

Welcome to the 2011 ASCA International Workshop “Practicing Theory” at the University of Amsterdam.

The Workshop will run from March 2-4. Alongside plenary lectures, a series of panel sessions divided by themes (*Practicing Theory*, *Imagining*, *Resisting* and *Remembering*), it will also include art exhibits, performances, film-screenings, a poetry reading, and a final party.

The following information will help you navigate both the workshop and the city with ease.



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WORKSHOP SCHEDULE

Please be advised that the four themes of the workshop, *Practicing Theory* and *Imagining*, *Resisting*, *Remembering*, all meet concurrently five times over the course of the workshop.

You are encouraged to follow your theme through the entire workshop, attending all five panel sessions. While unfortunately this does not allow you to sit in on other themes' panels, it is the only way in which everyone involved will get the most out of these intentionally intimate theme sessions.

For each panel session, there will be three to four presenters. The presenters are to speak for ten minutes about their work (rather than read a paper) in relation to the other presenters in the panel and to the theme of the panel.

We are hopeful this will engender meaningful discussions, and advance our understanding of the productive intersections of theory and practice.

SCHEDULE

Wednesday 2 March

Morning

- 08.45-09.30 **coffee and registration**
(Hall of University Theatre)
- 09.30-10.00 **opening address:** Mireille Rosello, and Sudeep Dasgupta, organizers of the ASCA 2010 Postgraduate Theory Seminar, Practicing Theory
(University Theatre)
- 10.00-11.00 **plenary lecture:** Meltem Ahiska (University Theatre)
“Monsters that Remember: Tracing the Story of the Worker’s Monument in Tophane, Istanbul”

introduction: Murat Aydemir
- 11.00-11.30 **break**
- 11.30-13.30 **panel 1** (University Theatre Building)
*please note that the panels run concurrently
- 13.30-14.30 **lunch** (Restaurant Atrium)

Afternoon

- 14.30-16.30 **panel 2** (University Theatre Building)
*please note that the panels run concurrently
- 15.30-17.00 **break**
- 17.00- 18.00 **performance lecture:** Jimini Hignett (University Theatre)
“HOW TO GO ON Making Art When Everything is All Fucked Up...”

introduction: Aylin Kuryel

Evening

- 19.30-20.00 **drinks** (Hall of University Theatre)
- 20.00- 21.00 **poetry reading:** Rob Halpern (University Theater)
Music for Porn

introduction: Lee Spinks

Concurrent Panels for Wednesday 2 March

Panel 1: 11.30-13.30

Practicing Theory: Political Encounters (University Theatre).

Chair: Hugh McDonnell

Miriam Meißner

“Balance and Bubbles: Tactics of Resistant Simulation against the 2010 European Sovereign Debt Crisis”

Birkan Taş

“Is there a Future in Queer Theory?”

Hassan Bashir

“(Re) Imagining the Goods of a Cosmopolitan Political Theory”

Imagining: What comes first? Imag(in)ing Theories (room 101).

Chair: Jannah Loontjens

Eugeni Ruggero

“Media Experiences and Practices of Analysis”

Alina Buzatu

“Autopoiesis: Textual Procedures as a User Guide to Reading”

Paul Caplan

“Chasing Protocol: Actants, the Hyphen and Practice-Research”

Sven Stollfuß

“Digital Models in Medical Environments: Computational Processes as Integrative Designing”

Resisting: Interaction with Other(s): Theory and Practice (room 101a).

Chair: Esther Peeren

Maria de Lourdes Beldi de Alcântara

“A Short Incursion into Critical Studies on Field Work”

Carol Wayne White

“How Porous are the Walls that Separate Us?: Feminist Pedagogy, Incarceration, and Disseminating Knowledge”

Rosebud Ben-Oni

“On Writing Quimera and Other Fears”

Sri D. Thakkilapati

“(Re)production, Resistance, and Re-imagination: Feminist Theory and Practice in Abortion Work”

Remembering: Memory Practices (room 301).

Chair: Sarah Pett

Barbara Wilson

“Emulating Janus: The Past, the Future, and Family Mediation”

Anja Hatva

“Mental Images Are Based on Imagination”

Maarten Walraven

“Practicing History, Imagining History: Transforming the Streetscape in Ancoats, Manchester, 1878-1924”

Dea van Lierop

“The (New) Image of the (Post-)City”

Concurrent Panels for Wednesday 2 March

Panel 2: 14.30-16.30

Practicing Theory: Aesthetic Mediations (University Theatre).

Chair: *Erin La Cour*

Shana Agid

“World-making: Theory/Practice/Design”

Caroline Gatt

“By Way of Theatre: Design Anthropology and the Exploration of Human Possibilities”

Heidi Bickis

“Imaginings with Art: Exploring the Practice of Theory”

Joshua Dale

“The New Pole Dance: Theorizing Practice, Dancing Theory”

Imagining: Imaginary Positions: The Politics of Representation (room 101).

Chair: *Anik Fournier*

Lara Mazurski

“Heroic Victims”

Barkuzar Dubbati

“Silence Speaks Volumes: Resisting Sayability”

Alexandra Brown

“Finding Theory on the Ground: *Fitna*’s Theoretical Vernacular”

Çiğdem Buğdaycı

“The Scandal of Passion and its Dis/Contents in Turkish Television”

Resisting: Sonic Resistance and Popular Culture (room 101a).

Chair: *Carolyn Birdsall*

Melanie Schiller

“Resistance through Sound: *Krautrock* as a Sonic Utopia?”

Jeffrey Manoel Pijpers

“‘Detune the choir of the satisfied’: Marginality, Madness and Musical Performance in 1970s Brazil”

Jenifer Chao

“Jacques Rancière in the Hood?: Resistance and Enlightenment in Political Rap *Sonic Jihad*”

Kim de Vries

“Finding Balance through Doubled Resistance: Weaving a Collaborative Ethnographic Approach to Game Studies in the Clan Lord MMO”

Remembering: Mediation of Memory (room 301).

