ASCA SPACE SOIREES
November 13, 20, 27, 2007
Organized by Deborah Cherry and Hanneke Grootenboer
Binnengasthuis (BG5) Room 2.04 (Atrium)
18:00-21:30 (dinner included)

Space has been the focus of debate and critical theorizing in visual studies and cultural analysis in recent years. Discussion has ranged from the site-specificity of art works in urban space, to the social production of space, to the phenomenological view of pictorial space as a form of embodiment, an understanding of space in terms of boundaries, border-zones and gaps, to the “in-between” space of signification. This rich selection of presentations deals with space in terms of mobile spaces and borderlines in public space, of pictorial and historical space, and space understood as non-spaces, gaps, traveling space and translation. Presentations are 20 minutes followed by discussion. Each presenter has suggested one or two articles relevant to their paper for the participants to read for the session.

In general, readings are available on a blackboard site. If you are interested in participating in all three sessions, or want to attend just one or two, please register with Eloe Kingma (asca-fgw@uva.nl) so that we can count on you for ordering dinner, and create a guest account for you with which you can log in to our blackboard site.

For more information please contact Hanneke Grootenboer at A.J.S.Grootenboer@uva.nl

November 13 - Session 1: Mobile Spaces/Trans-Places
Mobile Spaces/Trans-Places discusses spaces characterised by movement, change and shifting boundaries, transnational migrations, diasporas, movements across and within, trans-places, mobile spaces, borders and borderlines, borderzones.

Nanna Verhoeff, In Sight on Site
Lukasz Stanek, The production of place: Henri Lefebvre, architecture and the politics of scale
Leslie Kavanaugh, Non-Contemporaneous Time in Historical Space

November 20 - Session 2: Poetics of Space
Poetics of Space deals with the relation between space and thinking, musing or remembering, for instance as described by Montaigne as a “back room” in his head where he would “retire” to reflect, or by Bachelard in terms of a house or wardrobe, or by Heidegger when writing about dwelling, or as depicted in paintings in which the viewer may dwell.

Kati Röttger, Migrating Images or: Modes of being and forms of visibility regarding the distribution of space
Esra Almas, A "Quest for The Soul of The City": A Case Study in The Poetics and Politics of Space in Orhan Pamuk’s Writings

November 27 - Session 3: Trans-Spation
Trans-Spation deals with the spaces of translation, i.e. gaps, misperceptions, delays – in spoken and written translations, in the practices and receptions of the arts, the spaces in translation, and the spaces in which translations take place, as spaces characterised by translation.

Rosa Maria Rodriguez Porto, The Realm of Metaphors. Translating the (Hist)ory of Troy in(to) Medieval Iberia.
Laura Schuster, Framing/meaning: How a Word Can Make a World
Lucy Cotter, 0044: Translating the Diasporic Artist in Social Space

MILITANCY VERSUS FUNDAMENTALISM: A WORKSHOP WITH/AROUND ALAIN BADIOU
December 11th 2007, Call for Papers
The work of Alain Badiou has become increasingly present in contemporary cultural theory and criticism. The relevance of Badiou’s thought for cultural theory at large lies, one the one hand, in the fact that Badiou’s vocabulary provides an excellent sparring partner for contemporary cultural theory, seemingly challenging many (poststructuralist) theoretical premises; on the other hand, Badiou’s thinking allows for a renewed conception of political critique, that is extremely relevant for (the possibility of) engaged and politically explicit theoretical modes of analysis. ASCA, ICG and the departments of literary studies and philosophy are proud to host a workshop with Alain Badiou, providing the opportunity to engage in a critical dialogue between Badiou and current practices in cultural theory. We therefore invite researchers and PhD’s to participate in the workshop by means of short interventions (10 min max.) that address the significance of Badiou’s work for their field of investigation (philosophy, history, cultural analysis – the humanities at large) and/or critically engage with it. In particular, we are interested, yet not exclusively, in interventions regarding political agency and politically motivated forms of critical practice.
Since we would like the workshop to have an informal character and foremost be an opportunity for discussion and a means of relating Badiou’s thinking to particular (political) situations, interventions ideally are poignant and offer open questions rather than fully elaborated exposés. Badiou’s visit to Amsterdam will be concluded by a debate with Badiou in the Aula of the University of Amsterdam (Spui). Confirmed speakers: Henk Oosterling (Erasmus University Rotterdam), Marc de Kesel (Radboud University Nijmegen, Jan van Eyck Academy Maastricht).

