinema in China began to take shape in the early 2000s. The documentary practices of activists and filmmakers constitute a significant chapter in queer activism in China. The World Conference on Women in Beijing in 1995 proved to be a turning point for He Xiaopei. In its wake they became a leading

documentary filmmaker in feminist and queer rights. Graduated from the Beijing Film Academy, Popo Fan became a prolific voice in queer cinema. They both represent different generations that have challenged social norms while navigating the struggling queer culture in mainland China.

We are now nearly three decades later, at a moment gripped by the global anti-gender politics. What, then, is the political-cultural and aesthetic use of queer cinema in China? How can we look back on the past, and how can this past help us to question the present and imagine a different queer future, both in China and beyond? What new queer voices might we still expect, or insist on hearing?

Bringing together He Xiaopei and Popo Fan with scholars Hongwei Bao, Jeroen de Kloet, and Andy Zhu, this program offers a unique opportunity to watch landmark queer cinema from China and engage in conversation with the makers. We will discuss the many ways of seeing queer China as an art of resilience.

Part 1

12:30-14:15

Bad Women of China (2021, 82mins)

Followed by QA with He Xiaopei

Part 2

15:00-16:30

New Beijing, New Marriage (2009, 18 minutes) + *The VaChina Monologues* (2013, 28mins) + *The Drum Tower* (2018, 18mins)

Followed by QA with Popo Fan

Part 3

17:00-18:00

Roundtable Discussion: Queer Cinema from China—A 30-Year Review

with Popo Fan, He Xiaopei, Hongwei Bao, Jeroen de Kloet, Andy Zhu

Closing

Synopsis

1. *Bad Women of China*

He Xiaopei, China, 2021, 82 mins, Documentary

The film documents the life experiences and desires of three generations of Chinese women from the 1920s to the present day, across generations and continents.

2. *New Beijing, New Marriage*

Popo Fan, China, 2009, 18min, Documentary

Popo's debut work documents a bold activist action on Valentine's Day, 2009. Planned by a group of queer activists, four performers posed as two same-sex couples staged wedding photo shoots on a busy street in central Beijing. On this sunny spring day, public interviews were also conducted to gauge the openness of Chinese society toward new types of love.

3. *The VaChina Monologues*

Popo Fan, China, 2013, 28mins, Documentary

The Chinese Department of Sun Yat-sen University (Guangzhou) staged the Chinese debut of "The Vagina Monologues" in December 2003. Made in 2013 to mark the tenth anniversary of this event, the film features vagina narratives from participants in feminist groups across Beijing, Shanghai, and Guangzhou.

4. *The Drum Tower*

Popo Fan, China, 2018, 18 mins, Fiction/Experimental
An introverted senior school student and a transgender vintage shop-owner: two lonely souls swimming in the ever-changing pool of the city. Can they break through wall of communication? Where are they heading to?

STRUCTURED QUERIES, ARTISTS' USE OF DATABASES

Monday, 22 June, from 11:00–13:00 in BG1 0.13. | Special seminar by Matthew Fuller (Professor of Cultural Studies at the Department of Media and Communications, Goldsmiths, University of London).

Databases were a hot topic in about 1971. Nowadays they sit in the background as the backbone of AI and internet platforms. Databases are often seen, and used, as mechanisms of order and rationalisation, epitomising the splitting of formalism and feeling or intensive and extensive. Can their ordered and ordering qualities, and their foundational role in numerous social structures, such as prisons, health, or streaming services, provide grounds for their experimental reworking?

This seminar looks at artists who see databases as a context in which to intervene and invent, as a site of sociability, and a space of counter-investigation. Work discussed includes projects by Kristoffer Gansing and Linda Hilfling Ritasdatter, Tomas Percival, YoHa, Pad.ma, Forensic Architecture, and Rybn.org.