Chair: *Margaret Tali*

Blandine Joret

“Vertiginous Cinema; On History Now-Here”

Donatella Valente

“Experiencing *Film Povero*: Form as Resistance in the Italian Independent Film Co-operative”

Eirini Konstantinidou

“*Mnemophrenia*: A Film-Essay that Brings Theory and Practice Together”

Gianluca Turricchia

“Jean Sénac: Algerian Queer. Imagining the Coming Out of an “Other” Subjectivity in Abdelkrim Bahloul’s *Le Soleil Assassiné*”

SCHEDULE

Thursday 3 March

Morning

08.30-09.00 **coffee** (Hall of University Theatre)

09.00-11.00 **panel 3** (University Theatre Building)
*please note that the panels run concurrently

11.15-11.30 **break**

11.30-12.30 **film screening:** Isabelle Fremeaux (University Theatre)
Paths through Utopias

introduction: Aylin Kuryel

12.30-13.30 **lunch** (Restaurant Atrium)

Afternoon

13.30-15.30 **panel 4** (University Theatre Building)
*please note that the panels run concurrently

15.30-16.00 **break**

16.00-17.00 **plenary lecture:** Lawrence Grossberg (University Theatre)
“‘We All Want to Change the World:’ Finding a Place for the Academy among the Multiplicities”

introduction: Esther Peeren

Evening

20.00-21.30 **plenary lecture:** Jacques Rancière (University Theatre)
“Rethinking Theory and Practice”

introduction: Sudeep Dasgupta

*please wear your name tags to guarantee admission to the lecture

Concurrent Panels for Thursday 3 March

Panel 3: 09.00-11.00

Practicing Theory: Screenscapes (University Theatre).

Chair: Pepita Hesselberth

Rita Benis

“Theory and Practice in Screenwriting: Understanding its Purpose”

Giacomo Tagliani

“The Conflict of Images: Ethics and Politics in Contemporary Italian Cinema”

Warren Buckland

“Rationally Reconstructing Film Theory”

Imagining: Unspeakable Bodies: Psyche and Community (room 101).

Chair: Erin La Cour

Val McLean

“Practice Disrupting Theory: Art Rethinking the Subject”

Paloma Yannakakis

“‘*Pour indéfinir*’: Gesture and Expropriation in Henri Michaux”

Rob Halpern

“On Pornography and Common Sense [from *Music for Porn*]”

Resisting: Imagining Another World (room 101a).

Chair: Jenifer Chao

Begüm Özden Fırat

“‘No emancipation without imagination!’: On the Politics of Imagination”

Beata Hock

“Dissent across Political Cultures: Selected Examples from the Agents & Provocateurs Project”

Christian Garland

“Practicing Theory/Theorising Practice - Towards a Critical Theory of Praxis”

GioGio (Inga Cholmogorova & Michal Jurys)

“Go!”

Remembering: Identity, Ethics & Narrative (room 301).

Chair: Anik Fournier

Kit Heintzman

“Queering (Porno)graphic Corporealities: Post-Identity Politics in Queer Feminist Pornography”

Sarah Pett

“Wrestling in the Dark, Grappling with the Self: Narrative, Identity, and Ethics in J.M. Coetzee’s *Autrebiographies*”

Inga Schaub

“Doing Justice to Christoph Schlingensiefel: Dead Authors – Lost Authors”

Zuzanna Ladyga

“Return of the Ethical: Levinas and Contemporary Poststructuralist Praxis”

Concurrent Panels for Thursday 3 March

Panel 4: 13.30-15.30

Practicing Theory: Engaging Artists (University Theatre).

Chair: *Zeynep Gündüz*

Wiktorija Anna Furrer, Amanda Blatter and Denise Kratzer
“Me-dium”

Zeyno Pekünlü
“‘Double-thinking’ the National Symbols”

Benilda Pacheco Beretta
“Lose the Accent Chiquita!: Theorizing the Flesh Through Performance and Video”

Imagining: Time Frames // Mediated Imaginaries (room 101).

Chair: *Erin La Cour*

Lara Thompson
“Space to Think: Delay and Freedom in the Cinema”

Rik Spanjers
“Bridging the Gutter: An Analysis of the Shreds of Western Culture in *Neon Genesis Evangelion*”

Nur Özgenalp
“Forgetting and Remembering the *Unfinished Business*”

Kubilay Akman
“Surrogating Bodies, Bodied Theories: Analysis of *Surrogates* through Concepts of Bio-Politics”

Resisting: Image, Visibility and Resistance (room 101a).

Chair: *Ihab Saloul*

Esther Peeren
“Spectral Appearances: The Politics of Mediumship in Hilary Mantel’s *Beyond Black*”

João Ricardo Oliveira Duarte
“Another Visible: Photography and the Paradox of Resistance”

Evangelos Tziallas
“Cinema and Surveillance: Realism, the Apparatus and the Paradox of Resistance”

Esra Almas
“Bosphorus Mists: the Repository of the City’s Spirit”

Remembering: Collective Memory & the Archive (room 301).

Chair: *Astrid van Weyenberg*

Andrea Zittlau
“Memory and its Witness”

Elisabeth Friedman
“Archive Effects: Representing Absence and Archiving Presence in the Work of Shimon Attie”

Thijs Witty
“Can Images Be Catastrophic? The Historiographic Perversion and the Genocidal Will”

SCHEDULE

Friday 4 March

Morning

09.00-09.30 **coffee** (Hall of University Theatre)

09.30-11.30 **panel 5** (University Theatre Building)
*please note that the panels run concurrently

11.30-12.00 **break**

12.00-13.00 **plenary lecture:** Ed Cohen (University Theatre)
“Human Tendencies”

introduction: Mireille Rosello

13.00-14.00 **lunch** (Restaurant Atrium)

Afternoon

14.00-16.30 **film screening:** Mieke Bal (University Theatre)
A Long History of Madness

introduction: Ernst van den Hemel

16.30-17.30 **closing of the conference:** Christoph Lindner, Director of ASCA
(Hall of University Theatre)
followed by drinks

Evening

21.00-01.00 **final party for all participants**

Concurrent Panels for Friday 4 March

Panel 5: 09.30-11.30

Practicing Theory: Radical Praxis (University Theatre).

Chair: *Hugh McDonnell*

Sönke Ahrens

“The difference between Theory and Practice in the Theory of the Practice of World-disclosure”

Joshua Howard

“The Praxis of the Intention Engine: Material Investigations into the Vacuum”

Abraham P. DeLeon

“Reporting from the Realm of the Absurd: Rethinking Space in a Neoliberal World”

Richard Gilman-Opalsky

“When Upheavals do Philosophy: Guy Debord and the Question of Praxis”

Imagining: True Stories // Imaginary Lives (room 101).