Please forward your proposal before November 15th to: e.vandenhemel@uva.nl and j.g.c.debloois@uva.nl

For further details, do not hesitate to contact Ernst van den Hemel and Joost de Bloois (tel: 020 525 2041 ; 020 525 3882, or via the aforementioned email addresses).

**DISSERTATION DEFENSE:**

*Jan IJzermans, History and state of the art of music in Chibale, Zambia in the 1980s* (November 21st, 14.00hrs. Promotor: Rokus de Groot)

This study is based on research in Chibale, Zambia in the periods 1981-1987 and 2004-2007. The methods informing this project are ethnographical, historiographical, analytical and quantitative. The extent of cooperation between exegetes and researcher, the endeavour to use Chibale concepts in the analysis and the quantitative methods used may differentiate it somewhat from other research in our field of study in the 1980s. The central aim of the research is to make a contribution to enlarging the understanding of the central role of music in the regions of South Central Africa.

The first part of the thesis provides a detailed overview of repertoires of music in this specific region in South Central Africa in the 1980s with attention to their history and their relations with social and cultural themes. The second part of the thesis is analytical. It contains a music theory, developed in dialogue with a small number of local exegetes. It examines the structural and the changeable, performative aspects of music. Performance in Chibale was not a rendering as close as possible to ‘the original’ but was an expression of structural and contextual degrees of freedom that were there while the structure would still be effective.

Publications on the evaluation and interpretation of music often are concerned with evaluation and interpretation by specialists, not by the ‘recipients’ of the music. The analysis aims at attaining some understanding of the way music is experienced by the attendants at rituals and other gatherings with music. It explores the relations that were felt to exist between body, mind and music. It tries to shed light on the Chibale quite generally accepted statement that song text is the most important aspect of music. It compares the interpretation of a number of song texts by specialists with the interpretations by the ‘general public’ in Chibale. It offers an extended case study of the use of song text in rituals. Lastly, it contains a description and analysis of the categories used in the evaluation of music in Chibale.

**ASCA OFFERS 4 PhD FELLOWSHIPS**

ASCA is offering 4 PhD fellowships for 3-year research projects in the field of Cultural Analysis.

Applicants are invited to send their proposals to senior staff members of ASCA, who will each be allowed to submit a maximum of two proposals to the ASCA Selection Committee. Note that only full professors (“hoogleraren”) and associate professors (“UHD’s”) are entitled to submit applications to the selection committee. If an assistant professor (“UD”) knows of an excellent candidate, s/he should first find a higher-ranked colleague willing to act as a PhD supervisor.

Deadline for sending your proposal to an ASCA staff member: 1st January 2008

Deadline for submitting proposals to the selection committee: 1st February 2008

**How to find a senior staff member willing to endorse your project:**

*Information for the applicants*

In order to find yourself a PhD supervisor from within ASCA, it is recommended that you first read the research program posted on the website. This will give you information on the people who work in the field most closely related to your proposed research. Then you may browse through the list of ASCA members below and choose the person you find best suited.

After selecting a possible supervisor, we recommend that you contact him/her first by e-mail, with a short description of your background and proposed project. You may then receive further instructions from him/her on how to proceed.