GENDERED LABOUR AND TECHNOLOGY IN EARLY TELEVISION PRODUCTION

Lecture by Jeannine Baker | 22 June 2026, 15:00 -17:00 | Location: BG 1 (Turfdraagsterpad 9, Amsterdam), room 0.03 | Register: Carolyn Birdsall (c.j.birdsall@uva.nl)

In this talk, Jeannine will discuss women's participation in technical roles in early television, drawing on recent oral history interviews with former TV workers. In New Zealand, the position of technical assistant (or technical operator) was wholly feminised from the launch of television until the 1980s, and women performed a range of duties, including telecine, videotape operator, sound operator, vision switching and camera. Although technical pathways for women were more acceptable in NZ public service broadcasting than at the Australian Broadcasting Commission, power structures were still reinforced in other ways, such as through the separation of male engineers from women technical operators, and differences in career

advancement opportunities for women and men technicians.

Jeannine Baker is a Lecturer in Media and Communication at the University of Newcastle (Australia). She is the author of *Australian Women War Reporters: Boer War to Vietnam* (2015), and with Kate Murphy, curated the '100 Voices That Made the BBC: Pioneering Women' website. Jeannine co-convenes the International Women's Broadcasting Histories network, and is a co-editor of the Women's Broadcasting Histories book series with Exeter University Press. She is the Dr A.M. Hertzberg Fellow (2026) at the State Library of New South Wales for her project 'Sydney: Australia's First Media City'.

MARKS, MEDIA, FORMS: MODERNISM, EXPANDED UNIVERSE, A WORKING LEDGER

Symposium organized by Michael Miller and Rudolph Glitz | 26 June, 9:00--18:00 | Ruyszaal, University Quarter Library, Vendelstraat 2, 1012 XX Amsterdam

George Spencer-Brown's *Laws of Form* (1969) and Jacques Derrida's "Law of Genre" (1980) are both concerned with the media theoretical concern of marking the limits of medium, and both discover, at their edges, forms of re-entry: the mark that marks marking, the genre that participates in genres to which it cannot belong. Before them, Fritz Heider's "Thing and Medium" (1926) and Leroi-Gourhan's *Gesture and Speech* (1964–65) ask, respectively, why perception works at all and why it is always risky: the medium works by disappearing, and when it stops disappearing, the perceptual contract frequently breaks down in interesting ways. Leroi-Gourhan runs this boot-strapping technics backward through forty thousand years (the body is not where mediation ends but where it is resisted, the archaic loop of hand and brain holding against the forced rhythms of exteriorization) and to read him carefully is to find Derrida already latent, the whole theory of the trace implicit in *Gesture and Speech*. Re-entry names the moment a medium begins to behave like a thing, when it draws attention to itself as medium. It names, against Leroi-Gourhan, the moment forced rhythm is reanimated as free vibration, the genre-law of the human inhabited rather than merely obeyed. The symposium's question is also Leroi-Gourhan's: what does it mean to keep a gestural hand in a world whose every technical and social pressure pushes/projects transparency?

Participants:

Michael Miller (UvA), Rudolph Glitz (UvA), Meg Cook (Florida State University), Cristina Iuli (University of Eastern Piedmont, Italy), Daniel Irrgang (Leuphana University of Lüneburg), Aaron Jaffe (Florida State University), Merinda Simmons (University of

Alabama), Ed Dallis-Comentale (Indiana University), Stephan Besser (UvA).

CALAMITY AS DEFACEMENT

A lecture by Jean-Thomas Tremblay, with formal response by Jeff Diamanti and moderation by Eugenie Brinkema, organized by Queer Formalism | July 1, 16:00-18:00 | P.C. Hoofthuis, room 0.05 | Organizers: Jakob Henselmans, Samuel Ludmila Feline Constantin, and Imogen Grigorovich (Queer Formalism) | Registration: queerformalism@gmail.com