Chair: *Pepita Hesselberth*

Beverly Sherringham

“Imaginative War: Cultural Consumerism in Evelyn Waugh’s *Scoop* and *Waugh in Abyssinia* as a Palimpsest to the 21st Century’s Obsession with Commodity Culture”

Noémie Oxley

“‘US Army Destroy Iraqi Mosque’: Approaching the Experience of Modern Mediated Warfare through the Critical Analysis of a Video Shot by an American Soldier in Iraq”

Rachael Hains-Wesson

“Writing and Performing the Imaginary Character in David Holman’s *The Small Poppies*”

Laurie Petrou

“Theorizing the Story: Using Fiction to Explore Age, Gender and Existentialism”

Resisting: Community, Artistic Production and the Future (room 101a).

Chair: *Aine Young*

David Hewitt

“The Pedagogy of Lucre”

Morgan Shipley

“Resistance as Community/Community through Resistance: The Faulty Logic of Liberalism, George Bataille and the (de)-Construction of Community”

Coral Houtman

“Echo and Narcissus: Fiction Film making Practice as Research”

Remembering: The Politics of the Image (room 301).

Chair: *Andrea Zittlau*

Carol Jacobsen

“Creative Resistance with Criminalized Women”

Mikki Stelder

“Images, Mourning, Politics and Rupture: The Death of Neda Agha-Soltan”

Jana Žilová

“Dark Room: Opera Lucida”

Monika Schwärzler

“The Gentle Art of Aggression: Artistic Practices of Blocking Pictorial Space”

PLENARY LECTURES



Wednesday 2 March, 10.00-11.00
University Theatre

Meltem Ahıska

Monsters that Remember: Tracing the Story of the Worker's Monument in Tophane, Istanbul

The monuments and statues in Turkey bear the weight of a long and contested history. While the prototypical Atatürk monuments in 'public' squares all around the country still attempt to hold the official national narrative in place, and the statues of different fruits, vegetables and animals symbolizing the 'local' products of various towns euphemistically contribute to the displacement of ethnic and religious conflicts, to this day there have been many incidents entailing the destruction of various statues and monuments either by governments or local communities. Furthermore, in contemporary art today there are attempts to critically deconstruct the concept of national monumentality, specifically playing with the figure of Atatürk monuments. The monument, it seems, cannot easily fulfill its function of remembering/forgetting. The worker's monument in Tophane, Istanbul is one of the cases that deserve attention in this respect. The monument was erected in 1973, for the 50th anniversary of the Republic as homage to Turkish workers immigrating to Germany. However since then it has attracted vandalism and destruction and now stands as a still surviving 'monster' in Tophane, a district that is undergoing a conflictual process of gentrification. This talk will look at how the 'monster' that performs as a witness to destruction becomes a counter-monument. I would claim that understanding the processes of destruction has greater significance for social memory than the monument itself.

Meltem Ahıska is an associate professor of sociology in Bosphorus University. She studied sociology at Bosphorus University in Istanbul. After receiving her MA degree in communication she studied at the University of Westminster, and she completed her PhD in sociology at Goldsmiths College, University of London in 2000. Her articles, essays and poems have appeared in various journals including *Toplum ve Bilim*, *New Perspectives on Turkey* and *South Atlantic Quarterly*, and she was a member of the editorial board of *DeFTER*, a journal of cultural criticism published in Turkey from 1987-2002. She has published a book of poems, *Havalandırma* (2002), and curated several exhibitions, the most recent being "Aradığınız Kişiyi Şu An Ulaşılamıyor: Türkiye'de Hayat Tarzı Temsilleri, 1980-2005" ("The Person You Are Calling Cannot Be Reached at the Moment: Representations of Lifestyle in Turkey, 1980-2005").

source: <http://www.metiskitap.com/Scripts/Catalog/MetisBooks/1899.asp>

Introduction: Dr. Murat Aydemir, Lecturer in Comparative Literature and Cultural Analysis at the University of Amsterdam.

Thursday 3 March, 16.00-17.00
University Theatre



Lawrence Grossberg

"We All Want to Change the World:" Finding a Place for the Academy among the Multiplicities

The very concept of “theory”– and the correlative question of the relation of theory and practice - is an assemblage or multiplicity, the emergence/production of which might be usefully understood conjuncturally. Mapping this assemblage, I want to advocate for a particular understanding of theory (and theory-practice) as conjunctural (using an episodic history of Marxism). Considering the place of theory in countercultural struggles (of the 1960s and today), I want to interrogate and defend the place of the academy in contemporary political struggles.

Lawrence Grossberg is Morris Davis Distinguished Professor of Communication Studies and Cultural Studies, Adjunct Distinguished Professor of Anthropology, and Director of the University Program in Cultural Studies at UNC University of North Carolina at Chapel Hill. He has published several books, among which are *Caught in the Crossfire: Kids, Politics and America's Future* (Paradigm Publishers, 2005) and his most recent *We All Want to Change the World: the Intellectual Labor of Cultural Studies* (Duke University Press, 2010) and many articles and essays. Lawrence's areas of specialization are cultural studies, cultural theory, philosophy of communication and popular culture. He is currently co-editor of the journal *Cultural Studies* and the North American Representative on the Governing Board of the Association for Cultural Studies. He is also the ambassador of Rivington Place, a multicultural arts complex in London.

source: http://comm.unc.edu/facstaff/facultyprofile/grossberg/index_html

Introduction: Dr. Esther Peeren, Assistant Professor in Literary Studies at the University of Amsterdam.



**Thursday 3 March, 20.00-21.30
University Theatre**

Jacques Rancière

Rethinking Theory and Practice

The relation between theory and practice is readily seen as the relation between knowledge and its application. But theory does not originally mean knowledge. It means seeing, which, as is well known, may mean the passive subjection to the appearance or the contemplation of the truth. And practice is itself divided: antiquity opposed both the nobility of *praxis* and that of leisure to the triviality of *poiesis*. Modernity opposed the positive reality of productive activity to the vain ostentation of the great deeds. Knowing, seeing, doing and acting are moving categories in a distribution of the sensible. This means that the “practice of theory” entails a multiplicity of decisions about the relations between the perceptible, the thinkable and the doable. I’ll try to investigate some cases of this complexity and to draw some consequences of this investigation.