The application that is submitted to the selection committee should comprise the following:

1) Research proposal of max. 2000 words, indicating subject, method, workplan, and relevance to the ASCA research program
2) Resumé
3) Transcript of MA results

*How to submit the final application:*

*Information for the supervisors*

Staff members should submit the projects that they are willing to supervise to the selection committee before 1 February 2008. It is not necessary to accompany the applications with a letter of endorsement or to prioritize the two applications. Please note that the deadline will be strictly adhered to, as will the word limit. The staff member who will be acting as the PhD supervisor should send applications directly to ascafgw@uva.nl.
ASCA BOOK PUBLICATIONS:

Veit Bader, Secularism or Democracy? Associational Governance of Religious Diversity (Amsterdam: AUP 2007)
Established institutions and policies dealing with religious diversity in liberal democratic states are increasingly being put under pressure. Practical politics and political theory are caught in a trap: a fully secularised state based on an idealised version of American denominationalism or French republicanism with strict separation of state and politics from privatised religions, versus neo-corporatist or ‘pillarised’ regimes of selective cooperation between states and organised religions. Secularism or Democracy? Associational Governance of Religious Diversity takes an original, comprehensive theoretical and practical approach to problems concerning the governance of religious diversity. Drawing from diverse areas of scholarship, this work combines moral and political philosophy, constitutional law, history, sociology and anthropology of religions and comparative institutionalism. From a multi-disciplinary perspective, Bader thus proposes associative democracy – a moderately libertarian, flexible version of democratic institutional pluralism – as the plausible third way to overcome the inherent deficiencies of today’s predominant models in theory and practice.

(Thamyris, Rodopi 2007)
This volume addresses the impact of human movement on the aesthetic practices that make up the fabric of culture. The essays explore the ways in which cultural activities—ranging from the habitual gestures of the body to the production of specific artworks—register the impact of migration, from the forced transportation of slaves to the New World and of Jews to the death camps to the economic migration of peoples between the West and its erstwhile colonies; from the internal and external exile of Palestinians to the free movement of cosmopolitan intellectuals. Rather than focusing exclusively on art produced by those identified as migrant subjects, this collection opens up the question of how aesthetics itself migrates, transforming not only its own practices and traditions, but also the very nature of our being in the world, as subjects producing, as well as produced by, the cultures in which we live. The transformative potential of cultures on the move is both affirmed and critiqued throughout the collection, as part of an exploration of the ways in which globalisation implicates us ever more tightly in the unequal relations of production that characterise late modernity. This collection brings academic scholars from a variety of disciplines into conversation with practising visual and verbal artists; indeed, many of the essays break down the distinction between artist and academic, suggesting a dynamic interchange between critical reflection and creativity.

Politics of Secularism
Lecture by Dr. Anders Berg-Sørensen, Assistant Professor, Department of Political Science, University of Copenhagen.
Commentator: prof. dr. V. M. Bader
November 15, 16-18h. Room 001, Department of Philosophy
The aim of this talk is to elaborate on the notion of the politics of secularism. First, the focus on secularism as politics follows the claim that secularism is not a neutral doctrine separating religion and politics at organisational and justificatory levels, but one or more political perspectives on how to understand and regulate the relationship between religion and politics. Second, a politics of secularism operates by political-theologising and, thus, by this mode of operation in the exercise of power a politics of secularism produces the very paradoxes of secularism. Third, secularism is to be conceived in the plural rather than in the singular. This means that secularism is not an unambiguous political doctrine claiming the separation of religion and politics with reference to principles of liberty and tolerance, equality and impartiality, neutrality and universality. Rather, the point of view of secularism in the plural emphasises that secularism is a contested concept involved in democratic negotiations of the relationship between religion and politics.

Anders Berg-Sørensen is an assistant professor in the Department of Political Science, University of Copenhagen. He has written the doctoral dissertation (Paradiso-Diaspora. Reframing the Question of Religion in Politics) and essays in Danish, Scandinavian and in English in international journals such as Political Theory and the Journal of International Affairs on secularism, religion and politics. He is currently doing research on the democratic negotiations of religion and politics in European political thinking and public cultures and he is editing the forthcoming book Contesting Secularism – Comparative Perspectives.
From 18 – 20h, there will be a public discussion about Veit Bader’s, Secularism or Democracy? Associational Governance of Religious Diversity with comments by Dr. Anders Berg-Sørensen and Drs. Irena Rosenthal (Free University Amsterdam).
THE ARRIVAL OF ENIGMA: LETTERS