Prosopopoeia defines legal and discursive efforts to cognize, and to exempt ourselves from, extinction. The figure of the Anthropocene, for instance, fits a human mask onto the late liberal modulation of life and nonlife down to geological substrata; it personifies destructive ideologies (such as nuclear colonialism and imperialism) and their remediation and redemption (such as a present consciousness and a present conscience born backward from the future apocalypse). The foremost of three case studies, Albert Serra's film *Pacifiction* (2022), set in Mā'ohi Nui (French Polynesia) amid rumors about the resumption of France's nuclear tests, denaturalizes the brutal mechanisms through which combinations of particularities and differences—including the native-informant figure of the racialized and transfeminine sex worker—are made to signify global destitution. To deface late liberalism, as Jean-Thomas Tremblay argues in this lecture, is to treat the reproduction of its regime as a set of foundationless discursive and aesthetic maneuvers.

After Jean-Thomas Tremblay's lecture (±45min), Jeff Diamanti will offer a formal response (±15min), after which we will have time for questions and a discussion of the material, moderated by Eugenie Brinkema.

Jean-Thomas Tremblay is an associate professor of English at York University and a Visiting Scholar at the Rachel Carson Center for Environment and Society. He is the author of *Breathing Aesthetics* (Duke University Press, 2022) and a co-author, with Steven Swarbrick, of *Negative Life: The Cinema of Extinction* ("Superimpositions: Philosophy and the Moving Image" series, Northwestern University Press, 2024), which earned the Honourable Mention for the 2025 Association for the Study of the Arts of the Present Book Prize and was shortlisted for the 2025 Ecocritical Book Award of the Association for the Study of Literature and the Environment.

Jeff Diamanti is Professor of Global History of Sustainable Development at the Vrije Universiteit Amsterdam and teaches Philosophy and Cultural Analysis at the University of Amsterdam.

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.

Queer Formalism 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 events.

FEMINIST SOLIDARITY AND RESISTANCE IN A MORE-THAN-HUMAN WORLD.

New Ethical, Political, and Legal Concepts

Thursday 2 July 2026, 17:00 at Spui25. Organized by Jasmijn Leeuwenkamp.

Why is the current ecological and climate crisis a feminist issue? In what ways can feminist methodologies and concepts be mobilised to understand and act upon pressing more-than-human problems? During this event, Jasmijn Leeuwenkamp discusses these questions with four voices working in the environmental humanities and law: Astrida Neimanis, Rosi Braidotti, Emily Jones, and Jetske Brouwer. Nele Buyst will provide a poetic intermezzo.

Despite the tendency to objectify and quantify ecological and climatic disruptions, these do not happen in an abstract and external realm with respect to human bodies. As embodied beings, posthumanist and ecological feminists argue, we are materially entangled with various life forms for survival. Those relations are currently under threat from extreme weather events, pollution, loss in biodiversity, ocean acidification, and rising sea levels. How to reorient these vulnerable relations ethically, politically, and legally? How can we foster practices of solidarity and resistance?

In their new book *How to Weather Together*, Astrida Neimanis and Jennifer Mae Hamilton propose "weathering" as both an ecological feminist framework and a set of practical tools for responding to environmental catastrophe. In SPUI25, Neimanis will lay out their ideas, and is joined in conversation by Rosi Braidotti, Emily Jones, and Jetske Brouwer. They, too, will share conceptual tools for posthuman and feminist ethics, politics, and law. Nele Buyst, additionally, will read poetry. Following the public defence of her dissertation "Rethinking Human and Nonhuman Rights in the Anthropocene," Jasmijn Leeuwenkamp will moderate the discussion.

Astrida Neimanis is Canada Research Chair in Feminist Environmental Humanities at the University of British Columbia, Canada on unceded syilx territory. She is the (co-)author of various publications including *Bodies of*

Water: Posthuman Feminist Phenomenology and How to Weather Together: Feminist Practice for Climate Change (with Jennifer Mae Hamilton).