Jacques Rancière is Professor Emeritus at the Université de Paris (St. Denis) and Professor of Philosophy at the European Graduate School in Saas-Fee. Jacques Rancière's books have covered pedagogy, the writing of history, philosophy, cinema, aesthetics and contemporary art. His critics have had a hard time defining him, placing him at different points as a philosopher, a literary critic, an art theorist and a Marxist. Amongst many other and earlier titles, his recent books in English (translation) include *The Politics of Aesthetics: The Distribution of the Sensible* (2004), *The Future of the Image* (2007), *Hatred of Democracy* (2007), *The Aesthetic Unconscious* (2009), *The Emancipated Spectator* 2009 and, most recently, *Dissensus: On Politics and Aesthetics* (Continuum, 2010), a collection of essays.

Introduction: Dr. Sudeep Dasgupta, Research Fellow in Media and Culture at the University of Amsterdam.

Friday 4 March, 12.00-13.00
University Theatre



Ed Cohen

Human Tendencies

This talk addresses how we practice theory by leaning on Michel Foucault's notion of "eventualization," which he describes as "shaking th[e] false self evidence" of the self-evident. In this case, the process will entail addressing the self-evidence we ascribe to "being human" by asking: What makes humans so special? Of course the proper answer is nothing, in part because specialness can never be proper. But that doesn't mean we're not special either. Following Giorgio Agamben's etymological meditation on the rooting of "special-ness" in "species-ness," that is, on its impropriety as an impersonal aspect of the species, we can ask how we make sense of ourselves when we construe "being human" as "belonging to the 'human species'." Moreover, might we wonder if this mode of sense making constitutes what Jacques Rancière calls a "*partage du sensible*," a partitioning and par-taking of sense (understood as both sensation and meaning) that then makes us human —whoever "we" "are"--in ways that we henceforth suppose humanness to entail?

Humans only belatedly assume their species-ness as *Homo Sapiens* in 1758 when Linnaeus includes us in the tenth edition of his *Systema Natura* as the primary example of his initial class of animals, "mammals," an explicitly metonymic category that he also includes here for the first time. As Foucault avers, with this citing "man appears in the first form of his integration within biology." At the same historical moment, the biological nature of the human organism also begins to underwrite (bourgeois) political economy as the early works of Adam Smith and Thomas Malthus reveal. Providing a link for these two thinkers, the philosopher David Hume posits that the natural continuity of human behavior relies on an internal relation among--and disjunction between--instinct, tendency, and habit. With this conceptual intervention, Hume provides the epistemological basis for Malthus's infamous mathematical analysis of the ratios of change among numbers of people and quantities of food (founded on Malthus's and Hume's mutual appreciation for Newton's calculus). Moreover, it enables Malthus to conflate the human species with human populations, effectively collapsing biology and economics, and thereby equating the calculable tendencies he attributes to populations with the biological laws of nature.

It is precisely this strategy of calculation that Darwin and Wallace take from Malthus as they make clear in title of their famous 1858 paper for the Linnean Society, "On the tendency of species to form varieties; and on the of varieties and species by natural selection." In other words, the notion of species invoked by Darwinian evolution incorporates and incarnates *tendential assumptions* by secreting them within the mathematical precepts that make the variations through time which define populations make sense as evolutionary causes. But are we necessarily limited to this analytic understanding? In *Creative Evolution*, Henri Bergson reanimates tendency's non-enumerative aspects in order to suggest that vital processes cannot be entirely known through mathematical deduction. If we pursue Bergson's insights, especially through Deleuze's readings of them, might it be possible for those of us (humans) who make sense of ourselves as individuals within populations to recognize that this *partage du sensible* may not exhaust all our human tendencies? If we try, might we discover that the reductive apprehension of our "species being" in terms of the vicissitudes which accrue to human populations not only underwrites much of the violence that we do to "others" (whether of our species or not), but also underestimates what we might actually become if we dare to perturb this historical habit of understanding ourselves "as" members of the human species?

Ed Cohen is professor at the Department of Women's and Gender Studies at Rutgers School of Arts and Sciences. His recent book, *A Body Worth Defending: Immunity, Biopolitics and the Apotheosis of the Modern Body* (Duke University Press, 2009), asks how we have come to believe that as living organisms our bodies are what separate us from the world rather than what connect us. In the wake of this project, he is currently writing two new books that address the biomedical devaluation of "healing" in an attempt to reclaim healing as a resource for political, ethical, personal, and spiritual transformation. Ed's preferred archive ranges across discourses often considered philosophical, economic, political, historiographical, biological, and medical and he tried to juggle these in ways that encourage heartfelt intellectual inquiry. He is a member of the Social Text collective (www.socialtextjournal.org).

source: <http://womens->

studies.rutgers.edu/index.php?option=com_content&task=view&id=122&Itemid=155

Introduction: Dr. Mireille Rosello, Professor, Chair of Literary Studies, Faculty of Humanities, University of Amsterdam.

SPECIAL EVENTS

**Wednesday 2 March,
17.00-18.00
Performance-lecture,
University Theatre**



Jimini Hignett

HOW TO GO ON Making Art When Everything is All Fucked Up...

... Special Attention

This performance-lecture juxtaposes several elements in the form of texts, videos and slides, linking the personal to the political in an attempt to use art to look critically at the destructive disintegration of society wreaked by capitalist ‘ethics’, and the desperation of poverty. *Special Attention* centres around the circumstances of an abandoned police station in the Detroit inner-city enclave of Highland Park. From one day to the next, the police station was closed down, boarded up. Everything just left behind – mugshot photographs, fingerprints, padded envelopes containing evidence, missing persons reports – everything. This place seems so concise a post-apocalyptic portrayal of the extraordinary collapse of public authority in the American city, of that society and state failing desperately, that its discovery, despite being so appalling, also feels disconcertingly like a gift. But how to make art when everything is so fucked up...

The title *Special Attention* comes from the words on a rubber stamp found among the debris in the abandoned police station, and despite the grim content, the work has a certain humour, a macabre absurdity in dealing with dilemmas surrounding the making of art in urgent circumstances.