Call for Papers: Panel for the American Comparative Literature Association 2008 Conference, April 24-27, 2008, Westin Long Beach, Long Beach, California
Panel Organizer: Jillian Saint Jacques, ASCA/Jan van Eyck Academie

This panel, “The Arrival of Enigma: Letters,” welcomes papers from a variety of disciplines that critically investigate the deployment of correspondence and letters as tools for “reading into” literature, theory, and other bodies of work (art, religion, the law). Until recently, the letter, and even the broader notion of correspondence, has occupied an ambiguous location within literary and cultural analysis. On the one hand, an author’s correspondence might lure critical interpretations into the perceived security of biographical intentionality. On the other hand, poststructuralist theory has challenged such readings of intentionality in favor of probing narratological constructions of agency.

This panel is open to projects that examine literal bodies of letters, or artifacts sent and received by particular individuals at specified moments, as well as conceptual takes within which correspondence functions as a theoretical model for signification. Papers might examine scholarly recourses to the correspondence of Virginia Woolf and Vita Sackville-West, Sigmund Freud and Wilhelm Fliess, or Franz Kafka’s letters to his father—as certain scholars have used such letters as “illustrations” for a variety of political or moralistic purposes. Other examples might be Jacques Derrida’s critique of Lacan’s deployment of Edgar Allan Poe’s “Purloined Letter,” and Slavoj Zizek’s subsequent return to the Derrida/Lacan debate. In light of Gilles Deleuze’s notions of the letter as a set of signifiers in motion, departing and arriving only as fragments and conduits, does it follow that a letter’s fragmentation virtually ensures its arrival in a multiplicity of hands, where it will subsequently be used to “decode” or “verify” theories—and even conjecture?

This panel particularly welcomes papers that probe the variety of intertextual outcomes letters might have when they arrive at multiple destinations, as time changes the cultural viewpoint(s) of a letter’s recipients, the significance of the letter, and the ways in which letters are “read” as cultural objects and theoretical metaphors.

Abstracts of 250 words in length should be submitted to the ACLA official website at http://www.acla.org/submit, or as e-mail attachments to saintjacques@janvaneyck.nl Deadline for submissions: November 15th.

ABOARD THE BAUHAUS. MODERNISM AND MIGRATION

Bauhaus University Weimar | Faculty of Media | European Media and Culture in collaboration with Kolleg Friedrich Nietzsche der Klassik Stiftung Weimar. Call for Papers: 29th-31st May 2008 in Weimar

“Aboard The Bauhaus” is a scandalous formulation. After all, “the Bauhaus,” in German: “das Bauhaus” (a neuter noun), literally refers to the house of modernism, founded in 1919 by Walter Gropius in Weimar as a design school, the name of which would soon become an international label. “The Bauhaus” came to define an aesthetics of classical modernism affecting a sustainable and global style of industrial design and architecture. As an architectonical style, “the Bauhaus” is literally based on the architecture of a “house” as the epitaph of immobility and stability. The formulation “Aboard The Bauhaus”, then, causes some difficulties because it turns the house into a vehicle, a ship or an aircraft. This vehicle named “The Bauhaus” is in German no longer called “das Bauhaus” (a neuter noun), but “die Bauhaus” (a feminine noun). In the light of this untranslatable crossing of grammatical gender, “The Bauhaus” not only destabilizes the construction of the “house,” but along with this, also the ideas of the domiciliary right, the right of the householder, the host or the maître de maison, the Hausherr understood as the symbolical figure of the father, if not of the fatherland. “Aboard The Bauhaus” is to be understood as conceptual travel that takes its departure point from this figure of the Bauhaus as a house; it is based on it and it thus accentuates the archaic desire for domiciliation and dwelling. At the same time, however, this figure is to be investigated as always already carrying the movement of migration and (gendered) exile within the foundations of its very architecture.