Rosi Braidotti is a continental and feminist philosopher and an emeritus professor of Utrecht University. Her many publications include *The Posthuman*, *Posthuman Knowledge*, *Posthuman Feminism*, *Nomadic Subjects*, and *Nomadic Theory*.

Nele Buyst publishes poetry and essays. Her second collection *CORPS, poreus* (het balanseer, 2024) was shortlisted for de Grote Poëzieprijs. She is working on a PhD thesis on the potential of aesthetic practices for repair and is affiliated with the Centre for Ethics at the University of Antwerp. She is an editor at the magazine for culture and criticism *rekto:verso*.

Emily Jones is a Senior Research Fellow at Newcastle Law School, United Kingdom. Dr Jones' interdisciplinary research applies critical theory including feminist, queer, posthuman, postcolonial and critical disability studies, to analyse and re-imagine international law.

Jetske Brouwer is a PhD candidate in Philosophy at the University of Amsterdam, affiliated with the Amsterdam School for Cultural Analysis (ASCA). Working at the intersection of feminist theory and ecological thought, she writes about earthly care, embodiment, and coalition-building.

Jasmijn Leeuwenkamp (moderator) is a philosopher and lecturer at the University of Amsterdam. She recently finished a PhD project on anthropocentrism in human and nonhuman rights discourse. Her work focuses on the interrelations between political philosophy, legal theory, posthumanism, and ecology. Registration: <https://spui25.nl/programma/feminist-solidarity-and-resistance-in-a-more-than-human-world>

**CALL FOR PAPERS: RHYTHM CHANGES TEN:
INTERNATIONAL JAZZ RESEARCH CONFERENCE
Birmingham, UK 2027, 8 – 11 April 2027**

The tenth Rhythm Changes conference will take place at the Royal Birmingham Conservatoire (RBC), UK, from 8 to 11 April 2027. This four-day multidisciplinary conference features keynotes, academic papers, and panels, and brings together researchers, writers, musicians, critics, and others interested in jazz studies from around the world.

For our tenth conference, we have an open call for papers addressing the meaning and significance of jazz from multiple academic perspectives, including cultural studies, musicology, cultural theory, music analysis, jazz history, media studies, and practice-based research. What are you working on now? What are your thoughts? Bring them, share them with us.

We particularly welcome proposals from under-represented groups and communities in jazz studies and academia more generally, including people of colour, those who identify as women or gender diverse, and people with disabilities. Our call is open.

Please submit your proposal (max. 250 words), including a short biography (max. 50 words) and institutional / organisational affiliation (if any), as a Word doc to Nicholas Gebhardt and Tony Whyton (Conference directors): rhythmchanges2027@bcu.ac.uk. Papers are 20 minutes long (plus a 5-minute Q&A); panels contain three papers. We also welcome panel proposals of three or four presenters. If you have a format that doesn't fit these conventions, talk to us: if we can accommodate it, we will.

The deadline for proposals is **15 September 2026**; we will communicate outcomes to authors by **31 October 2026**. The conference committee comprises Christa Bruckner-Haring, Juliane Deil, Nicholas Gebhardt, George McKay, Beatriz Nunes, Sarah Raine, Loes Rusch, Walter van de Leur and Tony Whyton.

Rhythm Changes TEN is hosted by the Royal Birmingham Conservatoire, part of Birmingham City University. RBC is the UK's most recently established purpose-built conservatoire building, opened in 2017, with a dedicated jazz club and a 440-seat concert hall. RBC also hosts the annual Eastside Jazz Festival, which was first held in 2026.

Rhythm Changes TEN continues to build on the legacy of the research project [Rhythm Changes: Jazz Cultures and European Identities](#) (2010–2013), funded as part of the Humanities in the European Research Area (HERA) Joint Research Programme. In the spirit of Rhythm Changes, the project team continues to develop networking opportunities and champion collaborative research in transnational jazz studies.

Updates on the conference will be available on the [Rhythm Changes](#) website and [Facebook](#).