Jimini Hignett was born in England, grew up in Scotland, and has lived in London, New York, Moscow and Havana before settling in Amsterdam. She has worked extensively in the arts – performing, set-designing, film-making – and her scenario “The Portrait of Natasha,” was awarded first prize at the International Documentary festival in Amsterdam. Hignett is predominantly self-taught, but in 2010 completed her MFA at the Dutch Art Institute. Her work often deals with the dilemmas of being an artist amidst the world’s complacencies and complexities, and she has come to the conclusion that in the current disastrous, global political situation, in order for art to be valid it needs to be radical, activist, co-operative and passionate. Her recent publication “The Detroit Diary” includes a text by French sociologist Loïc Wacquant on urban desolation, ethnoracial domination, the penalization of poverty, and the “first society of advanced insecurity.” Before finding her calling as an artist, Hignett worked at various other jobs, including court-jester, translator, saxophone repairer, roller-skating waitress, plumber and performer, filmmaker and mother.

Introduction: Aylin Kuryel, PhD Candidate at ASCA, University of Amsterdam.



**Wednesday 2 March, 20.00-21.00
Poetry Reading, University Theatre**

Rob Halpern

Music for Porn

Rob Halpern will read from his forthcoming book, *Music for Porn*, about which he has written: *Music for Porn* wants to register the way our desires and our bodies are permeated by, and implicated in, global crises and distant wars: things we don't see, except in the most mediated ways, but whose conditions and effects are deeply entangled with the structure of our very selves and the rhythms of our everyday lives.

The work takes Walt Whitman's Civil War poems as a point of departure. Whitman's open form of feeling in his poems registers what was for him the incipient sound of modern warfare — “the hum and buzz of the great shells” — a sound inseparable from a range of homoerotic affects that Whitman presses into the service of the nation's future. “Affections shall solve the problem of freedom yet,” he writes in “Over the Carnage Rose Prophetic a Voice.” But the affections Whitman arouses in *Drum-Taps* are born on a battlefield, where one's tenderness for a fallen soldier — “my comrade I wrapped in his blanket, enveloped well his form,” etc. etc. — may be the most powerful affection of all.

My poems long to arouse some of these volatile affections and civic feelings *fear, shame, lust, tenderness, rage, sorrow* before they become private emotions unwittingly tethered to persistent militarization and unending war. But while *Music for Porn* wants to frustrate or pervert Whitman's “tuning” of a military figure — *to turn it away* — the poems themselves become interminably frustrated or perverted, because their utopian longings are blocked by current conditions. I locate the writing, then, in the cleavages and lacunae where desire *the body* collides with those conditions, and where the poems might become sensory organs in the process of perceiving their own conundrum.

The body occupies a critical place in the writing: a body often intractable or resistant to social apparatuses that would harness it to ends not its own, a body nevertheless caught up in processes of militarization that often escape perception, despite those processes having penetrated our very soma.

Music for Porn takes seriously the maxim from Spinoza's *Ethics* that *we still don't know what a body can do*. But Spinoza's proposition becomes a useless diversion — *an apology*— if it's not guided by the realization that we *do* know what has been done *to* bodies. *What is being done to them now?* While thematizing these conflicts in sense, *Music for Porn* strives to lend perceptible form to the militarization of our intimate longings.

Rob Halpern is the author of several books of poetry, including *Rumored Place* (Krupskaya 2004) and *Disaster Suites* (Palm Press 2009). With Taylor Brady he co-authored the book

length poem *Snow Sensitive Skin* (Atticus / Finch 2007) and *Music for Porn* is forthcoming. Rob also writes short fiction, criticism and is currently co-editing the poems of the late Frances Jaffer together with Kathleen Fraser, and translating the early essays of Georges Perec, the second of which, "Commitment or the Crisis of Language," appears in the *Review of Contemporary Fiction* together with an essay of his own on Perec. He holds a Ph.D in literature from the University of California, Santa Cruz and is an active participant in the Nonsite collective.

Introduction: Dr. Lee Spinks, Senior Lecturer, University of Edinburgh.

**Thursday 3 March,
11.30-12.30
Film Screening, University
Theatre**



Isabelle Fremeaux

***Paths through Utopias*, a film-book by Isabelle Fremeaux and John Jordan**

The future is not what it used to be. Our Utopian imagination has atrophied in the asphyxiating atmosphere of apocalyptic predictions: a climate catastrophe, energy shortages, spreading social injustice, mass extinctions, economic meltdowns and resource wars. It is a lot easier to imagine the world ending than changing for the better. But perhaps it is exactly when Utopia becomes unimaginable that it is most needed.

Many of us fear that radically different ways of living are impossible, but is this fear simply because Utopias have become invisible, eclipsed by the shadows that capitalism throws over everything that refuses to fit its shape?

Just as the storms of the financial crisis began, Isabelle Fremeaux and John Jordan set out on a journey across Europe to experience examples of post-capitalist living. They were not looking for escapist Neverlands, blueprints for a perfect future or universal systems, but communities who simply dare to live differently, despite the catastrophe of capitalism.

For 7 months they travelled through 11 communities and projects. From a direct action Climate Camp set up illegally on the edges of Heathrow airport to a hamlet squatted by French punks, an off grid low impact permaculture community to occupied self-managed Serbian factories, a free love commune in an ex Stasi base to a farm where private property had been abolished, Fremeaux and Jordan shared different ways of loving and eating, producing and sharing things, deciding together and rebelling. Having befriended the mayor of a Spanish village that had expropriated the local Duke's land, children who ran their own anarchist school and the philosophical postman of the Danish free town of Christiania, the authors became convinced that within the invisible interstices of the dominant system, the spirit of present tense Utopias is thriving.

From this experience came a film-book, fusing reflective travel writings with an attached DVD. Whilst the book is a travelogue, analyzing the communities, their practices and their histories, the film is a magiccorealist road movie set in an imagined post-crash post-capitalist future but shot in the style of a fictional documentary during the journey. The project aims to blur the boundaries between the present and future, the imagined and the realised.

Isabelle Fremeaux is a lecturer in Media and Cultural Studies at Birkbeck College-University, London. Her action research explores popular education, storytelling and creative forms of resistance.