Rather than a house, the Bauhaus has from its beginning on also been a movement. Already in Weimar, it came into being as an event within the dynamics of the encounter of international artists. And when the Bauhaus left Germany in 1933, it literally became a means of transport, an airplane or a ship, affecting a sustainable and global style of industrial design and architecture. As an architectonical style, “the Bauhaus” is literally based on the architecture of a house; it is based on it and it thus accentuates the departure point from this figure of the Bauhaus as a house; it is based on it and it thus accentuates the archaic desire for domiciliation and dwelling. At the same time, however, this figure is to be investigated as always already carrying the movement of migration and (gendered) exile within the foundations of its very architecture.

This conference aims at rethinking the concept of modernism by negotiating modernism in relation to migration. Any idea of a “modern society”—this is the conference’s point of departure—is in a certain sense always based on the ethical and esthetical foundations of the European traditions of Enlightenment: hospitality towards the foreigner (Rousseau),
cosmopolitanism along with the utopian visions of world-citizens and world-peace (Kant), tolerance towards the other and the idea of unity in diversity. All these ideas serve until today as the basic of western, democratic and progressive society. The conference aims to reconsider the relations between modernity and migration for the current and future area of globalization.

The post-modern epistemic and artistic avant-gardes are often concerned with medial enactments of and about migrants and refugees (sans papiers) in post- and neo-colonial contexts. Here, the relation of modernism and migration is mirrored in the confrontation of Christian-secularized (or “modern”) Occident as opposed to a so-called “pre-modern” Moslem Orient. These political and religious aspects need to be—due to the topographic order of the conference—complemented by the special rhetoric of the city of Weimar as post-fascist and post-communist scene. As much as neo-colonial discourses, current debates on the mutual infiltration of the East and the West also contribute to the figure of “The Bauhaus” as a ship. Within this interdisciplinary and international dialogue, the discussion of modernity and migration has to serve as a lever to rethink the idea of Europe and of World, for which the travel “aboard The Bauhaus” stands as an exemplary figure of critical analysis.

The conference invites artistic and academic contributions that are critically dealing with the junction of modernity and migration. Ideas of Enlightenment and Modernity, both historical and contemporary, are to be analysed within their specific cultural and medial shapes: in which form are “tolerance”, “hospitality”, and “asylum” promised or asserted? How are their politics enacted in the media? How can we conceive of the concept of the house as a place for dwelling and living in the age of globalisation? What does “home” mean, and what “Heimat”? And how do these ideas relate to concepts of nomadism, the drive to travel and the feeling of being driven or driven out? In which sense do the conference’s basic figures—„das Bauhaus“ as a house and „die Bauhaus“ as a vehicle—follow a logic of gender difference, and in how far is this logic decisive for the mechanisms of patronymic piloting and controlling of houses and of ships? Contributions can be devoted to different aspects of modernity and migration, among which the relations between
- gender and power
- ethics and aesthetics
- religion and tolerance
- hospitality and exile.

Contributors are asked to include in their papers a concrete tangential point with the historical “Bauhaus”—be it as a house, be it as a vehicle. Please e-mail or send your proposals (250 words maximum) and a short biographical note by 15 January to AnBord@medien.uni-weimar.de. Languages of the conferences include German, English and French.

Contact: Prof. Dr. Sonja A.J. Neef www.uni-weimar.de/medien/europa/forschung/forschung.htm

VIDEO VORTEX INTERNATIONAL CONFERENCE,
January 18-19 2008, Institute of Network Cultures,
Location: PostCS11, Amsterdam

Confirmed speakers: Nora Barry, Tilman Baumgartel, Geoffrey Bowker, Dominik Chen, Sarah Cook, Stefaan Decosteere, Thomas Elsaesser, Pavlos Hatzopoulos, Marscha Kinder, Patrick Lichty, Matthew Mitchem, Dan Oki, Ana Peraica, Emma Quinn, Florian Schneider, Tom Sherman, Jan Simons, Valentin Spiriik, Tal Sterngast, Thomas Thiel and Andreas Treske.

Themes: Online Video Aesthetics, Cinema and Narrativity, Participatory Culture, Alternative Platforms and Software, Curating Online Video and Video Slamming (evening program).

In response to the increasing potential for video to become a significant form of personal media on the Internet, this conference examines the key issues that are emerging around the independent production and distribution of online video content. What are artists and activists responses to the popularity of ‘user-generated content’ websites? Is corporate backlash imminent?