John Jordan is an art activist. He founded the direct action groups Reclaim the Streets and the Clown Army, worked as a cinematographer for Naomi Klein's *The Take*, co-edited the book *We Are Everywhere: the irresistible rise of global anti-capitalism* (Verso 2004) and lecturers in theatre and fine art. Together they co-founded the art activist collective The Laboratory of Insurrectionary Imagination. www.utopias.eu

Introduction: Aylin Kuryel, PhD Candidate at ASCA, University of Amsterdam.



Friday 4 March, 14.00-16.60
Film Screening, University Theatre

Mieke Bal

A Long History of Madness

A Long History of Madness is a feature film based on the story *Mère folle* from 1998 by the French psychoanalyst Françoise Davoine. As an out-of-the-box integration of fiction, documentary, and theory, the film stages a confrontation between the psychoanalyst and her traumatized patients on the one hand, and between this contemporary world and medieval fools on the other. The importance of the film lies in a positive representation of mad (psychotic) people and of a constructive interaction between mad and sane people through which both learn new things that help them live their lives. Within the film medieval “fools” strike, precisely, that balance. They are not mad but play the fool. They ask us: how do we know what “being” mad is, and how that being is different from playing? Can you play what you are?

The story opens with Françoise learning of the death by overdose of one of her psychotic patients. Discouraged, she blames herself and psychoanalysis for this failure. In a dialogic traversal of time, she is kidnapped and put on trial by medieval fools who critically examine her profession and the ideas it upholds. For Françoise this experience also constitutes a return to her

own past. Her boundaries – in time, space, and identity – melt. She becomes capable of identifying not only with her patients, in whose adventures she begins to participate, but also to her former self.

From these combined travels she gains a capability to learn and practice immersion into the delirium of her patients, in order to become a fraternal equal. Only through such an extreme identification will she be able to carve for them an auxiliary space wherein the “catastrophic regions” that generated their madness could be confronted. Only through this method, which has profound consequences for the human existence of the psychoanalyst and the way she can even tell her story, can psychosis be cured. All through the story, the narrator has been practicing precisely that: becoming an equal to the “fools” and the “mad.” It is on this hopeful note that, during the turmoil of the Carnival of Basel, the immersion into the medieval universe of folly, the story ends.

Mieke Bal, a cultural theorist and critic, is Royal Netherlands Academy of Arts and Sciences Professor (KNAW). She is based at the Amsterdam School for Cultural Analysis (ASCA), University of Amsterdam. Her areas of interest range from biblical and classical antiquity to 17th century and contemporary art and modern literature, feminism and migratory culture. Her many books include *A Mieke Bal Reader* (2006), *Travelling Concepts in the Humanities* (2002) and *Narratology* (3rd edition 2009). Mieke Bal is also a video-artist, her experimental documentaries on migration include *A Thousand and One Days*; *Colony*, and the installation *Nothing is Missing*. Her work is exhibited internationally. Occasionally she acts as an independent curator.

source: <http://www.miekebal.org/index.php?id=1>

Introduction: Ernst van den Hemel, PhD Candidate, Institute for Culture and History, University of Amsterdam.

ART EXHIBITS

Wednesday 2 March – Thursday 3 March

Belle van Zuylenzaal, University Library

The art exhibits can be viewed from 11am - 5 pm on Wednesday 2 March and from 9 am – 5pm on Thursday 3 March

Wiktoria Furrer, Amanda Blatter, Denise Kratzer

***Me-dium*. Interactive video installation**

(loop, still frame) 5x30 seconds

Screen, 2 active monitors, four interaction buttons and an astrological diagram embedded in a white box

The work “me-dium“ was generated out of a transdisciplinary cooperation between theory and art practice. “me-dium“ is an attempt to practice media theory in the context of art. The initial point of the project was the thought of McLuhan “The content of a medium is always another medium.” The aim of the project was to transfer theory into practice and to analyse the borders of imagining theory in artistic practice. The interactive video installation can be seen as a radical research project, as well as an experiment between art and science. An interesting aspect was to observe the tension between the ambiguity as a constitutive attribute of art versus the declared clearness of the scientific approach.

Working closely with McLuhan’s theory we have built a construct out of interlocking media, consisting of the universe, a medium (meaning mentalist or psychic) and an astrological diagram. The media sequence can be theoretically deconstructed to the point of asking for what the universum is a medium for. The short movies forming the installation, became the space where the medium is reflecting and theorizing itself within. As a result, the complexity of theory and practice is made visible, because the work reveals the interdependent relationship between them. The question that arises from the theoretical setting of the work is art as the space of creative production and simultaneously theoretical reflection.

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Coral Houtman

***Echo and Narcissus*. Video installation**

Echo and Narcissus is a 20 minute interactive multi-screen research drama which addresses the question of how we can overcome narcissism in a hyper-mediated age. Other emergent research questions are about how this is to be achieved, a search for the appropriate form in which the final art work takes and a documentation of the process. The context for the film is Judith Butler’s idea of resistance as expressed in *The Psychic Life of Power*¹ where resistance inheres in the psychic inability to “properly” repeat discourse and in altered ideals formed as super-ego and ego ideal. I realised that an interactive installation would be a more immersive and direct speech act with a specific audience and implicit in this is the relationship of the author, audience and context: The piece therefore aesthetically deals with the relationship between narrative,

¹ Butler, Judith *The Psychic Life of Power: Theories in Subjection* (Stanford University Press, 1997)

interactivity, sound and image, audience and fiction, in a multi-screen context. These are both different in a gallery space from a cinema or a domestic viewing situation, and also more appropriate to research as appropriate for reflexive research – feedback, observation, review etc.

I am interested in both the spatial temporal aspects of the drama audience relationship, as well as the potential for group/communal resistance which is proto-democratic and can break the bounds of the narcissism which I am exploring thematically. My main character Echo, achieves this and liberates Narcissus through love. Her hysterical agency enables her to act through the surplus of her being “spoken by discourse” i.e. she can mime but cannot speak. The audience are also be able to achieve a similar agency by helping Echo to save Narcissus through their active choice, but the outcomes are unexpected and multifactoral.