After years of talk about digital conversions and crossmedia platforms we are now witnessing the merger of the Internet and television at a pace that no one predicted. For the baby boom generation, that currently forms the film and television establishment, the media organisations and conglomerates, this unfolds as a complete nightmare. Not only because of copyright issues but increasingly due to the shift of audience to vlogging and video-sharing websites as part of the development of a broader participatory culture.

The Video Vortex conference aims to contextualize these latest developments through presenting continuities and discontinuities in the artistic, activist and mainstream perspective of the last few decades. Unlike the way online video presents itself as the latest and greatest, there are long threads to be woven into the history of visual art, cinema and documentary production. The rise of the database as the dominant form of storing and accessing cultural artefacts has a rich tradition that still needs to be explored. The conference aims to raise the following questions:

- How are people utilising the potential to independently produce and distribute independent video content on the Internet?
- What are the alternatives to the proprietary standards currently being developed?
- What are the commercial objectives that mass media is imposing on user-generated content and video-sharing databases?
- What is the underlying economics of online video in the age of unlimited uploads?
- How autonomous are vloggers within the broader domain of mass media?
- How are cinema, television and video art being affected by the development of a ubiquitous online video practice?
- What type of aesthetic and narrative issues does the database pose for online video practice?

The closing night will feature live acts, performances and lectures under the banner of video slamming. We will trace the history from short film to one-minute videos to the first experiments with streaming media and online video, along with exploring the way VJs and media artists are accessing and using online archives.

Video Vortex is a collaboration of the Institute of Network Cultures with Argos Brussels and the Netherlands Media Art Institute in Amsterdam, featuring a series of international events. See http://www.networkcultures.org/videovortex for more information, or contact conference producer Shirley Niemans, shirley(at)networkcultures.org.

DESERT GENERATION

Israeil and Palestinian Artists against the Occupation and for a Just Peace. Exhibition and cultural program at Meneer de Wit Gallery, November 22nd – December 2nd, Witte de Withstraat 10, Amsterdam.

Desert Generation is a joint exhibition of Israeli and Palestinian artists who oppose the Israeli occupation of the West Bank and Gaza Strip and call for its immediate end. Its initiators are four established artists from Israel and Palestine, who sent an open e-mail chain letter inviting artists around the globe to join their initiative and to display their point of view in regards to the four-decade long “desert of occupation”. The exhibition is comprised of more than 700 images based on paintings, drawings and photographs. The exhibition first opened at the Jerusalem Artists’ House on June 5, 2007, 40th anniversary of the 1967 War, and lasted six days. On June 28, 2007, Desert Generation re-opened at the Kibbutz Art Gallery, Tel Aviv. This month, the exhibition travels abroad for the first time: on 22 November 2007, Desert Generation will open at Meneer de Wit Gallery, Witte de Withstraat 10, Amsterdam.

Parallel to the exhibition, a cultural side program is being organized. Artists Sliman Mansour (Palestine) and David Tartakover (Israel) will accompany the exhibition and give public lectures and workshops on political art. Art critic and writer Nat Muller will screen video art films and discuss the relation of art, identity and politics. On the last night of the exhibition, visitors are invited to take their favourite image home. You’re welcome to join! For more information and updates on the program, and to sign up for the workshops, please visit www.desert-generation.nl

Desert Generation in Amsterdam is organized by NextStep/Een Ander Joods Geluid and United Civilians for Peace, in collaboration with Meneer de Wit Gallery and the Amsterdam School for Cultural Analysis.

HAUNTED BY CHINESENESS

A SEMINAR ON TRANSGNATIONAL CHINESE ART AND DANCE

Friday, November 9, 16.00-18.00, with drinks afterwards, SPU125, Amsterdam, Language: English, Entrance free, r.s.v.p.