A short trailer for the project is available at:

http://amd.newport.ac.uk/displayPage.aspx?object_id=5149&parent_id=5122&type=PAG

Coral Houtman is a fiction filmmaker and theorist particularly interested in integrating theory and practice in her teaching and research. She gained her PhD in 2003 at the University of Kent on the subject of ³Female Voice and Agency in Film Adaptations². Coral was a graduate directing student at the National Film and Television School where she directed *Augustine*, a forty minute costume drama which won the award for Best Film 1995 at the Houston International Film Festival. Coral has worked for fifteen years in various roles in the film industry, writing and directing films and eventually becoming an editor of documentary and fiction. Her current research areas are: theory as practice, narrative theory, gender, psychoanalysis. She is currently completing a multi-screen narrative installation entitled “Echo,” working with a mixture of professionals, staff and students from within IFSW where she is Senior Lecturer in Film.

Joshua Howard

Intention Engine SuperLuxeKompact. Installation.

Intention Engine SuperLuxeKompact is a three dimensional interactive installation designed to inspire and capture the intentions of its audience, through notions of play and child-like imagination. It is continuation of artist Joshua Howard’s undergraduate project *The Intention Engine* and is a quintessential component to his grander honours research project, *Intention Engine SuperLuxe*. It is the Amsterdam field office designed to gather a valuable international data that will serve as a cross reference with the Australian data. Joshua uses a *praxis* approach in this project to address the question of how human intentions might be able to traverse time and space and how this is related to the aura we perceive in cultural texts and cultural systems.

Joshua Howard is an emerging contemporary artist who has a passion for using his art making as academic research. His practice focuses on unpacking the reconciled nature of notions like theory and practice, art and science, and different ways in which we perceive value. Earning the *Lismore Regional Gallery Graduate Award* has secured him a solo catalog exhibition at the regional gallery, towards the end of 2011. Josh will be undertaking his Honours year of study at the Queensland College of Art, in Brisbane in 2011. He plans to pursue a PhD after completing his Honours year.

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Olivia Joret

Untitled. Part of the Edith Lang project, painting group (oil on canvas, variable size)

The work is conceived as part of the Edith Lang project, which operates as the recollection or “mapping” of the life of a fictitious character named Edith Lang, based on a biography made up of diaries, personal belongings... Here, a portrait is central, which is fragmented onto different frames or “windows”, visually creating a frozen image of a moving picture, where the gaze goes

both inwards (into the story) and outwards (back to the painting-group as a whole). Hereby it aims to be referential to the act of painting itself, analyzing the relation between body (desire, presence, the impersonal, the “now”, the “I”) and skin (fabric, storyline, time-frame, personal), the “me”).

Olivia Joret (1979, Antwerp, Belgium) is a visual artist living and working in Belgium. She studied painting at the St.-Lukas Hogeschool in Brussels (1999), and Visual Arts and Contemporary Critical Theory at Goldsmiths College, U.K. (2001). Having started as a painter, she gradually integrated other media into her practice, such as video, digital photography and installation art.

Zeyno Pekünlü

Doublethink-1. Video installation

To create the video “Doublethink-1” all the words of the Turkish National hymn were put in alphabetical order. This coincidental method of creating a new, almost Dadaist poem, ended up both creating new meanings and totally absurd ones out of the existing textual material of the hymn. Afterwards, the video has been created by using the first 256 images found by Google image results when the name of the Turkish hymn, “İstiklal Marsi” is searched.

Each image stays on the screen during each word that forms the new poem is read. The over-repetition of the words such as “patria”, “blood”, “nation”, “citizen”, “martyrs”, as well as the repetition of the images of national ceremonies, flag, and school kids are important for the affect that the video creates. The over-repetition and decontextualization of familiar elements aim to invite the audience to think about the fragile state of being a nation, to problematize its “sacred” meanings and, in a way, trivialize it.

Zeyno Pekünlü (1980) Born in Izmir, Turkey/ 1998- 2002, BA in Painting Program at Istanbul Mimar Sinan Fine Arts Academy/ 2002-2004, MA in Painting at Istanbul Mimar Sinan Fine Arts Academy/ 2004-2007, Teaching assistant in Department of Plastic Arts in Yeditepe University, Istanbul/ 2004-2010, PhD in Painting at Istanbul Mimar Sinan Fine Arts Academy/ 2007-2010, Masters in Artistic Production and Research, University of Barcelona.
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Esra Şakir

Re-reading Art History. Video installation

My artistic research is questioning the role of the image to make visible the content of debate on contemporary theoretical concerns in public arena, to extract “theory” from textual status and convert in visual one, from the possession of specialized territory to a more sharable one. Use the power of image to interact between territorial, historical, cultural borders.

Iversen and Melville exanimate the limits of art historical/theoretical reading of an artwork claiming that one of the major costs has been reduction of all forms of theoretical reflection on art history to matters of “method.” The larger goal is to renew that order of discussion on the shifted ground of contemporary art-historical theory and practice (Margaret Iversen *Writing Art History – Disciplinary Departures*, 2010).

Artistic approach is an alternative expression to the consequential and structured (linear narrative-chronological sequence) of theoretical expression. In comparison to verbal and theoretical expression of a thought, visual expression can convey complex and specialized theoretical questions in direct and effective way through storytelling, visualization and poetics of visual.

Two short silent films (loop movie) with using source image “Las Meninas” (Velazquez) will be presented at the ASCA International Workshop 2011.

“Layering Las Meninas #2” is a short silent film (loop movie) build with details of the original painting.

“Layering Las Meninas #3” is a short silent film (loop movie) build on reinterpretations of original “Las Meninas” by other painters.

With these visual samples I would stress artistic production as:

- medium act as its own territory of communication within a public sphere;
- to be about changing conceptions of temporality as a linear/ cyclical/ timeless temporality/ a temporality;
- an outcome of a humanist elaboration and inheritance of culture in general, instead of an object of identification with a territorial, historical, religious background.

Esra Şakir is an independent artist, living and working in Amsterdam. Born in Isparta, Turkey, graduated at Brera Fine Art Academy in Milan and HKU (MA) in The Netherlands. She has been teaching at Yeditepe University in Istanbul in VCD where she developed a practical art history teaching for visual design. Her research aims to elaborate the consequences of interdisciplinary approach in art history/theory and elaborate conclusions as source material in my visual samples giving a structural reading to historical artworks. She develops her visual samples in time based art, digital prints and silk screen.