In early November, Shen Wei Dance Company will perform their acclaimed piece “Second Visit to the Empress” in Het Muziektheater in Amsterdam. This performance combines references to traditional Chinese opera with contemporary dance. This mixture of cultural influences, coming from a Chinese choreographer living in New York, poses important questions on the role of cultural identity in the making of contemporary dance and art. Shen Wei claims: My work isn’t about real life or about being Western, or Eastern. I’m exploring the unknown, I’m looking for a new way to communicate. How to think beyond the worn-out dichotomy East versus West? Why do critics and audiences expect traces of Chineseness in contemporary dance and art from Chinese artists? How do artists negotiate such demands? Are they indeed haunted by Chineseness? This afternoon will explore these questions with Chinese artists, choreographers and academics.

Program
16.00-16.15 - Opening
16.15-16.45 - Choreographer Shen Wei will be interviewed by radio presenter and lyricist Chow Yiu Fai
16.45-17.00 - Dr. Francesca del Lago (Leiden University, specializing in contemporary Chinese art), “‘Icons of China’: Nationalism and Nouvelle Chinoiserie in Contemporary Chinese Art”
17.00-17.15 - Meiya Lin, Chinese artist, “Being put on a stand”
17.15-17.30 - Teck Voon Ng, Dutch-Chinese choreographer, “How to dance Chineseness (or not)?”
17.30-18.00 - Haunted by Chineseness - Discussion chaired by Chow Yiu Fai
18.00-19.00 - Drinks

What explains the worldwide popularity of Chinese contemporary art? Is there anything Chinese about it? Join this afternoon for a look behind the screens. Entrance is free but the number of seats is limited, you need to register with SPU125 at Spui25@uva.nl. For more information, please contact Jeroen de Kloet at b.j.dekloet@uva.nl
**MUSIC AND LANGUAGE II:**

A conference in celebration of the 25th Anniversary of Lerdahl and Jackendoff's 'A Generative Theory of Tonal Music', July 10-13, 2008, Tufts University, Perry and Marty Granoff Music Center, Boston, Massachusetts

This conference follows the successful conference on Music and Language held at Cambridge University in summer 2007. The conference will be hosted by Provost Jamshed Bharucha and the Office of the Provost, Professor Joseph Auner and the Department of Music, and Professor Robert Cook and the Department of Psychology. We invite participants and presenters from all fields (music, psychology, linguistics, cognitive science, anthropology, etc.)

Paper and poster submissions will be due by December 1, 2007. Further details about the conference and the paper/poster submission form will be available shortly on: go.tufts.edu/musicandlanguage

We will also be honouring Ray Jackendoff, Seth Merrin Professor of Philosophy at Tufts, and Fred Lerdahl of Columbia University. This year marks the 25th Anniversary of their seminal work, ‘A Generative Theory of Tonal Music’.

If you have any questions, please contact the Office of the Provost at (617) 627-3931.

**“MARKET OF SENTIMENTS”:**

EUROPEAN THEATRE IN THE 19TH CENTURY

Lecture series organized by the Department of Theatre Studies on Thursdays from 15.15 – 17.15, Nieuwe Doelenstraat 16.

2007

October 18th: Marita Mathijsen (Moderne Nederlandse Letterkunde): The fall and rise of theatre in the Netherlands in the nineteenth century

November 22: Henny Ruitenbeek (UvA): Nationalisme en nationaal theater in Nederland

And: Rob van der Zalm (UvA): Vermaak voor beschaafden of beschavend vermaak?

2008

Februari 21: Bram van Oostveldt (UvA): The Garden as a Memory Theatre: The Staging of Memory in Charles Joseph de Lignes Pre-and Post-Revolutionary Writings on Gardens and Garden-Architecture


And: Frank Peeters (Antwerpen): The reception of melodrama in Flanders 1800-1914. A tentative investigation of the critical discourse in reviews, literary journals and manifesto.

April 17: Maren Butte (Basel): Staging Emotion: Affective Strategies in 19th Century Melodrama


May 25: Arno Paul (Berlin): Performing for the Proletarian. The formation of the actor at the Freie Volksbühne Berlin

**THEATER TOPICS 4: CONCEPTS AND OBJECTS**

Call for Proposals

Theater Topics is a yearly publication dedicated to research in and into theatre. Thematically organized, each issue centers around a different subject. Theater Topics presents a platform for current research, while aiming to stimulate new developments. Theater Topics is oriented first and foremost towards (but not limited to) the Dutch and Flemish context.

Theater Topics invites proposals for issue 4: Concepts and Objects

“Interdisciplinarity in the humanities, necessary, exciting, serious, must seek its heuristic and methodological basis in concepts rather than methods” observes Mieke Bal in her Traveling Concepts in the Humanities (2002). In Bal’s description of interdisciplinary research, she acknowledges that theoretical background is important, and cannot be neglected. It is however the object of cross-disciplinary analysis that comprises the subject for interdisciplinary discussion, rather than any systematic theory central to a specific discipline, or the history of a given concept in its philosophical or theoretical development, or such concepts’ “context.”

The upcoming issue of Theater Topics proposes to take the concept-object duality as a starting point for an exploration of the potential of concepts (old and new, from theatre and/or dance, or from elsewhere) for the analysis, creation and understanding of contemporary theatre and dance. We are looking for contributions that take one particular concept as starting point, and then demonstrate its use in analyzing a particular object (or a specific class of objects), or for understanding a particular aspect of theatre and dance practice. We encourage reflection on the ways in which concepts constitute their objects, and to what end, as well as reflection on what might constitute the limits to a concept’s applicability. It is our aim to compile a series of essays that may provide practical tools to researchers, makers and dramaturges. Therefore, the core of each contribution should consist of a detailed demonstration of what can be done, described, analyzed, or created with the concept proposed.

Deadline for proposals for Theater Topics 4: Concepts and Objects is November 5, 2007

Deadline for final texts is January 31, 2008

Please send proposals (500 words, in either English or Dutch) to Maaike Bleeker (maaike.bleeker@let.uu.nl) or Chiel Kattenbelt (chiel.kattenbelt@let.uu.nl)

Theater Topics is a collaboration between: Department of Theatre Studies, University of Amsterdam; Department of Arts, Culture and Media, University of Groningen; Institute of Theater, Film and TV Studies, University of Utrecht; Department of Arts, Music and Theatre Studies, University of Ghent; and the Theater Instituut Nederland (TIN). Theater Topics is published by Amsterdam University Press.
CALL FOR PAPERS: JOURNAL OF PAN AFRICAN STUDIES (JPAS), (PRODUCT)RED: (RE)BRANDING AFRICA?

“Frictionless capitalism,” “conscience consumers,” “shop until it stops,” “punk rock capitalism,” and “Brand Bono,” are just a handful of catch phrases and popular culture terms being used to describe and explain the brainchild of U2’s front man, Bono and Kennedy clan’s Bobby Shriver – (Product)Red. While many of us may not be familiar with (Product)Red and what it has called its “Manifesto,” we all have been witness to the numerous adverts and billboards featuring Hollywood celebrities sporting RED t-shirts, or the massive media attention that this campaign has received. Producing the (Product)Red brand as one designed for “responsible” consumers appears to have required the simultaneous production of a discourse on Africa.

This edition of JPAS invites papers that critique, analyze, and offer insights into (Product)Red, specifically, the image(s) of Africa it (re)presents and seeks to (re)present, as well as the forms and kinds of knowledges it is creating and/or reviving.

Contributions may examine (Product)Red commercials, its business model, website, participating campaigns (i.e. GAP, Apple, etc.), as well as Bono’s appearance on Oprah, Bono’s special editions of Vanity Fair and The Independent, and various artists/celebrities who contribute to the (Product)Red campaign. Of particular interest, is the campaign’s use of discourses on “African AIDS,” African poverty, corruption, or the feminization of poverty, for example, to create an image of Africa that “sells” to the “Western” consumer. In this light, papers exploring the relationship produced between “Africa”/“Africans” and (Product)Red consumers (two categories that are presumably mutually exclusive) is also of interest.

More generally, this issue wishes to explore the aspects of knowledge about Africa that this campaign is creating or re/producing. Those interested can send papers to Danai Mupotsa at danai.mupotsa@gmail.com by 15 January 2008.

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