FINAL PARTY

Friday 4 March, 21.00-01.00

Schijnheilig

Schijnheilig is a nomadic collective dedicated to claiming neglected spaces and transforming them into creative, freely accessible and non-commercial places for people to meet. Our activities include visual arts, music, theater, poetry, lectures as well as everything that emerges within and around such creative practices.

Squatting is part and parcel of the history and development of Schijnheilig. For Schijnheilig, squatting is a political act, signaling housing shortage and the waste of abandoned space. At the same time we want to show that you can make a positive contribution in the city by using empty spaces in buildings that are otherwise simply left to waste away. Even more so, for Schijnheilig, squatting is part of an attitude that does not automatically accept the status quo (regarding authorities, commercial organizations and urban development).

In January 2010 Schijnheilig squatted a former school building at the Passeerdersgracht 23BG, in the heart of the Amsterdam "entertainment area." The renovated space we have reclaimed is equipped with a stage room, an exhibition space and a debate/cinema hall. Meanwhile, the building has become a buzzing meeting place for artistic, scientific and politically engaged people.

Schijnheilig works with various people under the assumption that if they want to do something in the spaces, they will collaborate together with Schijnheilig in organizing and running a project. Schijnheilig provides artists with the space and opportunity to do more than simply 'display' their art. Schijnheilig wants to engage in an open and mutual collaborative relationship. The place also functions as work and meeting place. Visual artists who come to organize a show in the exhibition space, for example, also help run the gallery during the course of their exhibition. Expositions are often opened festively with music, and alternate every few weeks. The opening hours are flexible. The exhibition space is mostly opened in the weekend from the late afternoon into the evening.

source: <http://www.schijnheilig.org/schijnheilig-who-we-are-and-how-we-operate/>

CONTACT INFORMATION

Organizers

Dr. Eloë Kingma
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Drs. Jantine van Gogh
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Adam Chambers (Panel: Practicing Theory; Exhibition)
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Aylin Kuryel (Panel: Resisting; Exhibition)
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Niall Martin (Panel: Imagining; Website)
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Hanneke Stuit (Panel: Remembering; General Coordinator)
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LOCATIONS

Registration, panel sessions, plenary lectures, performances and film screenings

Universiteitstheater (University Theatre)
Nieuwe Doelenstraat 16
Amsterdam
Tel. 00 31 (0)20 525 2997

Art exhibits

Belle van Zuylenzaal, University Library
(1st floor)
Singel 425
Amsterdam

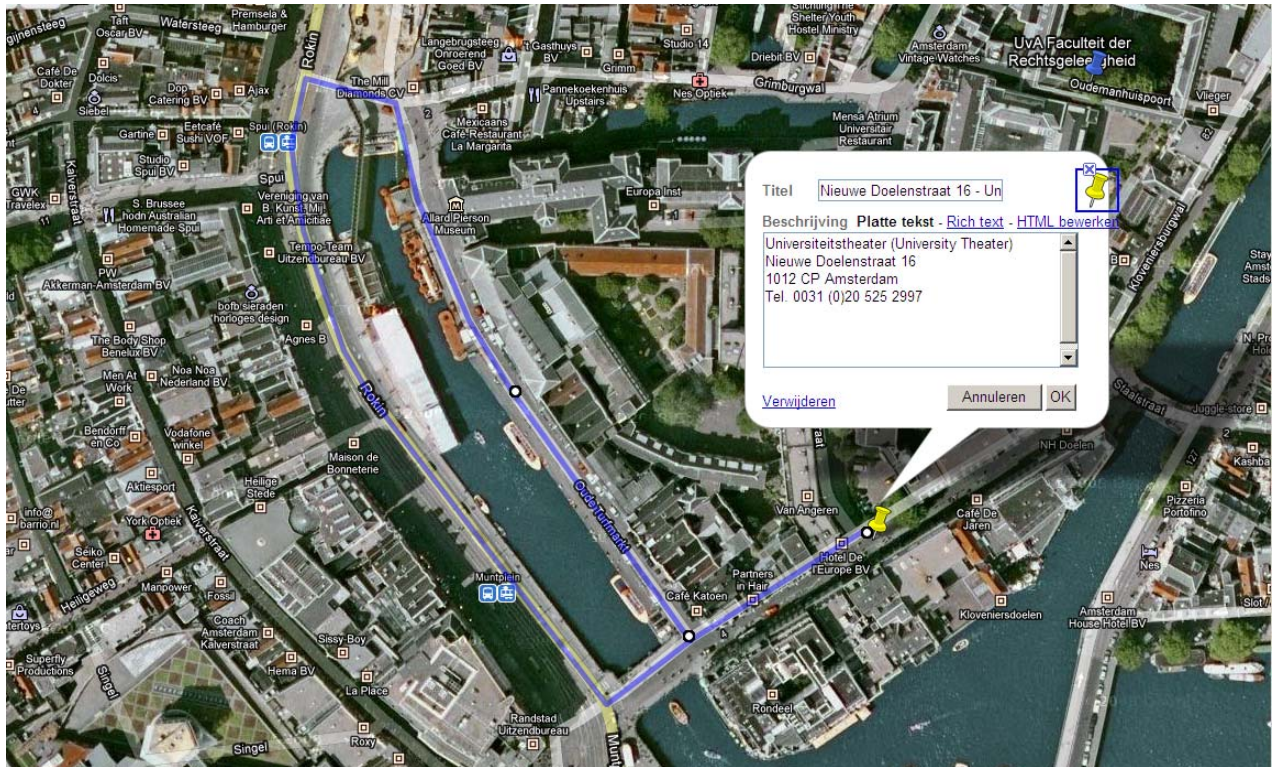
Lunches

Restaurant Atrium
Oudezijds Achterburgwal 237
Amsterdam
Tel: (+31) 20-525 3999

Final party

Schijnheilig
Passeerdersgracht 23
Amsterdam

How to get to the University Theatre



The University campus is located in the very centre of the city and is very easy to reach by public transport.

Tram stops:

Spui

Trams: 4, 9, 14, 16, 24, 25

Muntplein is closer to the venue than “Spui”, but be careful! Only the trams coming from the direction of the Central Station (north) stop here. Coming from the south your stop will be “Spui”)

Trams: 4, 9, 14, 16, 24, 25

It is only a five minute walk from either stop.